

Statement 2023

I'm primarily interested in stillness as a filmmaker and the inescapable fact of movement as a sculptor—that there's no such thing as permanence or the fixed or motionlessness. New discussions of materiality in theory (such as “speculative realism” and Object Oriented Ontology) have excited my practice in sculpture recognizing the dialog with material that any of us makers have always had. There may be more life to things formerly assumed inanimate than we've heretofore recognized.

My looking/shooting approach in film was first influenced by Chantal Akerman's patience and then by James Benning's fixed positions, as well as materialist/structuralist filmmakers such as Michael Snow. My teachers were Michael Asher, Barbara Kruger, John Baldessari, and Morgan Fisher, and there is a bent for critique in my regard, but mixed with a foundation of the physical manipulation of material.

The first question we ask of an image is “What am I looking at?” I'd like to pause to let that question pass and then ask: “*How* am I looking?” It's a structuralist question that still has validity, in particular in consideration of questions of power. I'd like to take the time to look at my own looking, to watch not only the screen but to also watch my relationship to the image I'm looking at *in time*. How long, *exactly*, does it take to look at something? Film is the only medium where that question has some manageable parameters and where I have any control in looking for the answer. I'm always surprised by the volume of emotion in stillness.