

I'm inspired by the Surrealist techniques of collage and montage, so my films bring incongruous or unexpected objects into a pre-existing film frame or a newly assembled collage environment to suggest new narratives. The Surrealists talk about this same idea and use it as a strategy. Like the Surrealists, my working process is intuitive and allows the unconscious and non-rational to play a role. I unite elements with no obvious shared context and try to create an atmosphere where their alignment feels somehow natural and poetically sound.

I think when I first started using these images of early silent film actors, it never really occurred to me, exactly how expressive they could be. I was attracted to them and to an emotional immediacy I felt coming from them, but the discoveries I made about what I can focus on and utilize when I'm working with them, have continued to surprise me. I'm drawn to moments of ambiguity and intimacy and to actors who liked to add psychological complexity to their performances. My collage technique makes it possible for me to linger over very fleeting expressions and extend them in a way that emphasizes a state of interiority I am interested in exploring. I'm curious about the nature of longing -- how it provokes and mediates experience. At the same time, I try to undercut cultural biases in film representation and to return agency and independence to historic portrayals of women.