

## ***SPEAK TO ME LIKE YOU LOVE ME***

Three-Channel 4K/HD Video Projection/Installation, Dimensions Variable, 72:10 (Looped)

*Speak To Me Like You Love Me* is a large-scale, three-channel video installation that engages some of the constructs and characteristics of the classic cinematic melodrama: the emphasis on family life, inter-personal relationships, and the emotional and moral conflicts that take place in a familiar domestic setting.

*Speak To Me Like You Love Me* is a 'story about a family' and the deteriorated and irreconcilable relationship between its members serves as an open spectacle to actively engage and confront the audience's own sense of narrative and moral space. The work lays bare divergent and contemptuous interactions between 'husband and wife' where characterization/self-characterization, dramatic rhetoric, high emotion and familial violence underscore the dialogic language and overall film.

The origins of the script conflate written elements depicting some of my own life experiences, as I know them, with written fictional elements that I have culled and appropriated from a diverse range of literary, television and cinematic sources. By merging my own life stories with pre-existing fictional narratives, the work examines how the representation of my own life draws from and muddles innumerable sources of culture from the outside world.

The 'household' and its representation through large-scale film projection and multi-channel installation is meant to be an immersive, voyeuristic site for 'peering in' as spectator. The piece confronts how the viewers' understanding of the world might be constructed or re-constructed through the theatricality of experience played out on film in a given public exhibition space.

Although the work deals with difficult and emotionally complex subject matter that points to wider and shared social contexts, *Speak To Me Like You Love Me* is neither cautionary tale nor a one-sided story that provides the kind of morality one might expect from more conventional forms of storytelling. The work is intended to be self-reflexive insofar as it examines its own artificiality by calling on the viewer to either reject or to passively participate in a fictionalized spectacle that doesn't necessarily present any redeeming characters nor offer any sort of 'off-ramp' in terms of moral or narrative resolution.

The work ultimately examines the enigmatic nature of dialogic speech and its unique relationship to moving image. I am interested in the ability of written language to subvert conventional narrative structures and how that can potentially translate into filmic performance.