

In Between

DIRECTOR'S STATEMENT

I staged and filmed a man absorbed in his thoughts, or pretending to be so, in the hope that his presence would both intrigue and attract the viewer's gaze. As they are alternately seeing and being seen, I wanted the three participants of the story - the voyeur, the actor, the spectator - to mirror each other, producing elusive and intense frictions across the screen. My intention was to convey the sensations I had while I filmed, leaning by the window: the spectator "feeling" the camera's weight, as if it were moving in his hands. I "blended" the concentration I had while I was filming with the viewer's concentration as he is watching: we both focus on a person who seems exhausted - is staring at a tired character exhausting too?

Was the man a victim of the camera or is the spectator being tricked? I intended to make a film that does not "move forward" through the narrative - this is the repetition of the same sequence - but through our awareness of its process, the understanding of what we are seeing. What happens when we realize that the man, whose vulnerability and fragility seem caught shamelessly by an intrusive camera, is actually performing? I wanted the viewer's perspective and empathy to change with the revelation of the actor's complicity - when he realizes that his gaze has been "fictionalized".

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