Our environment is an ever-present stage for constructing and extending our personal narrative. Any number of actions can potentially take place as we interact in the space around us, however through unique formations of interpretation we develop a defined code of performance for a given space. As performers we are attracted and repelled to others around us, but more importantly we are further developing our perspective. This perspective defines not only our recollection of the chronology of experience, but our understanding of reality and fantasy.

Originally in cinematic terms, but now in legal ones as well, this juxtaposition of conflicting stories about a central objective event is known as a Rashomon Effect. For me, the culmination of these viewpoints, reflect the melding of fantasy with our realities. William James states “Whenever two people meet there are really six people…” (who we really are, who the other person sees us to be, and how we see ourselves), however I think there is probably another set as well. This other person is who want to be or who we imagine ourselves to be. Through time this person we imagine ourselves to be merges with these other personas and becomes a part of our understanding.

Through my work I aim to engage this experience and contemplate the paradoxes and capacity for transformation that arises through these interactions. Recently I have appropriated films and created conversations between the directors. This new narrative plays off the development of their characters as well as their autobiographical experiences. This work allows me to exploit the ambiguous lines between cinema, the act of making a film, and real life. Ultimately though, this work is a continuing exploration of human experience, and simultaneously I am searching for these boundaries through documentary work (*Mr. Rochester),* childhood fantasy (*Ianstallation),* and storytelling (*Dungeons).* I believe it is this multi-angled approach that helps define the nuances of experience which are created in our personal narrative.