

## STACEY STEERS ~ film production notes

In her animated films Stacey Steers explores the elemental process of constructing meaning from experience. This process involves a dynamic interplay between events, analysis, memory and culture. Steers is interested in creative engagement with the visceral plasticity of reflection, allowing a surreal connectivity between intuited choices to drive her work.

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### **Night Hunter**

16:00, color, stereo sound

Meticulously crafted from approximately 4000 handmade collages and incorporating images of Lillian Gish taken from silent-era live-action cinema, **Night Hunter** evokes a disquieting dreamscape drawn from allegory, myth, and archetypes.

Images from four silent-era films featuring the actress Lillian Gish are combined with 18th- and 19th-century engravings to create rich, timeless, imaginative environments. The narrative unfolds intuitively and reveals itself in the process of construction. Transitions, both biological and metaphorical, are central themes. In some instances Gish is cut out of specific scenes and reconfigured in collage environments, while collage materials are applied directly to printed film frames in others. The subsequent fluidity of character becomes a critical element in the texture of the film and the identity of the principal character.

**Night Hunter** was shot on an Oxberry animation stand using a Mitchell 35mm camera. Music and sound by Larry Polansky.

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### **Phantom Canyon**

10:00, 35mm, black and white, stereo sound

**Phantom Canyon** is an exploration of memories, a reflection on a pivotal journey taken many years ago, and a surreal circumnavigation of that experience.

The film is composed of more than 4000 6" x 8" collages, made by combining photocopied elements from 18th and 19th century engravings with figures from Eadweard Muybridge's *Human and Animal Locomotion*, first published in 1887. The Muybridge figures were themselves recombined to create the movements necessary for the narrative flow of the film (e.g., the bodies of some with the heads of others, the arms of one on the torso of another, etc.) The collages were then photographed on a 35mm Oxberry animation stand. Texture layers were added using transparencies. Music and sound by Bruce Odland.

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## **Totem**

11:00, 35mm, color, sound

**Totem** explores our deep, subconscious relationship to the animal world. For humans, animals constituted the first ring of the world beyond ourselves. The last couple of decades have been spent, to some degree, re-acknowledging this primary relationship, just as we have placed it in grave jeopardy. **Totem** explores this the way a dream might.

The film is composed of more than four thousand individually painted drawings. These were drawn in permanent ink on 6½" x 9" archival paper, and then painted with gouache and watercolor. A tissue paper texture layer was added in the post-production phase. Music and sound by Bruce Odland.

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## **Watunna**

24:00, 16mm, color, sound

The Watunna tales are taken from Marc de Civrieux's book, *Watunna: An Orinoco Creation Cycle* (exceptionally edited and translated from the Spanish by David M. Guss; University of Texas Press, 1997). These stories explore the elemental and poetic process by which human beings construct meaning from their experience of the world.

**Watunna** is made from more than eight thousand 6" x 8" works on paper, drawn in sepia ink on oatmeal paper and colored with watercolor and gouache. The paper was backlit when photographed, resulting in a rough, granular visual texture. Both the narration and sound were added after filming was finished. Music and sound by Bruce Odland.

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