

Francis James

BIO

Francis James was born in New Orleans and lived here and part time in New Hampshire until attending Hobart College in Up-State New York. He spent a semester in Cairo, Egypt and then transferred to The University of the Arts in Philadelphia (formerly Phila. College of Art) where he studied film, painting and photography. Upon graduating he became the videographer at the Yellow Springs Institute for Contemporary Art and Studies working with great multi-disciplined artist such as Guillermo Gomez-Peña, Papo Colo and Philippe Ehrenbergh.

That year, James' first film *Moon Blue Traces*, a minds-eye journey into painful childhood memories, won wide acclaim and secured a NEA/AFI grant which brought him back to New Orleans to continue his experimental work. Meanwhile James began freelancing in camera and lighting on everything from documentaries to Hollywood features working with Steven Soderbergh, John Woo and Forrest Whittaker arriving at a camera operator's position in the Union as well as shooting several film himself.

James began in painting and writing twenty years ago and his approach has always been multi-disciplinary which is why film with its many facets has been his focus.

ARTIST'S STATEMENT:

I have dedicated my life and art to the exploration and illumination of the relationship between our inner and outer perceptions of reality. How our "inner" world of emotion, experiences, dreams and desires constantly effect our perception of the "outer" physical world we also live in. I see the present time in film/video history as similar to the era of the Impressionists when visionary artists broke with the Academy tradition, except I would call myself a "Perceptionist."

Literature has employed metaphors, similes, and various forms of internal narratives to bring us into the world, the mind, of its characters. In fact it is often the author's ability engage us in the world of the characters that makes for a great story. The all-important story is forever linked to the language of personal perceptions. In the nascent language of film however, I feel this potential has been barely explored compared to the much older languages of the painted image and the written word.

These themes persist in new ways in this proposed multimedia installation, "Intending To Walk," which will explore the daily art of living as reflected in the artists personal journey into Vipassana meditation. While traveling in Thailand the artist wandered into a monastery and stayed a month in constant meditation. The installation tracks the submersion into the Unkown, which I feel is the artist's path, and the return to the surface of Western life. The installation invites the viewer to participate in the journey and its discovers acute juxtapositions of "inner' and "outer" worlds.