

Artist Statement

I have spent many years working in communities on their ‘stories’, through collective creation in the theatre, and in digital video.

In looking for a way to ‘interpret’ the last decade of this work and to develop ways of using this work as pathways to portals or openings *out* of the fabric of everydayness into narrative dimensions as ways to re-acquaint ourselves with the world.

Hannah Arendt (1979) writes about the world we inhabit coming *into existence* as a result *of our creative actions* in front of and with others.

The narrative dimension could be a portal to the experience of our reclaiming this creative expression but the stories of our live experience require steadfastly avoiding a lack of circumspection. It requires that it not be sentimental. Taaffe (1995) views sentimentality as statements of illusory resolution of conflict between an inner desire and an outer possibility by dream or thought or ‘story’ alone. It results from a refusal to move beyond the intention, a refusal of the work in incarnation.” (p.385).

Memoir, recollection, stories based on a ‘lived’ experience can, under the light of skilled narrative reflection, summon an understanding of past and future that could make it possible to think anew about past experiences through the virtue of ‘later events’ and to see relations between then and now.

We do not live only in the time of clocks. We also live in the time of stories, and through this time it is sometimes possible to see things and to feel things that could not be seen or felt earlier on. (Freeman, 2003, p. 125)

References

Arendt, Hannah. (1979). *The Origins of Totalitarianism*. San Diego: Harcourt, Brace.

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Taaffe, Thomas (1995). Education of the Heart, *Cross Currents*, 45 (3), 380 -391.