

The conversation between the contributor and the camera

Deirdre Boyle, the New School in NY

Duration of video clip: 2 minutes and 15 seconds

Well I think there are all kinds of cinematographers. There are the cinematographers that come in with an idea and pursue it and, then there are those who are there in a dance, in a relationship with what's going on and the feeling I have while watching *Justine*, is that there's a real awareness of when it's okay to be near, and when it's much better to not be near – when in she needs space or she doesn't want to be followed or pursued, she communicates that I think. Very much of the way in which her sister talks about the incredible communication that she has with her sister who doesn't often talk but that they have great conversations and I think that that's what is happening here in the film process, is that there is a conversation going on between Justine and the camera, and I I couldn't point to one scene in which that's happening right now. I can think of many scenes where I really feel the camera is positioned in such a way that we get to observe her without intruding on her space and that she gets to set those limits, you know when she shuts the car door, when she's in a thoughtful mode at her birthday party and she's not depicted as pathetic or as rejecting, or you know, the viewer has a feeling of openness in their understanding of that scene, a desire not fully to project themselves but to have some empathy with her so I would say you know there's an empathic relationship that exists, and that that's something that probably can be cultivated but one really needs to have that as a part of who they are their character and a desire to allow that to bring forth something else that might not otherwise be available in a film.