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The year is 1920. Soviet filmmaker Lev Kuleshov has an idea. He makes a film, focusing closely on the face of his lead actor, Mozhukhin, in three distinct scenes: staring into a bowl of soup; looking at a woman in a coffin; and observing a child playing with a toy. The audience commends Mozhukhin's brilliant acting. What they fail to realize is that the shot of Mozhukhin is, in fact, static. The result: an illusion of movement and dynamic emotion. The first I heard of the experiment, I could not help but feel drawn to this power, and to filmmaking.



Admittedly, I first came to film by accident. When my father died of cancer during the early period of my undergraduate study, I was thrust into an emotional maelstrom of disillusionment and confusion. I lost myself. In my attempt to convalesce, I became fascinated by the theories of anthropology, researching issues related to identity of people of mixed ancestry in post-colonial South Africa and America, ultimately seeking to assist those who felt marginalized to gain a voice in the making of their own history. I knew firsthand the feelings of disenfranchisement, being white, black, Jewish, and a woman who has spent most of her life uprooted by the military lifestyle. This intent to study anthropology transformed when I encountered the Kuleshov experiment, melding social psychology, perception, cultural systems and my emerging desire to somehow capture all of this on film.



Before long I began to explore film, examining both the content and the aesthetics of the various genres with a relentless zeal and passion. I registered for film classes, joined the FilmMaker's Studio and became an honorary officer, and initiated a film independent study. In that effort I raised nearly \$1000 to fund a film, *The Other Box*,



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documenting the accounts of biracial students at the University of Virginia as they dealt with the racially motivated crimes that had taken place there during my tenure. After experimenting, it was in narrative filmmaking that I found a new niche for my ardent passion for studying marginality, self-identity, and the surreal. My unceasing goal is to fulfill my deepest need to bring about the realization of my experience as a human being, to offer to the community a visual investigation of the internal inadequacies, dysfunctions, and interpretations of the biracial mind and spirit as they unfold in the form of film story.



Accomplishing this necessitates inaugurating local connections. Since completing my undergraduate studies, I have worked as an assistant English teacher in Japan. Since arriving, I have written, directed and screened a short narrative film *Well Enough Alone* to the local Japanese community. Moreover, I exhibited my work to and collaborated with local elementary students in the creation of a short film. Upon completion of a graduate program, I will continue to inspire local community involvement.



Filmmaker Kevin Jerome Everson said to me once, "We all have responses to the world; what we do with those responses constitutes our art." No statement better captures the literal image I carry in my mind that connects the study of anthropology with film. While I have experience in a variety of academic and artistic disciplines, these are not disparate interests, but rather an accumulation of invaluable knowledge that will culminate in the pursuit of a MFA degree. Much like Kuleshov, I believe that true, profound drama is present in the human countenance; when examined carefully and closely, a single line, a look in one's eye, a warm expression, can tell a story—and from that recognition a film is conceived, developed, shared, and ultimately, remembered.

