

Véronique Goël, 5 films

The films of Véronique Goël appear as slices of remembered moments shaped as solid cinematographic forms. In between these forms is shaped a personal lucidity that unfolds like stretched enlargements which fill themselves up with the complex simplicity of a felt reality. In her films, Véronique seems to search through many emotive questions -- between people and action; people and space; and most of all, between people and people -- people whose very existence seems to question the other. The films frame those moments of penetrating personal sensitivity -- the very moments we tend to forget, or almost refuse to see. They grab at these fragments of life with an intense concern allowing the viewer to feel the forceful emotions which lie behind them -- the all too often unconscious or even ignored gestures from which complete meaning are realized. Inside, are those precise moments which, in reality, are the monuments made in our mind, representing the sensations of the heart. The never-to-be forgotten slices of time which become symbols of penetrating turning points. The films attain an important and moving level of expression as they reach towards those elements in life we remember forever, but which we can seldom explain. A level where the movements extracted from the people become the silent echo between connection and disconnection -- a place full of questions whose answers are moods trapped and framed between pillars of memory. The voices speak out in loud whispers towards a consciousness which is no longer describable in words, yet immensely coherent in image -- an imagery handled with such precision that they only speak through the eyes. It is as if the concrete simplicity of films structures become the only containment for the elusive tears within -- tears from the resounding cry, which, like pure poetry lingers long afterwards.

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