

It's the magic of the supercut, of time sped up, that also means it can be stopped. If *Forever* accelerates its narrative, Sam Norton's split-screen film *When Love Is Not Enough* inverts this, using editing to defer reality. In black and white, a leggy stork traces small movements across one side of the work. On the other side of the screen, his dance partner is a stick protruding from rippled water, angled against a softly flowing current. Independent from each other, the bird and stick have a peaceful banality — they're elegant but not totally captivating. And yet side by side, their separation is turned into a mirror. In placing these scenes together, Norton enacts the classical equation: two hearts are always better than one. Her work often deals in this currency, giving pause to that which is otherwise degraded or ordinary to remind that these are also the truest and purest, the parts we might learn the most from.

While watching *When Love Is Not Enough*, I am holding my breath. I don't want to come up for air. Time crystallises, halts. This kind of durational video draws out the time between the image and its contact with the surface of life. While we are with the stork and stick, love is enough. Film theorist Masha Tupitsyn says, "faith is not a long shot and a long take."¹ Tupitsyn was writing on the work of Spanish filmmaker Albert Serra, recounting the editing process for his 2008 film *Birdsong*, which centres on the journey of the three wise men, minute across a vacant landscape. Cutting images was not part of it — apparently Serra only made one cut in total — but deciding the length of time to play the shot to induce mood of spiritual effort. There is a dual meaning to Tupitsyn's words. In the first instance, she perceives that faith is expressed in moving image through the unedited clip; secondly, achingly, faith tends to have a slim chance of success.

Faith, I think, is very similar to love. It is a belief that someone external might be a wayfinder or a GPS — where you go, I'll go too. In *When Love Is Not Enough*, the juxtaposition of the context allows each to recalibrate against the other, and the long cuts let this be sufficient cause for romance. As long as the stork and stick are shadows, we are suspended before heartbreak or failure — the moment where we realise the shortcomings of this relationship. The shot keeps playing, prolonging the fantasy that the stick might be kin with the stork or the stork kin with his wooden likeness.

Jane Wallace, Excerpt from "Silver Screen: Notes on Moving Image and Editing in Spring Time is Heart-break," Bulletin no. 214

¹ Masha Tupitsyn, 'Everything Better Than Plot', Picture Cycle, South Pasadena, CA: semiotext(e), p.246.