

Gerald Saul was born in 1964 in Winnipeg, Manitoba. He was the only boy, third born with two older and one younger sister. His father, an auditor with the government, was transferred to Regina, in 1966 where the family remained. Gerald grew up in a stable environment, attending public schools in the south end suburbs. His interest in film grew from making 8mm films with Brian Stockton as early as the fifth grade. In high school he was involved with video through a closed circuit tv network which served the school for announcements and playback of material to classrooms. Gerald was mathematically inclined and became interested in computers. In university, he majored in computer science for two years until almost flunking out. While he always felt that his computer programs were designed with greater than average elegance, the precision of coding was not his forte. The University of Regina had a relatively new program in film and video production which offered a much looser and more satisfying outlet for Gerald's academic interests so in 1984 he officially changed majors. It was also in that year that his circle of filmmaking colleagues expanded he joined the local film co-operative, the Saskatchewan Filmpool, and soon became part of their Board of Directors. After being turned down for Filmpool funding for a short trivial film that he and Brian Stockton were going to collaborate on, they decided to stop playing it safe and embarked upon a feature film project. "Wheat Soup", made under the umbrella of their new company, the Two Dimensional Moving Images Corporation, was shot with donated labour and some grants once the project was close to complete. It premiered in 1987 as Gerald left university. Also in 1987, Gerald would get a job at the local steel mill, Ipsco, as a summer student where he met with an accident which broke all of the fingers in his left hand. With workers compensation paying his basic bills, and "Wheat Soup" gaining him professional status, he began dedicating himself to the creation of personal experimental and animated films. While he and Stockton would work together on a few other projects over the next few years, none were as truly collaborative as "Wheat Soup" and by 1991, they had parted company and would not work together on film projects again. Gerald met Margaret Bessai in the late 80s and in 1991 they began a lifelong relationship. Inspired by her academic interests, Gerald returned to university in 1992 to complete his remaining courses and graduate with his BFA. Gerald and Margaret would travel and collaborate throughout the 1990s including the two years they lived in Toronto as Gerald completed an MFA at York University. At York, Gerald committed himself to a greater understanding of avant garde filmmaking, watching hundreds of films and reading stacks of books and articles. He began chemical development of his own film in a bathtub and experimenting with film copying and cameraless filmmaking. In 1996, they would return to Regina, purchase a house, and dedicate themselves to film and art creation. A project begun in 1993 as a narrative comedy, would be reshaped in the late 90s as a semi-autobiographical postmodern pastiche called "Life is Like Lint". Gerald also re-discovered super-8 film at York where he created two films including the award winning "Dance". In 1999, after teaching part time for a couple of years, Gerald was hired full time as a professor at the University of Regina. Their nest now fully feathered, Gerald and Margaret began a family. But before William was born in the summer of 2001, Gerald faced a medical issue which would change his life. Diagnosed with possible cancer, Gerald had major surgery on his bowel, an event which deeply affected his life and work, most notably the series he'd just begun, "Toxic", six hand processed 16mm films. Whether because of health, work, or family, Gerald tied himself even more closely to home, creating abstract animation (Modern), gender critiques in the form of home movies (Mr. Saul's Utopia), and time capsules for those who follow (Grain). Gerald continues working with hand processing of film, teaching his techniques to as many students as he could. He has

committed himself to the city of Regina, showing films of his own, and as curator of film programs, to develop local audiences. In 2016 he was the subject of a major retrospective at the Art Gallery of Regina. He works with increasing frequency with his son William as a performer and collaborator. His interest in world building within his films also grew, with lengthy and complex series of stories related to "Sock-Vile", "Canister the Robot", and others. In 2018 he began to paint, focussing almost entirely on 9x12" acrylic paintings of cameras. His first solo painting exhibition contained over 450 paintings and took place in 2015 at the Last Mountain Lake Cultural Centre.