

Presentation Text to Videos about Buildings
Antreasian Gallery
14 October 2007

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Good Evening, and thanks for joining me this evening. I want to thank Robert Antreasian for agreeing to host this presentation, and I want to suggest that when you do have a chance – hey, take a look at the artwork on the walls. Maybe buy something...?

Robert's gallery is a stimulating place for events such as this, and I hope he succeeds while doing so.

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I should start out by admitting that my filmmaking intentions are anything but "honorable." Of course, my moving images are of Buildings... concrete, glass, steel, and not... well, not of anything else. No prurient interest here, in the usual sense. So what's not on the level? What's not as it might be, here?

First of all, the images you'll be viewing are not analytical. I'd thought differently at the beginning. When I first bought the video camera, I told myself that I could finally present to others the, quote, *temporal character of Architectural spaces*. I believed that these video images would go places where my still photography couldn't. I thought that the moving image might humanize the perspective of the camera, to impress an anthropomorphic measure on these images of still objects.

In fact, these video sequences are impressionistic and impulsive. And, to play Devil's Advocate, I've come to believe that most mechanical-based representation – moving or still – is impulsive in the same way. There are exceptions, of course; the videos of Peter Rose, an example of which I'll show later this evening, might be such an exception. But mine or not.

My videos reveal a sort of aesthetic gluttony: I've been there, I've... *ingested*... this. And after the act, I find it all the more urgent to tell the world about my time in these places. These videos are the architectural analogue of paparazzi photographs. In my art, I am an architectural paparazzo.

Not that there's anything *wrong* with that. And not that there's no synthetic or thoughtful material in the images you'll see tonight. But at least try to enjoy your own guilty, if vicarious, pleasure in these images. In a sense, you'll have been there, done that, too.

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Before we begin, I want to say a few words of the single aspect of putting these films together which has surprised me the most: Sound.

If I have a critical position concerning the spaces I depict in these scenes, that opinion is expressed best in the score, whether I have composed it or sampled it or simply placed it together with the video. Although I am just beginning to experiment with the arrangement of music and sound, and although I am scarcely more technically experienced with shooting and cutting visual data, I find that the real analysis is done when I'm thinking about the sound. When I invited my colleague David Hawkins to arrange a score for one of my projects, set in Venice, I found that until he returned his composition, I was unable to proceed with the visual edit. In fact, when he returned his composition, I found that my visual data were entirely unsatisfactory.

Architecture has been called "frozen music," and Le Corbusier spoke about "visual acoustics" in his development of designs for Ronchamp. In the case of my videos, I think, the opposite may be true: Sound is distilled light, caught during a spread arbitrary moments.

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Pick Up the Phone (Waverly Films)

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Fort Worth
Through Light and Shadow
Nelson Atkins Abcedarian
New York Crash Bang
Patterson Park Pagoda

Lights at Night
Day Trip to Himeji
Epicenter of Contemporary Culture

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Space Lawyers (Waverly Films)

Images of an Ideal
Ando: Omotesando Hills

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Odysseus (Peter Rose)
Mothra!