

## NOTES ON REVOLVE

Music -- the work is not a documentary -- it's a litany, a refrain, a meditation, music. The repetitions build, crescendos are reached and then slip away in quieter moments. You fall into it and are part of its rhythm. Both video and music are illusive, intangible, flowing

In-depth  
Portrait --

Video as a personal, close-up medium -- concentrating on the image, disclosing, revealing the person inside-out. The unfolding of a molecular persona.

Perception -- What you see is what you hear.

The figure is seen from many angles -- no two angles are exactly the same. Sometimes he is seen in the same moments of time sequentially repeated from different angles. The sense of what is said differs depending on whether you see him from the left or right, close-up or mid-range-- with or without hand gestures. Perception is bound to cognition.

The sense of his psyche changes too. A moment of nervous laughter repeated over again intensifies perception of his underlying psychic state at that instant. His sighs, quiet moments of thought, smiles, hand movements, repeated, reveal a complicated whole. The words he speaks become the outer expression or surface of the whole: In a glance his inwardness recurs, is reseen.

Time -- Time stops, goes back, and is repeated.

Each repeat echoes the showing of the whole tape over and over again. Tapes and films by their very nature are pieces of duration which exist over and over again each time they're shown. REVOLVE has it's own repetitive duration built into it. It's about TIME, about recurring time.

Structure -- I want the structure to put a distance between the viewer and the subject matter, but not between the viewer and the work. The structure is there to be fallen into, to be moved along by, to imperceptibly draw the viewer into the subject matter.