

the kitchen

VERSE

an event for slides, film and tape

film: Doors, Milton Cohen
slides: Milton Cohen, Leo Smit
music: Richard Trythall

VERSE consists of a 40 minute black and white film - Doors, made in 1968 in Italy, color slides of similar material, and a 50 minute stereo tape composition. These are performed in strict synchronization beginning with a 10 minute prelude of slides and tape music. The basic cyclical organization and the density of visual and aural material make continuous viewings suitable and even necessary for full perception of the work.

The title reflects both the large scale modular construction of the central film and the internal organization of these modules through clearly defined, periodic patterns of visual rhythms and gestures. The visual material, composed of constantly new images selected from a fixed number of categories, is mapped on a recurring rhythmic pattern creating an endless narrative of the moment.

These restrictions as to images, movements, and their distribution in time inevitably concentrate attention upon internal variation and nuance. Note particularly in this regard the infinite variety of tempo, duration, preparation and resolution of the cinematic zoom and the constantly differing gestural qualities these describe through space.

In a larger sense as well, VERSE appropriately suggests the basic poetic intent to possess and assimilate experience. It does not, of course, repossess this experience through words, but rather it possesses it through the manipulation of the image and sound which give original stimulus to that experience. By using the primary sensual material itself - ambient sounds, voice sounds, everyday images, VERSE attempts to make conscious a pre-conscious activity without intermediate functional symbols.

Finally, as in poetry here too the manipulation of experience does itself beget new experience which is dependent exclusively upon the properties of the expressive medium. Visual and aural energies are integrated so that visual gestures may be completed by sound, aural textures may become visible, visual rhythms may modulate sustained sound and vice versa. The total experience becomes a resultant of the mutual inflections and qualifications of both stimuli.

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