

SIX TWILIGHTS

ART STATEMENT

Simply put, **Six Twilights** is an attempt to document the fall and winter of 2004-2005 when I was living in New England and nearing the end of one part of my life. It is a collection of memories and events: some personal and some not.

The project began with the idea of combining poetry, music and video into one product. There was little more plan than that and this lack of planning ended up becoming a crucial part of the process in the months to come. In the fall of 2004 I collected sounds, images, impressions of scenes and moments. Later I set to work editing these moments together, mixing them into new experiences.

All of the singing on **Six Twilights** (except for the two acoustic songs) was improvised. I would set a section of my poem in front of Zoë, Liz or myself, play some guitar accompaniment through the headphones and record the results. Similarly, nearly all of the video was taped in an improvisational way. I walked around the streets of Amherst, Brunswick and the other locations and captured the events that resonated with me at the time. Most of the people in the video are unaware that they are being recorded. Even the poem was the result of allowing a constant stream of external and internal impressions to come out, relatively unfiltered into writing.

I ended up with hours of audio recording and video footages and pages of writing. Sifting through it all was a daunting task, as the ratio of what I actually used was to what I had collected was tiny. Often a very brief moment of original recording resulted in a rather lengthy section of the project. For example the foundation for the first section of "Enclosed Piece of Sky" is made from a clip of Zoë singing no longer than two seconds. I was interested to see how an original moment could create new moments through repetition, re-harmonization (this was facilitated by having everything performed in Bb major), overlapping, re-contextualizing and breaking it down into unrecognizably small pieces. By dotting on the original moments in this way what was once an arbitrary event (a girl brushing the hair from a boy's forehead) gained new meaning and emotional impact. The moments became romanticized. They became moving. I like the idea of someone recording something that the viewer does not at first find meaningful and by the obsessive repetition and manipulation the viewer begins to sense the infatuated dotting; the desire to save and explore the moment until it becomes something quite different and finally is even destroyed. Isn't this how memory seems to work oftentimes?

Though I set out with no plan, no story and no message themes and thru-lines emerged. The project is largely preoccupied with weather and seasonal signifiers, the entropy of fall and winter and the sadness of things changing. In many ways it was a love poem for someone specific. In other ways it's like a yearbook or a leg cast on which all of my friends and memories from that time have left their messages.