

Recording Device (2017)

Directed by David Finkelstein
Created and performed by David Finkelstein and Ian W. Hill
Music: David Finkelstein
Editing, sound mix and visual design: David Finkelstein
Total running time: 24.5 minutes
david@lakeivan.org
www.lakeivan.org

Short description of the work:

A poetic exploration of the ways we store our memories, and their effects, both corrosive and illuminating.

Description of work:

A poetic exploration of the ways we store our memories. A collage of words, images and music, showing how we scratch and etch our impressions onto paper, film, vinyl and other media, shaping our view of the world. A journey through an interior landscape filled with snakes, saxophones, pyramids, the film's two narrators explore the effects of stored memories, both corrosive and illuminating.

(Based on an improvisation. 24.5 minutes.)

Recording Device has screened at New York Film Salon, Espacio Enter Canarias (Spain), Concrete Dream (Los Angeles), Moviate (Harrisburg), Berkeley Video Festival (Winner: Audience Favorite Award), Traverse Vidéo (France) and Instants Vidéo (France).

DAVID FINKELSTEIN's video work has been featured in numerous film festivals around the world and has won awards at 25 of them. In 2013, he was an invited artist at the Traverse Vidéo Festival in Toulouse, France. His two feature films premiered at New Filmmakers in New York. He has had solo screenings of his films in Bilbao, London, Porto, New York, Chicago, Portland, Austin, North Carolina, Minnesota, Los Angeles, New Orleans, Philadelphia, and San Francisco. His work has been funded by The Fund for Creative Communities, The Field, Movement Research, Meet the Composer, The Brooklyn Arts Exchange, BACA, and other sources.

His films have screened at festivals in Mexico, Croatia, Spain, Egypt, Serbia, Argentina, England, Slovakia, Malaysia, Canada, Germany, France, and the United States. In France, his work has screened at Vidéoformes, Traverse Vidéo, Instants Vidéo, Oodaq, Marseille Underground, Bandits Mage, and Les Inattendus. Awards for his films include the Audience Favorite Award from the Berkeley Video and Film Festival for *Recording Device* and "Best of Festival: Experimental" from the Brooklyn Arts Council Film Festival for *Earth and Moon in Love*. He has been commissioned three times to create videos for the Outmusic Awards, and these videos were subsequently shown on the PrideVision cable network and the PBS series "Under the Pink Carpet."

DAVID FINKELSTEIN

Brief Artist's Biography:

DAVID FINKELSTEIN's video work has been featured in numerous film festivals around the world and has won awards at 24 of them. In 2013, he was an invited artist at the Traverse Vidéo Festival in Toulouse, France. His two feature films premiered at New Filmmakers in New York. He has had solo screenings of his films in Bilbao, London, Porto, New York, Chicago, Portland, Austin, North Carolina, Minnesota, Los Angeles, New Orleans, Philadelphia, and San Francisco. His work has been funded by The Fund for Creative Communities, The Field, Movement Research, Meet the Composer, The Brooklyn Arts Exchange, BACA, and other sources.

DAVID FINKELSTEIN, david@lakeivan.org, www.lakeivan.org, (718) 858-7836

FILMOGRAPHY

Soap is an Illusion (Dirt: Part One) (2022) 20.5 minutes, video
Spontaneous Artifacts (2021) 77 minutes, video
A Collection of Eccentricities (2020) 17.5 minutes, video
Spiral Garage (2019) 14 minutes, video
Miraculous Aqueduct (2018) 15.5 minutes, video
Recording Device (2017) 24.5 minutes, video
The Linen Closet (2016) 22 minutes, video
Privy (2015) 20 minutes, video
Suggestive Gestures (2014) 75 minutes, video
Invincible City (2012) 21 minutes, video
The Two Fauns (2011) 18 minutes, video
Epistolary Fusillades (2010) 18 minutes, video
Marvelous Discourse (2009) 21 minutes, video
Burning Arc (2009) 10 minutes, video
Terrifying Blankness (2008) 30 minutes, video
Reproductive Technology (2008) 25 minutes, video
Wrested Variations (2007) 7.5 minutes, video
Two Distinct Courses of Action (2006) 24 minutes, video
Agnus Dei (2006) 9 minutes, video
Electrical Fields (2006) 12 minutes, video
Display Devices (2005) 25 minutes, video
Lovely Academic Slaughter Houses (2005) 27 minutes, video
All Love is Sweet (2005) 10 minutes, video
Earth and Moon in Love (2004) 21 minutes, video
Born in Mid-Flight (2004) 34 minutes, video
Radiant Emanators (2003) 19 minutes, video
Lake Ivan Exists. episode #30: The Artificial (2002) 29 minutes, video
Lake Ivan Exists. episode #47: Mardi Gras (2002) 29 minutes, video
Lake Ivan Exists. episode #37: Starfield (2001) 29 minutes, video
Lake Ivan Exists. episode #21: The Bathroom (2000) 29 minutes, video

Music Videos:

Saltwater Cassis
Right to Surrender Yolanda and the Plastic Family
The Sickness of Beauty Yolanda and the Plastic Family
Honoring the Ancestors Steve Sandberg
Armaan Steve Sandberg
Island Song Romonovsky and Phillips
Fucked by the Devil Jayne County

DAVID FINKELSTEIN
david@lakeivan.org
451 Court Street
Brooklyn, New York 11231
USA
01.718.858.7836

ARTIST STATEMENT

My video work is constructed in layers.

To begin a new piece, I first videotape a completely improvised text, typically using two actors. I have been developing my technique of improvising text since 1993. I am interested in improvisation as a way of generating language directly from an actor's intuitive discovery of what each performance is about, as it unfolds spontaneously. A subtle and intimately physical experience between two people is thus made into audible language.

For the next layer, I listen repeatedly to the text, clarifying for myself the emotional undercurrents and musical flow which formed the underlying structure of the original spontaneous performance. During this phase, I compose a musical score for the video, which clarifies this flow for the listener.

In the final phase, I listen to the text even more (now enhanced with a musical score), and gradually develop many layers of meticulously crafted digital imagery, to further clarify the emotional and musical threads which run through the improvisation. The carefully constructed nature of the images works as a counter-dynamic against the spontaneous, liquid flow of the original improvised material. Like a dream, an improvisation seems on the surface to be full of volatile, unpredictable changes, but it is actually a completely unified form of composition, in which often every line of text can be seen to be simply a new way of looking at a single, unified idea. The images and music thus help the viewer to perceive the tremendous thematic and emotional unity which underlies the seeming changeableness of the improvisation.

The full process of creating the video in three layers (text, music, images) typically takes from six to ten months.