Kuusumun Profeetta: Vuosisadan Vaihteessa (“Kuusumun Profeetta” means “Moonfog Prophet” in Finnish. The guy who sold me the LP from which this is ripped recommended the album by saying “It’s like they’ve never played their instruments before.” And he’s right, but it’s not that they can’t play, it’s that they play like children play with old clothes, putting on a rope of pearls and a backwards hat)

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Idle thoughts about test patterns and the global look

67 days ago by finn

The painting up there is an Untitled, 2004, by Kasarian Dane. Dane works on sheets of aluminum with a combination of oil and flashe (vinyl-based) paints. They’re a process of slow calibration (Dane uses masking), like Mondrian’s painstakingly modified lattices of tape, looking like screencaps from a very systematic exploration through the search space defined by a spectrum of colors arranged in vertical stripes of limited number and varying width. To tell you the truth, though, the first thing I thought when I saw Dane’s color bars was, Hey, those would go great with the Young Marble Giants’ 1981 Testcard EP — six instrumentals “written in praise of mid-morning television,” inspired by the little tunes played over test patterns. Here’s one of the tracks, The Clock (mp3 link, right or cmd-click to download).

Speaking of video . . . M. and I, in our ongoing quest to watch every movie ever made, recently caught a fairly awful Ji-woon Kim revenge picture called A Bittersweet Life — approximately two gallons of plot in a fifty-gallon drum of fights, extremely slow conversations, protracted torture, lame Buddhist parables in voice-over, and many, many shots of the Cold Lights of the Big City reflected in windows behind