TECHNO

I. "Techno is a form, not a genre," Paul said. I took this to mean that the music is not capable of or designed to communicate other things while imbuing them with "techno" flavor, that "techno" is not an endgame additive but concurrent with each stage of the creative process. "Techno" is a form, an ungraspable concept which generates imperfect copies of itself. Each piece of techno simply narrates a hunt for the ideal track.

II. Techno is repetitive and fractal; a whole track can typically be extrapolated from just one or two measures, provided one knows the conventions of the form.

III. The art object is typically lit from without, being pointed at constantly by the gallery infrastructure. Essentially lunar. There are exceptions - videos on screens, the lightboxes of the Vancouver group. I would bet Chihuly has pieces that are lit from within, that literally illuminate other objects. Paul's piece is a member of this family.

IV. At a typical Night Club opening, all of the lights in the apartment except for the gallery's lights are off. For Paul's show, the gallery's overheads have been turned off as well. This gesture is a demonstrative feint at self-sufficiency. Meanwhile, the table's cord remains firmly plugged into Night Club's wall.

V. The photographic slide is tiny: to look at the image on the slide in any detail one has to use the loupe or an enlargement must be projected or produced digitally. All of these methods have been employed at some stage of this project, and all are in evidence here.

VI. The slide format connotes both an older style of art education and the vacation photography of the amateur. The slides originate in eras with relationships to art history, analog photography, and leisure that are very different from our own time's.

VII. The slides were selected by happenstance. "You needed a nude, and you chose Olympia, the first one to come along;" - the appropriation of these photos is not a direct continuation of the history of appropriation. Paul is not attempting to comment *on* these photos, but *through* them. If Paul is commenting at all, it's likely that his subject matter is himself.

VIII. When making enlargements from older slides, it is essential to carefully remove dust and hair from them beforehand, in order to produce the highest-quality prints.

- *R. S. Griesendiech, 27 February 2015*