

**ADAMSKI**  
**GALLERYFORCONTEMPORARYART**

**EDGAR ARCENEUX**

**"AN ARRANGEMENT WITHOUT TORMENTORS"**  
**ARRANGED BY EDGAR ARCENEUX, MUSIC COMPOSED BY CHARLES GAINES**  
**2003-04**

Filming took place in March 2003 in two locations, at the Witte de Witt in Rotterdam and at the California African American Museum in Los Angeles.

***tormentor** 1. a fixed curtain or flat that resides on each side of a theatre stage that prevents the audience from seeing into the wings of the stage. It hides the machinery for raising and lowering sets as well as the lights in the ceiling.*

On average, there are approximately 33 film shoots a day in the county of Los Angeles. Usually an annoyance, and always a spectacle, Los Angelino's are constantly encountering the machinery of this fantasy producing industry. One might encounter a film production in multiple stages of being, from watching the camera and lighting equipment being constructed and taken down, gazing at the extras and the occasional movie star, security guards, food services, teams of people working at specialized tasks, all the while immersed in a field of spectatorship. Usually masked, the mechanisms that produce the fantasy are concealed within the final film product. This outside the scene's view lays bare this apparatus of production altering your *suspension of disbelief* as spectator/viewer of the final film.

"An Arrangement Without Tormentors", attempts to take the dynamic process of a film production and forefront its apparatus, making the process as important as what is being recorded, blurring what the actual subject of the narrative is and is not.

**Form follows its mathematical function.**

This project is influenced by the writings and works of conceptual artist Charles Gaines, in particular, his 1974, "Regression Series", 1997 "Airplane Crash Clock", and the "Night Crimes" series of 2000. In each of these projects there is a reliance on systems, which act as the generative force for the production, and an investment in ideas of infinite cycles and repetition. Later introduced to the musical side of his artistic practice, Gaines has maintained a fascination with music, particularly that of the minimalist vein, but the musical composition, "I Want to Dance" (2001) was instrumental to the formation of "An Arrangement Without Tormentors",

Taking on the appearance of a traditional movie set, filmed in 16-mm b/w film, during the opening reception of the exhibition, Charles Gaines will perform live on piano "I Want to Dance". The audience will be encouraged to move freely throughout the space while the filming is taking place. The actual performance of the musical composition will ultimately, become

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fragmented by the very nature of the narrative process. I will be relying on particular systems to produce the structure of the shots, how they will be taken and ultimately how they will be arranged. Because of the specifics of the shot structure, the playing of the song will become broken, fragmented and redundant for the camera and lighting must be readjusted for each shot.