

SCOTT BENZEL *INVERSIONS I-IV* APARTMENT 2, JAN. 2010

Scott Benzel *Inversions I-IV*, four string quartets played live, video, phonographic record lacquers, ephemera

*Inversion I* – after *Never Learn Not to Love* by Dennis Wilson

*Inversion II*- after *Theme from Close Encounters of the Third Kind* by John Williams

*Inversion III*- after *Ecclusiastics* by Charles Mingus and *Dancing in the Street* by William Stevenson and Marvin Gaye

*Inversion IV*- after *California Dreamin'* by John Phillips and Michelle Phillips and *Ballet Mecanique* by George Antheil

Inversion and Arrangement for String Quartet by Scott Benzel

Copying and Additional Arrangement by Devin McNulty

Orin Hildestad - violin  
Laura Geier - violin  
Natalie Fender Brejcha - viola  
Jessica Catron – cello

Phonographic lacquer mastering by Richard Simpson

Videos: *Untitled (Cell Palm, Stevenson Ranch, CA)*, *Untitled (L.A. Basin Inverted)*, *Untitled (Capitol Spire /Watts Towers/Lathe)*

Photographs/Ephemera (left to right): Watts Tower w/Plane, 2009, Hedy Lamarr in *Zeigfield Girl*, Inversion Score of *Theme from Close Encounters of the Third Kind*, Charles Mingus, 1976, Capitol Records 7", *Never Learn Not to Love* by the Beach Boys, Record Lathe, 2009, Inversion Score of *Ecclusiastics/Dancing in the Street*, 119 Buck-knife Special, Capitol Spire Wireframe, Inversion Score of *Never Learn Not to Love*, Sharon Tate, *Esquire*, December, 1967, The Beach Boys, *20/20*, George Antheil, Martha Reeves and the Vandellas, 1964, The Mothership from *Close Encounters of the Third Kind*

Inversion in music is the process of inverting a score by turning its pages upside down: the players play the piece upside down and backwards.

*Inversion I*- *Never Learn Not to Love*, credited to Dennis Wilson of the Beach Boys and released on their Capitol Records album *20/20*, was actually written by Charles Manson. Manson's title for the song was *Cease to Exist*. The first line, "Cease to Exist, come and say you love me", was altered by Wilson to "Cease to Resist, come and say you love me."

*Inversion II*- A young, stoned Steven Spielberg, lying upside-down on the hood of his car overlooking the L.A. basin, conceived of the Mothership in *Close Encounters of the Third Kind*. In the film, the musical theme was employed by the humans (*led by Francois Truffaut*) to communicate with the alien craft. The theme spawned a disco hit.

*Inversion III*- In the summer of 1965, Martha Reeves and the Vandellas' *Dancing in the Street* was taken up as an anthem in the uprisings or riots in many of the cities named in the song. The group was asked repeatedly in interviews whether they themselves were revolutionaries and if they supported the rioters. Charles Mingus was raised in Watts; *Ecclusiastics* is his ecstatic take on Church music.

*Inversion IV* – *California Dreamin'*, written in New York winter by John and Michelle Phillips, came to signify -for pop radio audiences- a vision of a transcendent California. *Ballet Mecanique*, written by George Antheil -an avant-gardist turned Hollywood composer, was influenced by the Futurist approach to incorporating mechanical sounds including sirens and bells into serious music. Antheil went on -with his co-inventor, movie star Hedy Lamarr- to patent a process now employed in cellphone technology.

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*Light art has been the shadow of autonomous art. It is the social bad conscience of serious art. The truth which the latter necessarily lacked because of its social premises gives the other the semblance of legitimacy. The division itself is the truth: It does at least express the negativity of the culture which the different spheres constitute. Least of all can the antithesis be reconciled by absorbing light art into serious art, or vice versa. But this is what the culture industry attempts.* - Max Horkheimer and Theodor W. Adorno, Dialectic of Enlightenment