

## An Installation Film

With its high production values and topical subject matter, the *descriptive phrase* film "*Title*" by the *ethnic or gender category* artist *Artist* is like an update of *art historical reference*. Though formally impressive and conceptually intriguing, it is less transporting emotionally and imaginatively than you might wish.

The camera slowly surveys a *scene* on a *location*. A *physical object* has *verbed*. *People defined by a job verb* a few *people defined by the event*, although there is no *detail* in sight; *people defined by another job verb the physical details*; *people defined by social status* with *resources verb* a *nearby location defined by vivid detail*. *People defined by mode of transit* have *verbed* from their *mode of transit* to *verb*. Oddly, a *incongruous detail verbs* the *location* several times, right through the *variation of the scene description*. The camera also pauses to study *another incongruous detail* in a *specific place* about a *specific distance* away.

The film is *verbed* in *small whole number physical subdivisions* onto a wide screen built into a *construction detail* that *verbs* the gallery. The *construction detail verbs* slightly so that one of the *physical subdivisions* is at a *physical relationship* to the others, and the *positional adjective* edge of the screen meets the *construction detail*. This creates tension between the architecture of the room and the illusory space of the film.

You may wonder if *social problem* is an issue and ponder the symbolism of the *incongruous details*, but ultimately it is hard not to think more about the technical effort and the expense that went into producing the film than about its meaning. In that regard, it may be worth noting that the film was commissioned by three institutions: *museum 1*, *museum 2* in *distant big city* and the *museum 3* in *another distant big city*.