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## **Interview with Michael Asher, March 1981 - Part 1**

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WEBVTT

00:02:18.000 --> 00:02:28.000

<i>Jan Butterfield</i>: And when you enter the room, the light level is very low it seemed.

00:02:28.000 --> 00:02:43.000

<i>Michael Asher</i>: No. That wasn't set to be low. The only thing is that it, uh, it is low because as you can see, the hallway is black and so, it absorbs the light...

00:02:43.000 --> 00:02:48.000

<i>Jan Butterfield</i>: Ah.

<i>Michael Asher</i>: The hallway absorbs lots of light --

<i>Jan Butterfield</i>: Okay.

<i>Michael Asher</i>: And I didn't have an actual light with me.

00:02:48.000 --> 00:02:52.000

<i>Jan Butterfield</i>: And that's an open door, you see.

<i>Michael Asher</i>: Oh, yeah.

<i>Jan Butterfield</i>: Ok, [[??]]

00:02:52.000 --> 00:03:03.000

<i>Michael Asher</i>: Yeah, and so, and so basically, you know, I don't mind, there being, I mean, it's possible but it's not anything about that.

<i>Jan Butterfield</i>: Ok, but there was, there was not light in that room?

00:03:03.000 --> 00:03:17.000

<i>Michael Asher</i>: There was, there was, there was enough, I mean, we tried to put those, I don't know, lights in the hallway, we tried to bounce, bounce actual light in, you know?

00:03:17.000 --> 00:03:22.000

<i>Jan Butterfield</i>: Ok, so when I entered the muse, just real quick.

00:03:22.000 --> 00:03:42.000

<i>Michael Asher</i>: Well! It just gets very, uh, hm? Well, let me show you the page -- [[paper flapping]] [[unintelligible]]-- and then I can, I can explain it.

00:03:42.000 --> 00:04:04.000

[[paper flapping]]

00:04:04.000 --> 00:04:11.000

<i>Michael Asher</i>: Ok, now --

<i>Jan Butterfield</i>: Where's your sculpture garden?

<i>Michael Asher</i>: Sculpture garden's over here.

00:04:11.000 --> 00:04:13.000

[[silence]]

00:04:13.000 --> 00:04:20.000

<i>Michael Asher</i>: Um, we walk down this way, ok, or you can go through this way.

00:04:20.000 --> 00:04:44.000

Now what happens is, as you - as you come in here, uh, you, the sound is absorbed more and more and more to the point here where you just hear hallway sounds. But with that hallway sound you hear also -

00:04:44.000 --> 00:04:50.000

It gets to be sort of a mixture - a sound mixture - right here where [[exhales]]

00:04:50.000 --> 00:05:05.000

of exterior noise and, well pretty much exterior noise.

<i>Jan Butterfield</i>: Where's the black hole? It's right where you finger is, or is it here?

<i>Michael Asher</i>: Both - places. So there are two openings, two doorways, they're not doors, they're passages.

00:05:05.000 --> 00:05:19.000

<i>Jan Butterfield</i>: OK

<i>Michael Asher</i>: And, um, Now at this point where it's absorbing quite a bit at the center, then if you walk into this corner or that corner, it just absorbs that much more.

00:05:19.000 --> 00:05:37.000

So it's made on a, it's made symmetrically to do this, so as you pass-- pass through it, it gets more and more dense and then less and less. Ah, but if you decide to turn it gets denser and denser and denser and denser and denser.

00:05:37.000 --> 00:05:46.000

<i>Jan Butterfield</i>: Is it wooly in there? Is it like a....

<i>Michael Asher</i>: No, no, uh, ah. It's almost like, ah, it's almost like plywood.

<i>Jan Butterfield</i>: Huh.

00:05:46.000 --> 00:06:06.000

<i>Michael Asher</i>: I mean because it's a very closed texture. It just so happens, that it's built up, I have, it's built up on the outside with 3 different walls so that in fact you do have, and then it's isolated from the rest of the building.

00:06:06.000 --> 00:06:19.000

<i>Jan Butterfield</i>: That's right, yeah, OK.

<i>Michael Asher</i>: So that you do have, you do have, um, acoustical.

<i>Jan Butterfield</i>: Already.

00:06:19.000 --> 00:06:37.322

<i>Michael Asher</i>: Already, whatchcall, I don't know what you call it here. Then you have a pun of just air. So it, it, damps itself. Then you have another wall with acoustical material in it, and then another pun and then acoustical.



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