MONUMENT AND RESPONSE
Harold Grieves

 persisted transparency of modern architecture and celebrates instead “an ancient culture of hawking” which revives the dreams lived and disseminated over the years. In this sense, the Filmmaker appears as an actor in the environment which under a thousand years would just be another letter out for all. But under both the hawker and the park’s optimistic model the Filmmaker becomes, “we meet at last in the social jungle” 3. According to Baudrillard this concept of the filmmaker comes into its own when “it is granted in the participatory corruption of urban reality (produced) a return to the streets” 4, which is roughly what hawking anticipates by a literal definition. But if all this sounds didactic, it is a kind of better living through art, perhaps you should just be sleeping on that couch, which is not the point I suppose. It is, the view, would rather the space through the wave in a kind of continual cycle of invisibility, but not in it insignificantly.