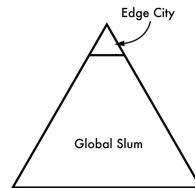
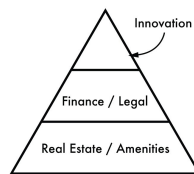


Hidden in Plain Sight: La Jolla / UTC Annex, An-Edge City

a video essay by Charles G. Miller



Treatment

Hidden In Plain Site: La Jolla / UTC Annex, An-Edge City is a multimedia project, comprising in its capstone phase an essay video / experimental documentary. The video intercuts two parallel arcs. The first deconstructs San Diego's urban geography as a case study for the "Edge City" phenomenon posited by journalist Joel Garreau in his seminal text of the same name. The second is a selective history of absurd violence, critical performance, and political contestation occurring within this otherwise innocuous and provincial landscape. These arcs converge in the video's final chapter, comprising the documentation of two enactments on the part of the project's author. One is a protracted attempt to defamiliarize La Jolla University Towne Center, the 'Edge City' adjacent to UCSD, via successive walks and comprehensive documentation, resulting in an ad hoc archeological taxonomy of an otherwise banal suburban center. The other is a failed

attempt to build a path through a canyon as a more efficient pedestrian route between UCSD and the author's apartment complex, otherwise an attempt to implement a personal infrastructure within an infrastructure-dominated landscape.

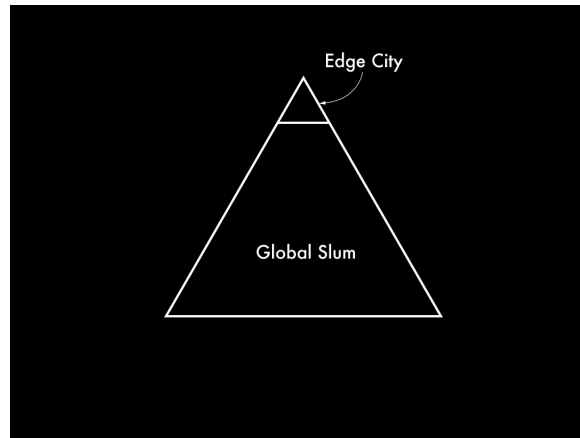


*Mirage in Reverse:
La Jolla / University Towne Center
The definitive "Edge City" emerging adjacent
to the UCSD campus*

The video appropriates and deploys the conventions of expository documentary filmmaking. An impersonal female "voice-of-god" narrates what at times could be construed as a chamber-of-commerce- commissioned corporate debriefing, at times a personal travelogue, and at other times a Ken Burns historiography, yet focusing on minor absurdities and buried anecdotes in precise detail. As a biased image of a specific geographic locale, the video calls attention to the relationship between a place and its image, places constructed as images, and questions whether new critical latitude can be found by reconfiguring an imagistic narrative. As such, the video appropriates and cites various media artifacts, and uses the camera not only to compose images aesthetically, but also as an indexical measurement tool: a means of compiling visual evidence. The documented enactments in the final chapter are as much pseudo-performances that took place in real time and real space as they are fodder for their own documentation: a foreground subject to be parsed against the background of a specific landscape.



Detail from photo-installation, 2010



*General relationship of antithetical
developmental typologies vis-à-vis
population and distribution of wealth*

Combining cinematic images, text, and graphic deconstruction, the video is resonant with traditions of structural film, essay film, and reflexive and performative documentary.

Premiering October 3, 2013. University Art Gallery, UCSD