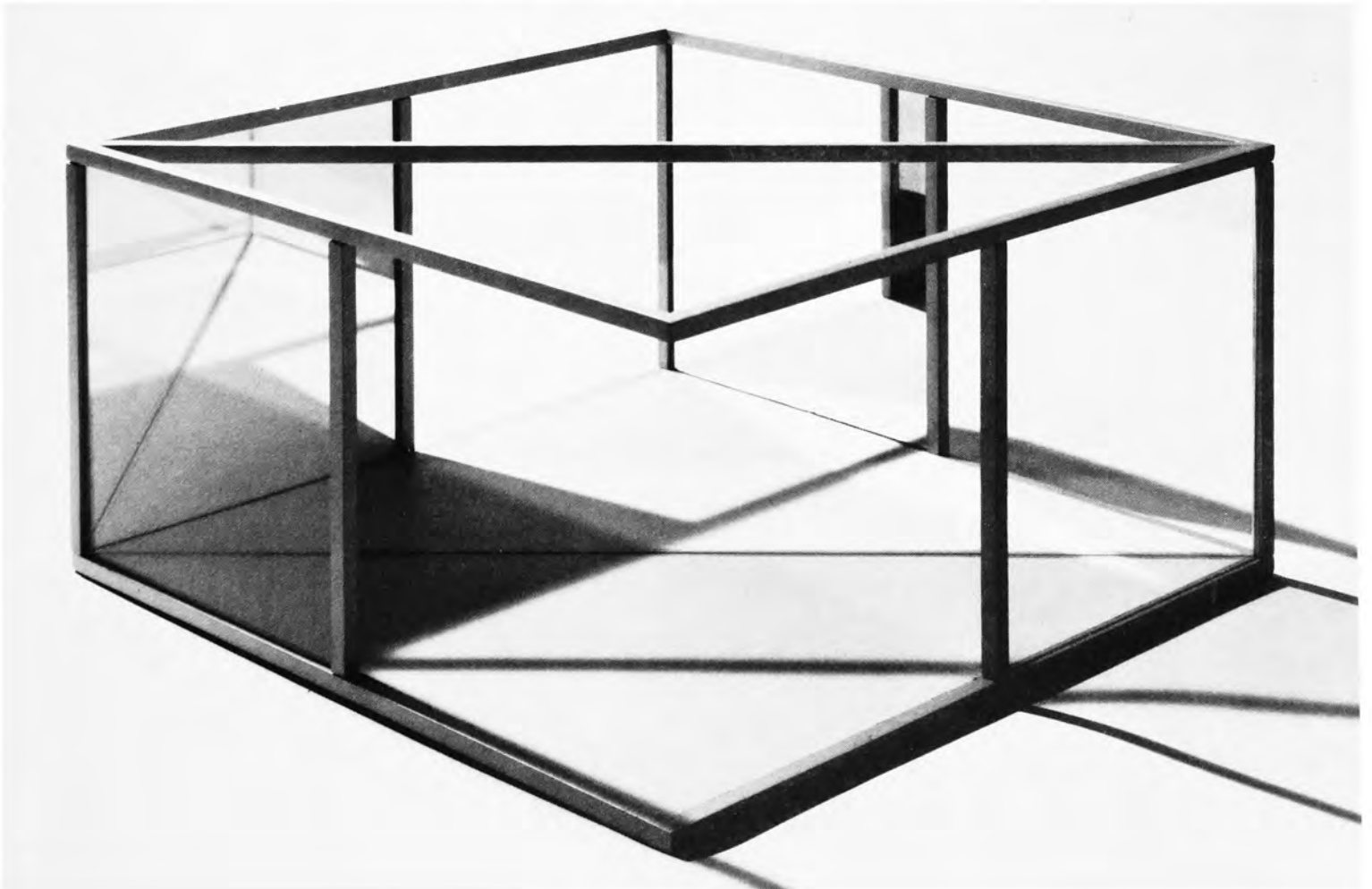


# **BUILDINGS AND SIGNS**

**Dan Graham**

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**Dan Graham**

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**The Renaissance Society at The University of Chicago  
Museum of Modern Art Oxford**

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Susanne Ghez  
Director of Exhibitions

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# *Schema, 1965, Daled Collection, Brussels*

Schema for a set of poems whose component pages are specifically published as individual poems in various magazines and collections. Each poem-page is intended to be set in its final form by the editor of the publication where it is to appear, the exact data used to correspond in each particular instance to the fact(s) of its published appearance. The following schema is entirely arbitrary; any might have been used, and deletions, additions or modifications for space or appearance on the part of the editor are possible.

Schema:	
(Number of)	adjectives
(Number of)	adverbs
(Percentage of)	area not occupied by type
(Percentage of)	area occupied by type
(Number of)	columns
(Number of)	conjunctions
(Depth of)	depression of type into surface of page
(Number of)	gerunds
(Number of)	infinitives
(Number of)	letters of alphabets
(Number of)	lines
(Number of)	mathematical symbols
(Number of)	nouns
(Number of)	numbers
(Number of)	participles
(Perimeter of)	page
(Weight of)	paper sheet
(Type)	paper stock
(Thickness of)	paper stock
(Number of)	prepositions
(Number of)	pronouns
(Number of point)	size type
(Name of)	typeface
(Number of)	words
(Number of)	words capitalized
(Number of)	words italicized
(Number of)	words not capitalized
(Number of)	words not italicized

This schema was conceived in March, 1966.

Using this or any arbitrary schema produces a large, finite permutation of specific, discrete poems.

1	adjectives
3	adverbs
1192½ sq. ems	area not occupied by type
337½ sq. ems	area occupied by type
1	columns
0	conjunctions
nil	depression of type into surface of page
0	gerunds
0	infinitives
363	letters of alphabet
27	lines
2	mathematical symbols
38	nouns
52	numbers
0	participles
8½ x 5	page
17½ x 22½	paper sheet
offset cartridge	paper stock
5	prepositions
0	pronouns
10 pt.	size type
Press Roman	typeface
59	words
2	words capitalized
0	words italicized
57	words not capitalized
59	words not italicized

*Schema, 1966, as it appears in Ursula Meyer, Conceptual Art, New York, 1972, pp. 128/9. (Original in Daled Collection, Brussels)*

## DAN GRAHAM: AN INTRODUCTION

Anne Rorimer

In a radio symposium held over a decade ago Dan Graham said of his work, "I think I'm interested in fusing something in the present without documentation... I wanted the things I did to occupy a particular place and be read in a particular present time. The context is very important. I wanted my pieces to be about place as in-form-ation which is present."<sup>1</sup> Over the last fifteen years Graham has succeeded in reinforcing the art work by redefining its traditional object status, achieved through his engagement with a range of different media. While Graham's first works, dating from 1965 through 1969, mainly dealt with various forms of printed matter, his work from 1969 to 1978 primarily involved performance, film and video. In the last few years his work has developed in yet other new ways and includes video installations, projections, and architectural scale models. These recent projects and proposals are discussed individually by the artist elsewhere in this catalogue. A consideration of the multiple facets of Graham's previous and present activity reveals the varied but consistent nature of his artistic innovation.

The early works of Graham, executed between 1965 and 1969, offer an important prelude to the later work for which he has become internationally known. By the mid-1960's Graham had already begun to question and to draw his own conclusions from the innovative and still early work by artists such as Carl Andre, Donald Judd, Dan Flavin, Robert Morris, Richard Serra, Robert Smithson, Bruce Nauman and Sol LeWitt.<sup>2</sup> As director for a year during 1964-65 of the Daniels Gallery which he founded, Graham came into direct contact with the then-emerging Minimal art movement. Reflecting on his early experience with the gallery Graham writes, "I saw contradictions in both the work and in the gallery structure I was part of. After the gallery closed, I began to make art which I felt could resolve some of these contradictions through by-passing the gallery structure altogether. My solution was to use the pages of magazines."<sup>3</sup>

Graham's first works, including *Scheme*, 1965, *Schema*, 1966, and *Figurative*, 1965, placed by him in periodicals, took shape as reading material. Each of these works transformed the previous visual character of the traditional art object, and, furthermore, located the work within the framework of the magazine instead of within a museum or gallery situation.

*Scheme*—as derived from the Greek word for "form"—takes its pyramidal shape from the systematic layout down and across the page of sequentially layered and equally spaced numbers. The space of the page and the printed numbers are inseparable determinants of a piece whose structure is not accountable to the artist's inter/invention. While functioning similarly to *Scheme* within the confines of a printed page, *Schema* is a columnar list which describes its own published appearance—the total number of adjectives in its makeup, for example, the size of the printed area, the number of words, etc. A self-referential inventory, this work is composed both of an enumerative analysis of the printed characters and of the characteristics which comprise its final form(at). Simply stated, "It is what it is."<sup>4</sup> Content and (con)text coincide since the work exists both *on* and *as* the given printed page. As Graham has pointed out, in this work "There is no representation (description) of an exterior reality (place/time)."<sup>5</sup> And:

Because of the use of the magazine system as support, the units (variants) of *Schema* generate their meaning(s)/reading(s)' from the overall content of the specific magazine in which a variant is published as well as from the immediate surrounding pages. As variants are placed in a different magazine at different stages in time, the variants of *Schema* additively comprise a meaning which is never completed) or absolute.<sup>6</sup>

*Figurative* appeared in *Harper's Bazaar* in March 1968, three years after its conception, on a page otherwise devoted to advertising. A cash register receipt showing the prices paid for some forty-four items, printed vertically down the center of the page, endows this ironically entitled work with its visual "figuration." The list of figures representing dollars and cents conforms to the limits of the size of the page. As the figures of the total list are cut off by the top and bottom of the page, they do not add up or amount to anything; they do not, that is, refer to something other than themselves. The shopping receipt should not, however, be mistakenly identified with the "found object" tradition, which demands that the object lifted from the non-art material world be read simply in terms of its independent, aesthetic qualities. In this case, visual material and its method of presentation are inextricably connected so that the former cannot be isolated from the latter.

The importance of Graham's magazine works lies not merely in the relationship of the visual material to the physical, printed page, but, just as significantly, in the relationship of the visual material to the function or purpose of magazines in general. As Graham observes:

Magazines have issues which appear at regular time intervals. They assume a notion of timeliness which only has value as it is current, each successive issue defining 'new' or 'up-to-date' in terms of the present moment. A magazine's content continuously changes in order to reflect present-day current events. Unlike art framed by the museum or gallery which is defined as 'timeless,' 'eternal,' the contents of magazines reflect (possibly help to define) an unfolding historical chronology as a series of incomplete 'present-day' intervals.<sup>7</sup>

The insertion of his work into periodicals alongside regular magazine material presented Graham with the means to refer within the content of the work to underlying factors concerned with exhibiting art to-day. Discussing *Figurative*, which "deals with the function of the magazine ad," Graham maintains that he:

...constructed this piece from several reversals. If 'Pop' Art took printed matter out of its mass-media context and placed it in a gallery context, in this piece the 'art' was displaced back into the given, printed matter setting, so it became defined in formal terms by only magazine conventions. Also, a sales receipt normally represents the end of the buying process, while the advertisement is intended to stimulate initial consumer desires to buy the goods. *Figurative* occupied the usual position in the magazine of the ad, but inverts its wish-arousing imagery.<sup>8</sup>

Graham's understanding of the potential of the printed page allowed for the creation of works on a two-dimensional surface with temporal and spatial "depth." *Side Effect/Common Drug*, 1966, a punctuated flat grid functioning almost like an "Op Art" painting of the 1960's, exhibits multiple instances of cause and effect which can be mentally grasped as one, overall spatial entity, while it necessarily consolidates concrete information researched by Graham, in the form of a chart which could find social application in a certain kind of topical magazine. Graham's writing on Marshall McLuhan's theory of printing clarifies his immediate concern with the (printed) matter.

To quote Graham as he cites McLuhan is to underline two crucial points. First, "Just as print was the first mass-produced thing, so it was the first uniform and repeatable 'commodity.'" Secondly, "(The) visual homogenizing of experience in print culture and the relegation of auditory and other sensuous complexity to the background... (led to) the reduction of experience to a single plane, the visual."<sup>9</sup> In this respect Graham's printed works could enter the art system directly as full-fledged commodities in the

"form" of visual information rather than as works which, in line with the usual sequence of events, are plucked from the system then to be reproduced as magazine information.

In 1966-67 Graham carried the implications of these magazine page works another step further. As he has written:

Art is a social sign. Magazines—all systems of context in the the art system—also serve as part of a social-economic (which in part determines a psychological) framework. Each class of magazine (*Time*, *Life*, *Boy's Life*, *Sports Illustrated*, *Film Culture*, *Artforum*) appears to cover a defined field, its form assuming a category of readership who are identified with the 'line' of its advertisers whose ads support and uphold the magazine's existence/'image.' Thus, the type of material printed is meant to as closely identify its readers' collective projections and beliefs with the content. People read and identify with a magazine a prefabricated system of belief and buy (relate to the advertising) the product or 'image' it sells. My first (1965-66) 'conceptual' art used magazine space as its context without being defined as *a priori* content (they informed themselves specifically by their context of placement and usage of place)... My next group of pieces dealt with the consequences of direct use of the ad system.<sup>10</sup>

For a work entitled *Detumescence*, 1966, Graham at various times placed an ad seeking a "Professional Medical Writer" in the *National Tattler* and in several other newspapers of a similar type. He later described his rationale:

I had in mind a page, describing in clinical language the typical emotional and physiological aspects of post-climax in the sexual experience of the human male. It was noted that no description exists anywhere in the literature, as it is 'anti-romantic.' It may be culturally suppressed—a structural 'hole' in the psycho-sexual-social conditioning of behavior. I wanted the 'piece' to be, simply, this psycho-sexual-social 'hole'—truncated on the page alone as printed matter.<sup>11</sup>

A visible omission, or societal oversight, here becomes the material which informs the work. The artist's "insight" fills a "gap" in the literature by adding a new "dimension" through the medium of print.

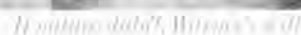
Whereas Minimal art concerned itself purely with the surrounding physical space, Graham's ads dealt with its socio-economic base, a support less tangibly visible, but just as much present as museum or gallery walls. Work by Flavin or by LeWitt, for example,



In the spring of 1969 Graham exhibited a statement in connection with a work entitled *Income Piece*. This work arose from his idea of placing an advertisement in various magazines offering stock in "Dan Graham Inc." at \$10 per share. He saw this as a method of "examining (or subverting) the relation of art as economic status to art content or of [examining] the art world as part of the real economic/social world" as he "wished to open [himself]... to the entire social-economic system of which art and the artist's 'self' had been considered closed-off sectors."<sup>13</sup>

*Piece* demonstrates how, for Graham, the art work, although not a physically tangible object, is a "product" of the current social order.

Graham's earliest performance work, *Lax/Relax* held at the New York University Loeb Student Center in May 1969, is presented as follows: In front of a live audience Graham speaks the word "relax" to himself through a microphone to amplify his voice while breathing in and out emphatically. A pre-recorded voice of a girl who says the word "lax" in between her own breathing is played simultaneously. At the beginning of the performance the voice of the girl



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COMMON DRUG	SIDE EFFECT									
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ANTI-DEPRESSANT										
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Melazine					•	•			•	•
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NEW ISSUE

June 2, 1969

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*Common Drug/Side Effect, 1966. Daled Collection, Brussels*

*Income Piece, 1969*



*Performer/Audience/Mirror, Städtische Galerie im Lenbachhaus, Munich, Germany, February 1981. Photo: Roland Fischer*

and her breathing are distinct from the voice and breathing of the performer, but after thirty minutes the two become indistinguishable. Eventually the sound of breathing alternates with the lax-relax syllables. As Graham has observed:

The audience may become involved in its own breathing responses and thus locate the surface of its involvement; its attention is somewhere between 'inside' my breathing, its relation to the girl's or its own breathing. It may become hypnotically affected.<sup>15</sup>

Graham's performance work, by diverse means unique to each particular piece, relies on that space between individuals which is controlled as much by psychological and social distance as it is by physical circumstance. His instructions for *Like*, first performed at the Nova Scotia College of Art and Design in December 1971, further lays the groundwork for his later, more complex pieces. In this work:

The performers have both been instructed to convince the other (the ways in which) he is like him (or her). This performance is continued with a continual coming closer together, until (perhaps as boundaries of self are reached) this is reversed.<sup>16</sup>

Any form of verbal communication or visual gesture may be used by the two performers toward the realization of their task.

A slightly later work, *Past Future Split Attention*, 1972, develops from the verbal interaction between two performers who already know each other. The "two people who know each other are in the same space. While one person predicts continuously the other person's behavior, the other person recounts (by memory) the other's past behavior."<sup>17</sup> Past knowledge and present observation of each other, with the future predictions of the one interceding to influence the behavior of the other, contribute to the outcome of the two performers' spoken and behavioral interrelation so that the behavior of each performer depends on and reflects the other's past or future behavior. Their interdependent reactions constitute the "action" of the performance, causing past and future to be integrated within the immediate present of the given presentation. Time is not a theme but the means of establishing the fact that the performance, by definition, coincides with the viewer's present viewing time span and has its own unavoidable beginning, middle and end.

The performance as conceived by Graham radically examined the distinction between the performance taking place and the spectators who "follow" its evolution. Along with a number of artists who adopted the performance idiom in the late 1960's

and early 1970's and who literally incorporated themselves as physical beings into the "body of their work,"<sup>18</sup> Graham structured a number of performances around himself. He introduced, however, essential innovative differences. Although he is the exclusive performer in these works, he is not the exclusive focal point, and although his physical presence is of utmost importance, the content of the performance does not involve the presentation of bodily movement for its own sake nor any attempt at gestural expressionism.

Graham's work deliberately re-evaluates the accepted, but unspoken, dividing line between performance and external reality or between performer and audience. Although he maintains the physical division between the audience and the event, appearing on a stage "before" the viewers, Graham redefines the invisible boundary historically separating the spectator from the spectacle. *Performer/Audience/Mirror*, 1977, clearly demonstrates Graham's reinterpretation of the conventional relationship between those who watch and what they are watching. In this work, "a performer faces a seated audience. Behind the performer, covering the back wall (parallel to the frontal view of the seated audience), is a mirror reflecting the audience."<sup>19</sup> The performance occurs in four temporal stages of approximately five minutes each. The performer begins with a continuous uninterrupted description of his own external movements and the attitudes contributing to his behavior. During this period the audience regards the performer while beholding itself in the mirror. After this initial five minute period the performer changes his monologue in order to describe his observations of the audience. When this has been accomplished, the performer turns his back on the audience to face the mirror and proceeds, once again, to describe his own gestures and their motivation while he freely moves about. During this phase of the performance the performer and the audience are facing in the same direction. In the last stage of the work the performer, continuing with his back to the audience, describes the people in their seats while *he* looks at *them* from various viewpoints in the mirror.

*Performer/Audience/Mirror* draws the audience into the work without specifically eliciting its active participation. By thus identifying the audience as integral to the subject matter of the performance, Graham succeeds in reversing traditional audience identification with the theatrical event, wherein the audience mentally projects itself into the performance. Viewer and viewed are *shown* to play equally important roles in the total process of viewing. Graham removes the unseen, but age-old barrier separating the active process of seeing from the scene, or what is seen. His performances are an "act" of seeing of which the viewer is not only a

witness but in which he is thoroughly implicated. They pertain to their own being and contain no reference to a secondary reality outside themselves.

The films produced by Graham between 1969 and 1974 are similarly self-referential. Their subject matter is the viewing of the viewing process, recognizing, as they do in every case, the existence of the camera within the imagery of the work. The activity of filming in Graham's work duplicates the activity of seeing, since both are viewed as one within the framework of the film. Graham's films, with one exception, necessitate the use of two cameras and require double projection on opposite walls.

The various steps taken by Graham in the creation of his films clearly illustrate his purpose. Of the two cameras employed in the color film *Roll*, 1970, one rests on the ground within a performer's visual field while the other is held to the performer's eye. As the two cameras, parallel to each other, are filming, the performer, holding his camera to his eye, rolls slowly from left to right while continuously seeking to center his viewfinder on the stationary camera opposite him. Seeing the bottom half of his body protrude through the lower section of his framing lens aids the performer in successively realigning his camera with respect to the other camera's lens. Graham describes the imagery of the two films, screened at eye level on parallel walls, as follows:

Observing the view from the first camera's body-feedback loop, the spectator sees a continuously rotating image. The body is subjectively experienced as weightless. The view from the second, 'objective' camera shows the body from outside as a weighted object orienting itself, but under the influence of gravity opposing a stationary, parallel force pressing down upon the body's muscular/skeletal frame.<sup>20</sup>

*Body Press*, 1970, in color, similarly utilizes two filming cameras, each of a different size. Two performers stand unclothed inside a mirrored cylinder, each pressing a camera flush against his/her body. The performers rotate the cameras around their respective bodies. They spiral the cameras slightly upward at the same speed until the cameras reach eye level, at which point they reverse the procedure, exchanging the cameras when they are behind them and facing the other person's body. The performers repeat this procedure until the film is completed. Furthermore:

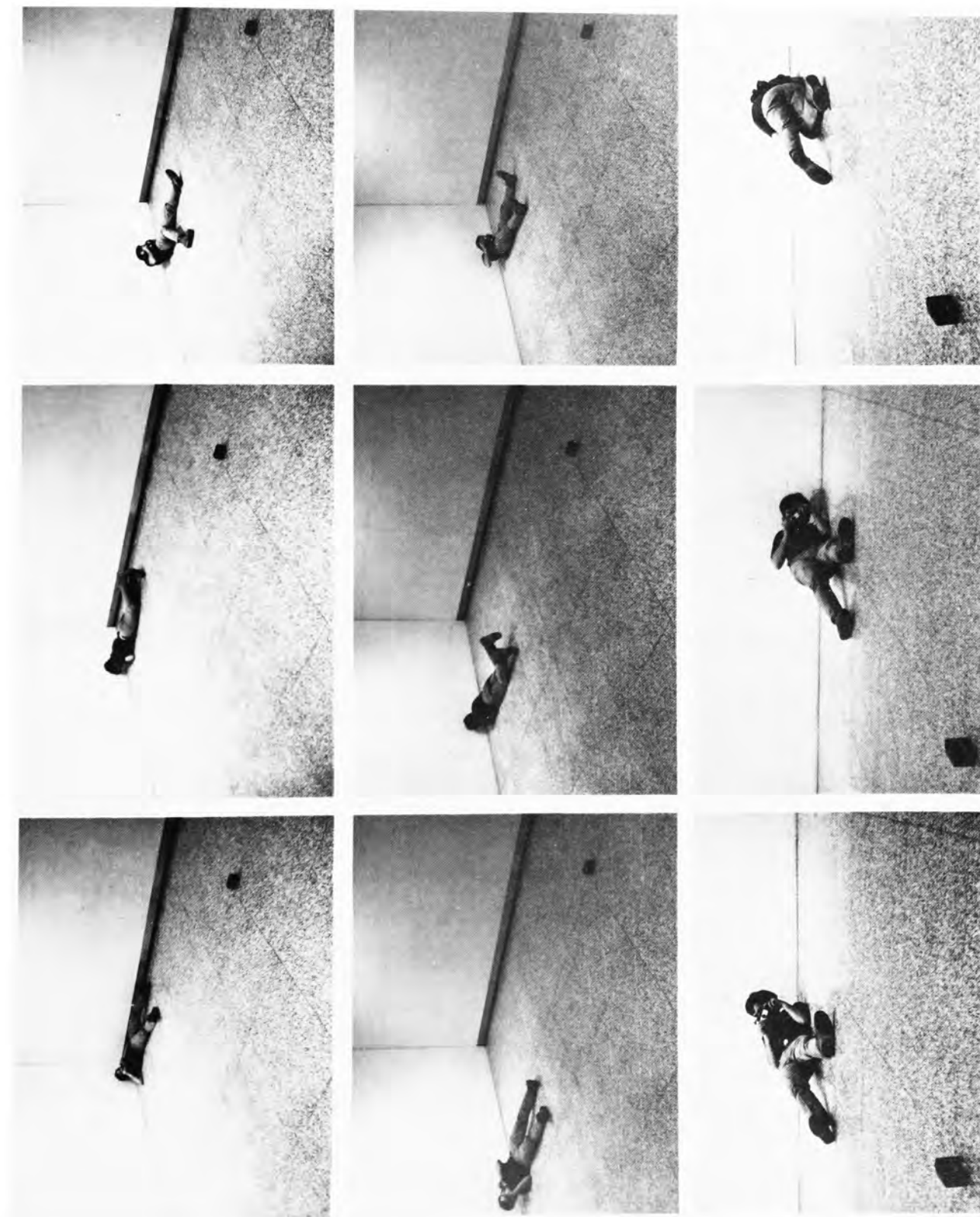
The camera's angle of orientation/view of area of mirror's reflective image is determined by the placement of the camera on the body contour at a given moment. (The camera might be pressed against the chest but such an upward angle shows head and eyes.) To the spectator

the camera's optical vantage is the skin. (An exception is when performer's eyes are also seen reflected or the cameras are seen filming the other.) The performer's musculature is 'seen' pressing in to the surface of the body (pulling inside out). At the same time, kinaesthetically, the handling of the camera can be 'felt,' by the spectator, as surface tension—as the hidden side of the camera presses and slides against the skin it covers at a particular moment.<sup>21</sup>

The viewer of these and other films by Graham observes the reflexive interconnection between the human eye, human body, camera eye and camera body. Graham's films disclose these complex facets of vision which depend on the combined interaction of optical and kinaesthetic mechanisms. The process of making these films, moreover, cannot be disengaged from their resulting content since Graham visually integrates the means with the end, the filming with the film.

A film, by definition, "detaches the viewer from present reality and makes him a spectator,"<sup>22</sup> although in Graham's films, "the process of physiological orientation—attention—of the performer(s) is correlated to the spectator's process of attention."<sup>23</sup> Video, as opposed to film, "is a present-time medium,"<sup>24</sup> Graham has pointed out. Since 1970 the medium of video has served Graham to aesthetic advantage in a number of ways. Video (from the Latin verb, "I see") operates for him as a tool, allowing a different kind of freedom from the preordained, though redefined, structures of performance or film. Video as used by Graham acts as a conductor of images either between one viewer and another, between a viewer and his own after-image, between one space and another, or between a combination of all three. The monitor may convey internal and/or external sites or states of being, depending on the work, since video is able to mediate between one place and/or person and another.

For a series of video works conceived in 1974, television cameras with monitors are installed in rooms specifically constructed for or adaptable to the needs of each particular piece. *Present Continuous Past(s)* illustrates the basic principle of the seven more complicated, but related *Time Delay Rooms* of the same year. An interior space, 8 feet 10 inches square, with a single doorway, provides a physical enclosure for *Present Continuous Past(s)*. This work quite literally "takes place" within these confines, subject to the presence of one or more viewers. Mirrors cover two adjacent walls, while a video camera and monitor are set into the wall across from and adjacent to the mirrors. The camera records the space and any person in front of it as well as that same occupied space as it is reflected in the mirror opposite. The monitor plays back the taped informa-



*Roll. Filming Process, 1970. André Goeminne Collection.  
Nazareth, Belgium*



tion after an eight second delay. Graham summarizes what happens "in" this work:

A person viewing the monitor sees both the image of himself, 8 seconds ago, and what was reflected on the mirror from the monitor, 8 seconds ago of himself which is 16 seconds in the past (as the camera view of 8 seconds prior was playing back on the monitor 8 seconds ago and this was reflected on the mirror along with the then present reflection of the viewer). An infinite regress of time continuums within time continuums (always separated by 8 second intervals) within time continuums is created.<sup>25</sup>

*Present Continuous Past(s)*, along with other related video installation works, revises former notions concerning the object of art, previously considered to be concrete, material and divorced from the viewer's own spatial/temporal presence. These works, as rooms which otherwise stand empty, depend entirely on the occupancy of viewers for their existence as works of art. The spectator of the work is the spectator *in* the work, both an object in it and the subject of it. The relationship of the viewer to his image reflected in the mirror and to his image relayed eight seconds later by the monitor, in conjunction with other persons present, contributes to the multiple implications of the piece. In a thorough

discussion of Graham's video work, Birgit Pelzer asserts the fact that "we do not see vision" since "perception never apprehends itself."<sup>26</sup> This is a paradox, she further states, which video has the capacity to "expose." The video monitor, with its built-in time delay mechanism, permits the viewer to see himself as he looked (in an active and passive sense) eight seconds prior to his looking at/seeing himself in the mirror. The viewer in/of these pieces must also partake in the seeing of and the being seen by the other viewers in the room also reflected in the mirror and picked up by the video camera. The critic Friedrich Heuback, in an unpublished text on Graham's video work, affirms that "perception is not only an (active) function of the subject but also an essential condition of subjectivity... The subject reaches himself not by perceiving but by being perceived, or rather by seeing that he is being observed: as an object."<sup>27</sup> The spectator of the work inescapably becomes simultaneously both viewer and viewed, of/by himself and others.

The *Time Delay Rooms* and other comparable works carry these essential premises to further degrees of logistical and visual complexity in connection with performer and/or audience behavior. Participant viewer behavior "projected" into the future, verbally predicted or shown in reverse perspective, are among the situations which the video monitor pro-



*Body Press*, Film Still, 1970-1972



*Body Press, Filming Process, 1970-1972*

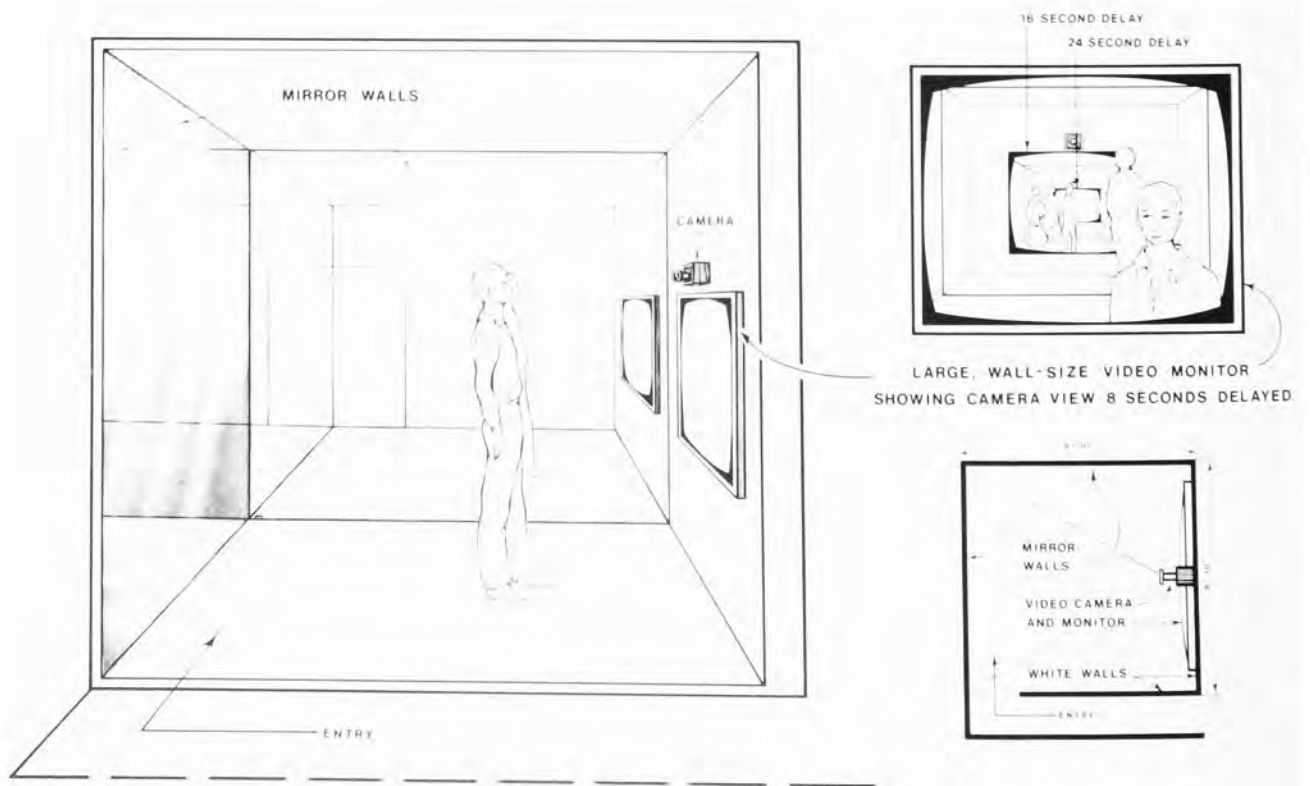
duces through its use and control of past/present cause and effect relationships. The presence of the viewers, as well as their social interaction, is a common and critical factor to these video installations. These works, not spatially or temporally static but in constant flux, exist as open-ended enclosures which disclose the necessary social and visual engagement connected with the apprehension of the work of art. The viewing viewers activate the video rooms, being in and part of works having no external boundary.

The development of the video medium enabled Graham to connect his work directly with the given social milieu. For succeeding video works he situated monitors in public architectural settings. *Picture Window Piece*, 1974, suggests the way these pieces operate, while it foreshadows important aspects of Graham's later work. As figured in the illustrated diagram, two video cameras/monitors are placed in line with each other in front of a picture window of a typical American house. One is just inside, the other just outside. The internal video screen delineates the viewer within his indoor surroundings while he looks out the window. In reverse, the outside viewer is able to see himself within his outdoor environment as he looks through the window into the house. According to Graham:

What is pictured in the window represents for those outside the publicly accepted code of privacy; the interior seen by the spectator outside corresponds to the public image. Inversely, the portion of the outside viewed by those inside provides a frame for (is contextual to) their private existence. Although it would appear that the views from inside to outside, or outside to inside, are reciprocal, in practice a person outside quickly glances at the 'picture window' and then averts his eyes, not desiring to look beyond the immediate sign of conventional normality to look closely at what might be seen inside.<sup>28</sup>

The video cameras/monitors articulate the respective viewer's relation to the "picture window" and bring the viewers into the picture, so to speak, as elements of the total work.

The "picture window," as an architectural convention, presents a social "front" to the community at large, an "image" of the home owners' style of life. The window, simply a reflective/transparent glass material on the one hand, has a "built-in" social purpose on the other hand since it may be perceived as a symbol of domestic well-being and privacy. The viewer gazing in or out of the window, when registered on the video screen, self-



*Present Continuous Past(s)*, 1974, Collection of Musée National d'Art Moderne, Paris. Photo: Courtesy of The Press of the Nova Scotia College of Art and Design



consciously registers his awareness of the two separately defined social spaces on either side of the window. With the fusion of interior and exterior contexts accomplished by the video image, the window as an illusory social barrier is shattered, although as a literal, transparent divider it physically remains intact, framing the inside/outside view in a manner reminiscent of true Renaissance perspective. The viewers of *Picture Window Piece* see how they are being seen (what the house would see if it had eyes). The work as a whole revolves around the viewer as he is viewed within a broader social framework, represented in this work by the suburban, ranch-style house.

When connected with architecture, Graham writes, video serves "as window and mirror simultaneously but subverts the effects and functions of both."<sup>29</sup> Video transmits what is/was present at a specified time and place in coordination with or juxtaposition to the spectator's immediately-perceived environment. As in *Picture Window Piece* so in *Video Piece for Two Glass Office Buildings*, 1976, video confronts the spectator with his own circumstance in reference to that of others. In this piece, two cameras/monitors are placed back-to-back in two parallel office spaces located in facing, glass wall office buildings. They are placed in front of their respective windows, screen side toward the inside observer. Both offices contain a mirrored wall across from and parallel to the window of the other office. The monitor of one building relays an immediate view, while the other produces an image based on a eight second delay. The spectator, looking in either direction, in the mirror or out of the window into the opposite room, can see "that room's monitor-image reflected on the wall's mirror which shows a view of his room's mirror's reflected image."<sup>30</sup> The video-mirror image, moreover, reflects the reflective/translucent windows of the opposite building's exterior as well as the occupants inside. The viewers exchange and share identities from within virtually identical, standard interior spaces and from behind homogeneous walls. The spectator of the work, therefore, is the subjective and objective viewer in and of spaces housed within the larger societal structure.

Graham's recent video pieces bring a given societal structure literally into view. They shed light on the nature of the social fabric by reflecting and reflecting on its own devices. The spectator of *Two Shops Selling the Same Type of Goods*, 1978-80, (p. 41) for example, finds himself betwixt and between the solicitations of two separate window displays and realizes that he is part of a more broadly based marketing system since the items are up for sale, not there for pure, unmitigated contemplation. The video monitors cross-reference the one display with the other, illustrating on the screen identical con-

tents framed within identical types of space. Because the physically separate, financially independent spaces share the common ground of private enterprise, the foundations upon which this work rests are clearly economic as well as visual.

*Video View of Suburbia in an Urban Atrium*, 1979-80, (p. 43) and *Edge of the City*, 1981, (p. 45) hinge on "realities" of urban and suburban life. In these current works video functions as a sign rather than as mirror/window, alerting spectators to their present context by paradoxically referring them elsewhere. Graham predicates a proposed Citicorp building installation on a number of ironic reversals inherent in the situation at hand. As is made clear in his discussion of this work, the atrium of the New York Citicorp building, with a vast open central space, proposes itself as a haven within the city, offering a "breath of fresh air" from city drudgery, a place to sit or picnic (while eating health foods sold in the atrium's food boutiques), surrounded by real, full-sized potted trees which dominate the interior "design." The visual atmosphere, reminiscent of the chic suburban shopping mall, is far removed from the original sylvan scene.

The projected video image of an average suburban house intrudes on this indoor urban fantasy, where a vision of the suburb has already infiltrated a decor, for instance, which desires to connect the urban interior with the rural out-of-doors. The insertion of the monitors into the Citicorp context has double-edged significance, considering the fact that televised information is principally associated with viewing inside the home environment. Here, at the "core" of the city in a multi-purpose situation, the Citicorp frequenter comes up against an image of the exterior of a private home. Whereas Citicorp brings the natural elements of the suburb into the concept of its interior design fabrication, the video imports the view of an actual suburban home. The video image showing a real house rings truer in this case than does the artificial nature of the surroundings. The video as representation assumes an independent reality within the framework of the given environment.

*Edge of the City*, related to the Citicorp piece, derives its meaning from its public setting—here the Philadelphia train station where Graham installed three television monitors directly under signs saying "Stairway to Suburban Trains" in the station concourse. Like the signs with which they align, the monitors, with the image of a car passing by a row of new suburban houses, visually announce the destination of the trains and of the viewers. The work, set within a public station, and not within a traditional art environment, signals the viewer to "make connections" between the dichotomies and contradictions of his present existence. The suburb,

which arose with the nineteenth-century transformation of society from agrarian and rural to industrial and urban, continues today to arbitrate between the city and the country. The work therefore mediates between the city and its buffer zone or "edge," between the inside of the station and the outside of the suburban houses, and thereby "transports" the commuter/viewer from the interior of the external, public world to the exterior of the private home. In conjunction with the surrounding signage and publicity, the monitors ambiguously posit themselves as information and advertisement.

If Graham's recent video installations may be interpreted as signs in/of the social reality and follow from pieces which were mirrors/windows on it, recent works in other media may be construed as models of the same societal reality. *Public Space/Two Audiences*, 1976, (p. 23) whose implications Graham thoroughly describes, sets the precedent for further innovative conclusions reached in works resembling architecture. Originally conceived in connection with the "Environmental Art" section of the Venice Biennale, *Public Space/Two Audiences* reverses the established relationships of the work to its container and of the viewer to the art work. This work, a rectangular, closed-off room entered by one of two doors, is divided in half by soundproof glass with a mirror at one end. Like the earlier video rooms, it must be entered to be seen. Similarly, the work does not exist without the visitors who at once observe *and* take part in the various manifestations of social division and cohesion occasioned by the transparent glass divider. As Graham explains:

The 'art work' placed on display by my 'environment' was the architectural container, as its own material structure; at the same time it was also designed to be a display container for the viewers inside, observing themselves, the container's structure and the effects the specific materials had on their perceptions.<sup>31</sup>

In short, the work's container, its viewers and its material construction, traditionally three separate entities, are inseparably fused.

*Public Space/Two Audiences* transcends the concerns of a purely perceptual environment in two significant ways—by the fact that the perceiver is also the perceived and because the work reproduces the psychological responses of a social body to "the materials and structure of the space."<sup>32</sup> As Mark Francis proposes in connection with this work:

These two rooms divide people from each other in the way that glass showcase windows separate the consumer from the goods inside a shop, while at the same time projecting his/her reflection onto the goods. Thus a consciousness of loss is established (the loss of access to the

conditions of material production) at the same time as the projection of desire. It is not difficult to see the analogy which can be made here with the way personal relationships are established and reinforced by processes of socialisation.<sup>33</sup>

*Pavilion/Sculpture for Argonne*, 1978-81, (p. 27) and *Two Adjacent Pavilions*, 1978, (p. 31) comparable with the Venice Biennale work, presuppose that "both glass and light (separately or conjointly) enforce social divisions."<sup>34</sup> Although Graham has applied the principal ideas of *Public Space/Two Audiences* to these two pieces, he answers in addition the question raised by sculpture "in the round." His solution to the problems posed by outdoor sculpture in terms of his own aesthetic thinking gives these works, on several scores, their double-sided meaning. The most apparent feature of these works is their reversible nature. They are conceived for public occupancy and are to be experienced equally from within and from without. Depending on the lighting conditions at given times, their internal and external sides are either transparent, translucent, reflective or opaque.

The architectural associations connected with these outdoor works is critical to an understanding of their total meaning. They are "both socially functional, empty pavilion space," Graham insists, "and 'site specific' sculptures."<sup>35</sup> Graham's use of transparent reflective glass and aluminum or steel, furthermore, connects these works with the glass skyscraper tradition, alluding at the same time to the materials of Minimal art. In Graham's words:

Architecturally, they relate to a tradition which, beginning with Laugier's 'elemental rustic hut,' includes the rococo pavilion and the gazebo, and also today's urban bus shelters. They place the material and forms of the modern city environment, glass and mirror office buildings, in a naturalistic and utopian setting.<sup>36</sup>

While superficially resembling Minimal art structures, the pavilions extend their own frame of reference beyond their material form, being "psychologically and socially self-reflective,"<sup>37</sup> as well as literally so. These works are "microcosms of the architecture of the city as a whole,"<sup>38</sup> according to Graham, but have been reabsorbed into the natural environment from which the city and its architecture have become estranged.

Implicit relationships between essential form and architectural function become explicit in *Clinic for a Suburban Site*, 1978, (p. 33) *Alteration to a Suburban House*, 1978, (p. 35) and *Cinema*, 1981, (p. 47) works which take the literal shape of architectural models. Graham thus explains the logic of their

evolution from the Venice Biennale work:

If a window admitting an exterior view replaces the white wall, the work's formal self-containment is broken; it might be considered architecture. If the contained space with window were removed and re-sited in a specific, non-art environment, it would take on an identity as a specific kind of functioning building.<sup>39</sup>

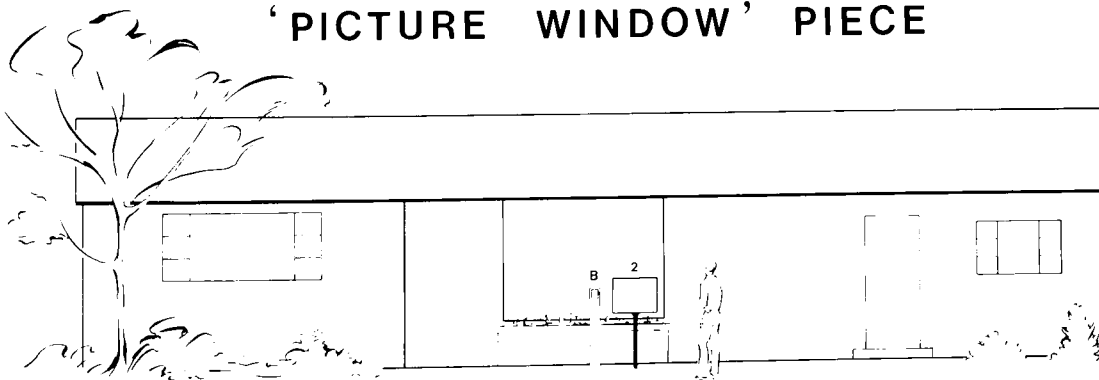
The scale models represent, first and foremost, a particular architectural experience in which a spectator may imaginatively take part while seeing himself reflected in the mirrors within each of the works. Exhibited at eye level, they are to be read by the spectator as if in actuality he were the subject of the clinic, house or cinema. The architectural style of each model gives a generalized appearance as opposed to one of having been designed by an individual architect. Graham has appropriated relevant architectural attributes from the tradition of "high" architecture, such as that of the "glass box," open to nature, and referred to in the model of the clinic, but at the same time he has utilized the vernacular codes of the stereotyped home, found in the suburban house model.

The models replicate the way in which architecture functions in, and stands for, contemporary society.

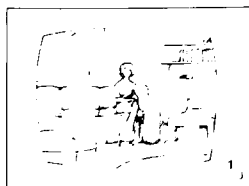
As such, they are intended as realistic metaphors, not only as architectural renditions *per se*. *Clinic for a Suburban Site*, for example, reflects the alienation created by the glass partition between the waiting and consultation rooms. The back wall mirror of the clinic registering the sky outside gives the impression of wall paper instead of providing a direct access to nature, as a typical building of this kind should do. *Alteration to a Suburban House* "looks into" the facade of a standard middle-class house, examining it by removal. Graham has replaced the sacred picture window—the sign of stability which the house projects into the street—with the bare facts of what is there. Referential commentary on the surrounding community employed in a visual, even whimsical manner by architects such as Michael Graves, Frank Gehry or Robert Venturi, as Graham points out, here becomes a literally incisive comment, made by the negation of commonly respected lines of property division and definitions of privacy. By opening the established social divisions of space to question in a direct and matter-of-fact manner, the models challenge and reveal the meaning of accepted notions of architectural and social function.

Firmly founded in architectural reality, however impractical to build, Graham's models analyze existing social reality through their concrete manifestation of

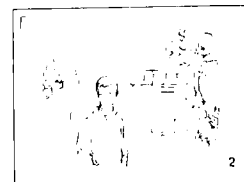
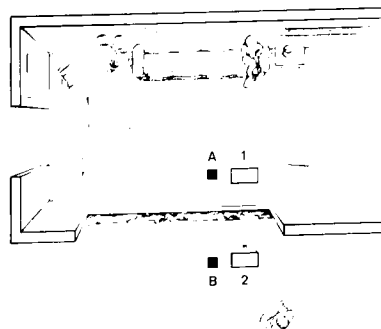
## 'PICTURE WINDOW' PIECE



INTERIOR CAMERA A'S LIVE VIEW IS CONTINUALLY DISPLAYED ON EXTERIOR MONITOR 2  
EXTERIOR CAMERA B'S LIVE VIEW IS CONTINUOUSLY TRANSMITTED TO INTERIOR MONITOR 1



THE PERSON INSIDE CAN SIMULTANEOUSLY VIEW (LOOKING THROUGH THE WINDOW) THE EXTERIOR AND (ON THE MONITOR) THE VIEW FROM THE EXTERIOR, OF HIM INSIDE HIS INTERIOR SPACE



THE OUTDOORS PERSON CAN SIMULTANEOUSLY VIEW (LOOKING THROUGH THE WINDOW) THE INTERIOR AND (ON THE MONITOR) THE VIEW FROM THE INTERIOR, OF HIM ON THE OUTSIDE

Early 20th-Century  
Possessable House  
to the Quasi-Discrete  
Cell of '66

Belleplain  
 Brooklawn  
 Colonia  
 Colonia Manor  
 Fair Haven  
 Fair Lawn  
 Greenfields Village  
 Green Village  
 Plainsboro  
 Pleasant Grove  
 Pleasant Plains  
 Pleasant  
 Sunset Hill Garden

two female humans

of these possibilities as to whether to buy one of the different models, they select *two from another* model and *one from the same* model. The two models which attract the remaining four unusual color choices are those that attract four from another model and one from the same model, and eight from both another and the same model. These four from another color choice, then, four from another color, which attract a single model and all eight colors can run in two colors, and finally, color that make a home for one model and one color. This serial design might follow consistently with the colors, is strongly terminated by the extreme high, always bounding all the shopping places, can help to find better, further, and so on.

of these possibilities as to whether to buy one of the different models, they select *two from another* model and *one from the same* model. The two models which attract the remaining four unusual color choices are those that attract four from another model and one from the same model, and eight from both another and the same model. These four from another color choices attract a single model and all eight colors can run in two colors, and finally, color that must be chosen for one model and one color. This serial choice might follow consistently with the colors, but is strongly terminated by the extreme high, always bounding colors, shopping places, can help to find better, further, variety of color.

Top left: set-back rows (rear view). Bayonne, N.J.  
Top right: set-back rows (front view). Bayonne, N.J.  
Bottom right: two rows of set-backs. Jersey City, N.J.

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it. Avoiding categorization as either one or the other, they are hybrids of architecture and art. They do not answer to the description of architectural models as such, shown commercially as art, nor can they be identified as sculpture bearing architectural trappings, although they decidedly engender comparison with both these recent trends.

The models result from a logical process of artistic development which begins with early photographic work by Graham and continues to the present with the video installations which, materializing outside of the traditional exhibition space, frame, and are framed by, existing urban and suburban architecture. *Homes for America*, 1966–67, a work taking the format of an illustrated magazine article in the December/January issue of *Arts Magazine*, marks an important early precedent for the models. The photodocumentation of industrial housing units, as Benjamin Buchloh notes in a thorough analysis of this piece, “reflects in an obviously ironic and ambiguous manner the formal and stylistic principles of minimal sculpture.”<sup>40</sup> This work proceeds from where Minimal art leaves off to investigate the “larger, predetermined synthetic order”<sup>41</sup> accounting for the visual aspect of the urban landscape. The article/work consists of Graham’s verbal and photographic descriptive commentary on the possible variations which otherwise uniform tract housing displays. The demonstration of the permutations which the housing units can assume provides the basic content of the work. However, Graham penetrates beneath the objective qualities of form and color to point out the underlying “overtones,” or shades of subjective meaning, attached through suggestive terminology to different types of spatial plan or color choice offered to prospective buyers. *Homes for America* subverts the essential principles of Minimal art, despite ironic reference to its use of modular, repeated units. Unlike its Minimal predecessors, the work has standing outside of the physical confines of the presupposed art viewing space and derives its visual form, not from the dictates of the physical space, but instead from the existing architectural reality conditioned by the industrial society at large.

The models, in their capacity as three-dimensional representations of an exterior social reality, re-enter the pre-established art context as specific buildings which might, however, function self-sufficiently outside of the physically defined enclave of the artviewing space. Graham incorporates the realities of the broader social context—recognizing its facades and fictions—into the content of his art by circumventing the traditional art exhibition confines. His acknowledgement of the social dimension of art has enabled him to conceive works which totally redefine the previous unquestioned relationship between viewer and object, fusing interior and exterior, container

and contained, perceiver and perceived. Over a period of a decade and a half he has consistently sought to free the art object from the formal and material delimitations separating it from society and spectator. He has achieved this in a radical and unique manner in each phase of his career with works that cannot be disassociated from the presence of the viewer or the process of viewing or which cannot be disengaged from the pre-existing realities of the contemporary social environment.

## Notes

1. Lucy R. Lippard, ed., *The Dematerialization of the Art Object*, New York, 1973, p. 158.
2. For Graham’s critical writing on the work of these artists see, for example, “Two Structures/Sol LeWitt,” 1967, and “Subject Matter,” 1969, in *Dan Graham Articles*, Van Abbemuseum, Eindhoven, 1978.
3. Artist’s notes.
4. Verbal statement by the artist, May 1981.
5. Dan Graham, “Some Implications and Observations,” *Art-Language*, no. 7, 1969, p.16.
6. Artist’s notes.
7. *Ibid.*
8. *Ibid.*
9. Quoted in Dan Graham, “Information,” *Dan Graham Articles*, op. cit., pp. 17-18.
10. *Ibid.*, p. 19.
11. Dan Graham, *For Publication*, Otis Art Institute of Los Angeles County, 1975, n.p.
12. Artist’s notes.
13. Dan Graham, “Income Piece. From a talk to students at the University of the State of New York at Oswego, New York—December, 1973,” *For Publication*, op. cit., n.p.
14. RoseLee Goldberg, *Performance, Live Art 1909 to the Present*, New York, 1979, p. 6.
15. Dan Graham, *Theatre*, unpublished, n.p.
16. *Ibid.*
17. *Ibid.*
18. cf. Dan Graham, “Subject Matter,” *Dan Graham Articles*, op.cit., p. 65, where he states “[Bruce] Nauman turned to himself as ‘the body of work.’”
19. Dan Graham, *Theatre*, op. cit., n.p.

20. Dan Graham, *Films/Dan Graham*, Editions Centre d'Art Contemporain + Ecart Publications, Geneva, 1977, p. 19.
21. *Ibid.*, p. 21.
22. Benjamin Buchloh, ed., *Dan Graham/Video - Architecture - Television, Writings on Video and Video Works 1970-1978*, The Press of the Nova Scotia College of Art and Design and New York University Press, 1979, p. 62.
23. *Films/Dan Graham*, op. cit., p. 9.
24. *Dan Graham/Video - Architecture - Television*, op. cit., p. 62.
25. *Ibid.*, p. 7.
26. Birgit Pelzer, "Vision in Process," *October*, vol. 10, 1979, pp. 113-114.
27. Friedrich Heuback, trans. by Peter Bostock, "The Visible Eye, or Making Vision Visible," unpublished manuscript, n.p.
28. *Dan Graham/Video - Architecture - Television*, op. cit., p. 35.
29. *Ibid.*, p. 64.
30. *Ibid.*, p. 47.
31. Artist's notes.
32. *Ibid.*
33. Mark Francis, "Dan Graham," *Aspects*, Winter 1978/79.
34. *Dan Graham/Video - Architecture - Television*, op. cit., p. 70.
35. Artist's notes.
36. *Ibid.*
37. *Ibid.*
38. *Ibid.*
39. *Ibid.*
40. Benjamin Buchloh, "Moments of History in the Work of Dan Graham," *Dan Graham Articles*, op. cit., p. 73.
41. Dan Graham, "Homes for America," *Arts Magazine*, Dec. 1966-Jan. 1967.

**WORKS 1976–1981**

**TEXT BY**

**DAN GRAHAM**





"Ambiente," Venice Biennale, 1976. Photo: Dan Graham



"Ambiente," Venice Biennale, 1976. Photo: Annick Herbert



*Public Space/Two Audiences* was one of a number of individual room-environments enclosed within a large building housing an elaborate thematic exhibition at the Venice Biennale, 1976, under the title "Ambiente," organized by Germano Celant. Just as the Venice Biennale functions metaphorically as a showcase for recent trends in art, each of the separate rooms of "Ambiente" serves as a showcase displaying characteristic works of separate artists (each of the artists having his "own" room). At the same time there is the presumption that all the individual rooms collectively represent a larger, socially relevant, unifying point of view: "Ambiente" (i.e., "The Environment," environmental concerns).

*Public Space/Two Audiences* effects an inversion: the spectators, instead of contemplating an art production (products produced for the art market) encased within the room-environment (the architectural enclosure), are themselves placed on display by the container's structure and materials; similarly, the social and psychological effect of the pavilion's material construction, in contradiction to its presumed "neutrality," becomes apparent.

The supposed (artistic and formal) neutrality of the materials employed (thermopane, glass and mirror) is contaminated by their social connotations if they would have been used in the real world. "Utopian," idealized post-Bauhaus architecture and "Minimal Art" both would reduce the spectator's perception of materials to the self-referring relation of the material elements of construction to a primal or logical elementality, just as the structure is formally self-deductive. The art object/architectural form is reduced to a state of its materiality/abstract expressiveness alone; it is presumed to have no other connotation. But materials also function as social signs; the way that materials are employed effects a person's or a group's social perspective (social reality). For example, the glass partition in the customs area of many international airports is acoustically sealed, insulating permissible residents of the country from those arriving passengers technically in limbo until they clear customs. Another example is the use of hermetically sealed glass in the maternity ward's nursery in some hospitals, designed to separate the observing father from his newly-born child. In this instance, the institution, having separated the child from its mother, now, in the interests of public health, claims rights to its body from the "natural" father, who is initially allowed (as compensation) only a visual relation.

*Public Space/Two Audiences* functions doubly: at first glance, and especially when experienced by a lone observer in the space, it appears to read as conventional "Minimal Art," room-size, or as a

post-Mies exhibition pavilion; its "success" as art is closely related to the "beauty" (i.e. the formal use of the materials). Second, experienced with other people present, over a period of time, the first reading is increasingly contradicted—the materials and structure of the space are experienced as controllers of psychological and social behavior.

Psychologically, for an audience, the glass divider represents a visual window showing (objectifying) the other audiences' behavior (so that the observed, second audience becomes, by analogy, a "mirror" of the outward behavior of the audience observing); at the same time the mirror at the end of one space allows the observing audience to view itself as a unified body (engaged in looking at the other audience). A similar situation, but reversed, exists for the second audience. For initially both audiences look for objective confirmation of their respective subjectively experienced social situations. The spectators of one audience tend to see the other objectively, while their own subjectivity seems insulated from the subjective experience of the opposite audience. Normally neither observed nor observer on opposite sides of glass can be part of the other group's intersubjective framework. But here, while the glass partition on one hand places a distance between opposing spectators, on the other hand, the co-presence on the mirror of the two groups' bodies and the visual image of their process of looking make for an extreme visual inter-subjective intimacy.

The complexity of this relation of the spectators to their image, and to the image of the Other (reciprocal spectators), is a product of/is echoed in the relation of the material properties of mirror and glass.\* Because glass as a material is itself mirror-reflective, observers in the room distant from the mirror, looking in the direction of the mirror through the glass divider, see a double reflection of their image, first in the glass and then, smaller in size but more distinct, in the mirror. From within the other room (with the mirror) an observer looking towards the glass and at the other space's opposite white wall, will see partially reflected on the glass's surface a faint projection of the space of both rooms ... this image being reflected from the mirror's surface to illusionistically fill in the blank wall surface behind the glass.

Because of the placing of the mirror at only one end of the space, the two audiences' perceptual situations differ; this affects the relative behavior patterns of these two groups. In fact, the behavior of one does not mirror that of the other (although to a group on one side the opposing group will still appear to them as a "mirror" of their own situation.)

\*This situation is comparable to being trapped in a crowded elevator; after a time the people present come to develop a shared verbal self-awareness and, in time, begin to sense a common group identity.

A spectator in the room with the mirror can choose several alternative ways of looking: he may look only at his own image in the mirror; he may observe himself in the mirror, but observing his relation to his group; he may, as an individual, observe in the mirror the other audience (seeing himself in relation to the other audience and perhaps the audience observing him at the same time as he observes them); he may, feeling himself a collective part of the audience, observe both audiences observing each other. If the spectator changes his position and looks away from the mirror, he may observe his own audience (as in normal life.) Finally, if he faces the glass divider, he may observe members of the other audience, but *not* see an image of himself looking (because the far wall of the other space is blank.)

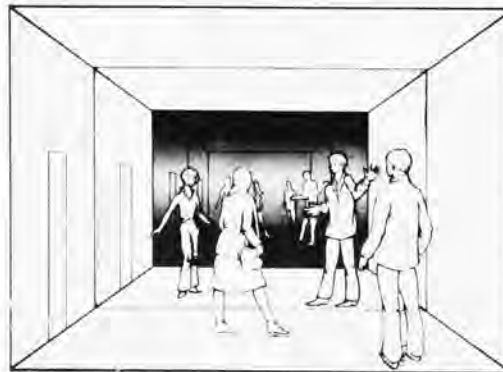
In contrast, members of the other audience tend to look collectively in only one direction, as both the image of the other audience and the image of themselves is to be found by looking towards the distant mirror. When members of this audience observe, they will always see at the same time their own image (an image of themselves looking) reflected in both the mirror and the glass.

The spectator is made socially and psychologically more self-conscious... the observer becomes conscious of himself as a body, as a perceiving subject, and of himself in relation to his group. This is the reverse of the usual loss of "self" when a spectator looks at the conventional art work. There, the "self" is mentally projected into (identified with) the subject of the art work. In this traditional, contemplative mode the observing subject not only loses awareness of his "self," but also consciousness of being part of a present, social group, located in a specific moment and social reality, occurring within the architectural frame where the work is presented. In "*Public Space / Two Audiences*" the work looks back; the spectators, inversely, see their projection of "self" (conventionally missing) returned specularly by the material (by means of the structural) aspects of the work.

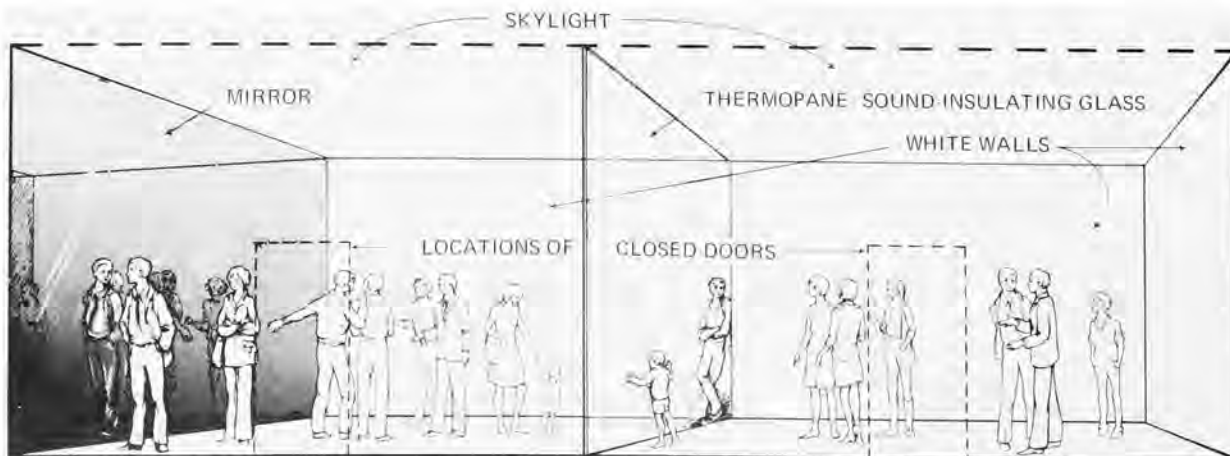
## PUBLIC SPACE / TWO AUDIENCES

THE PIECE IS ONE OF MANY PAVILIONS LOCATED IN AN INTERNATIONAL ART EXHIBIT WITH A LARGE AND ANONYMOUS PUBLIC IN ATTENDANCE.

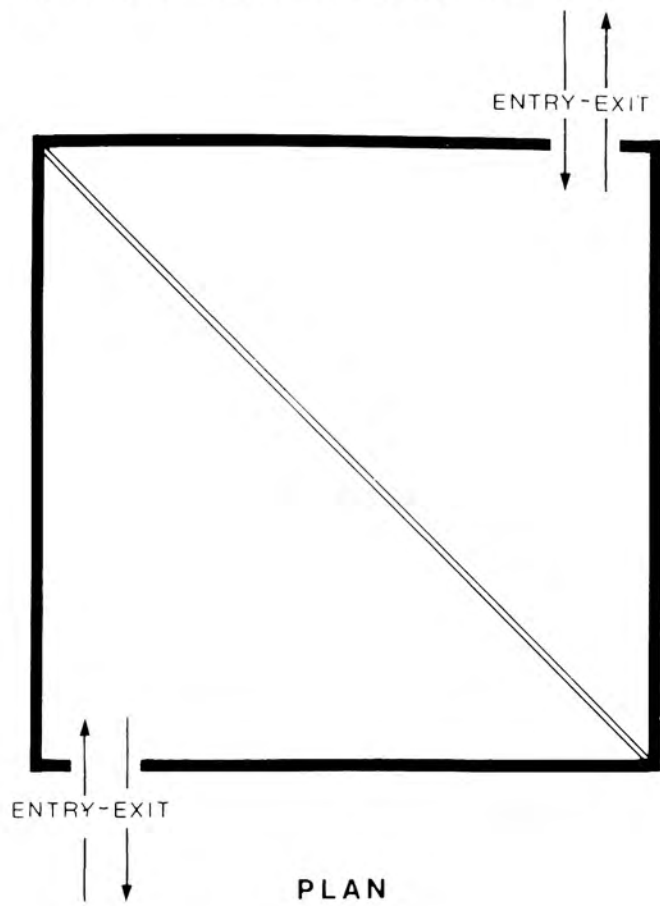
SPECTATORS CAN ENTER THE WORK THROUGH EITHER OF TWO ENTRANCES.



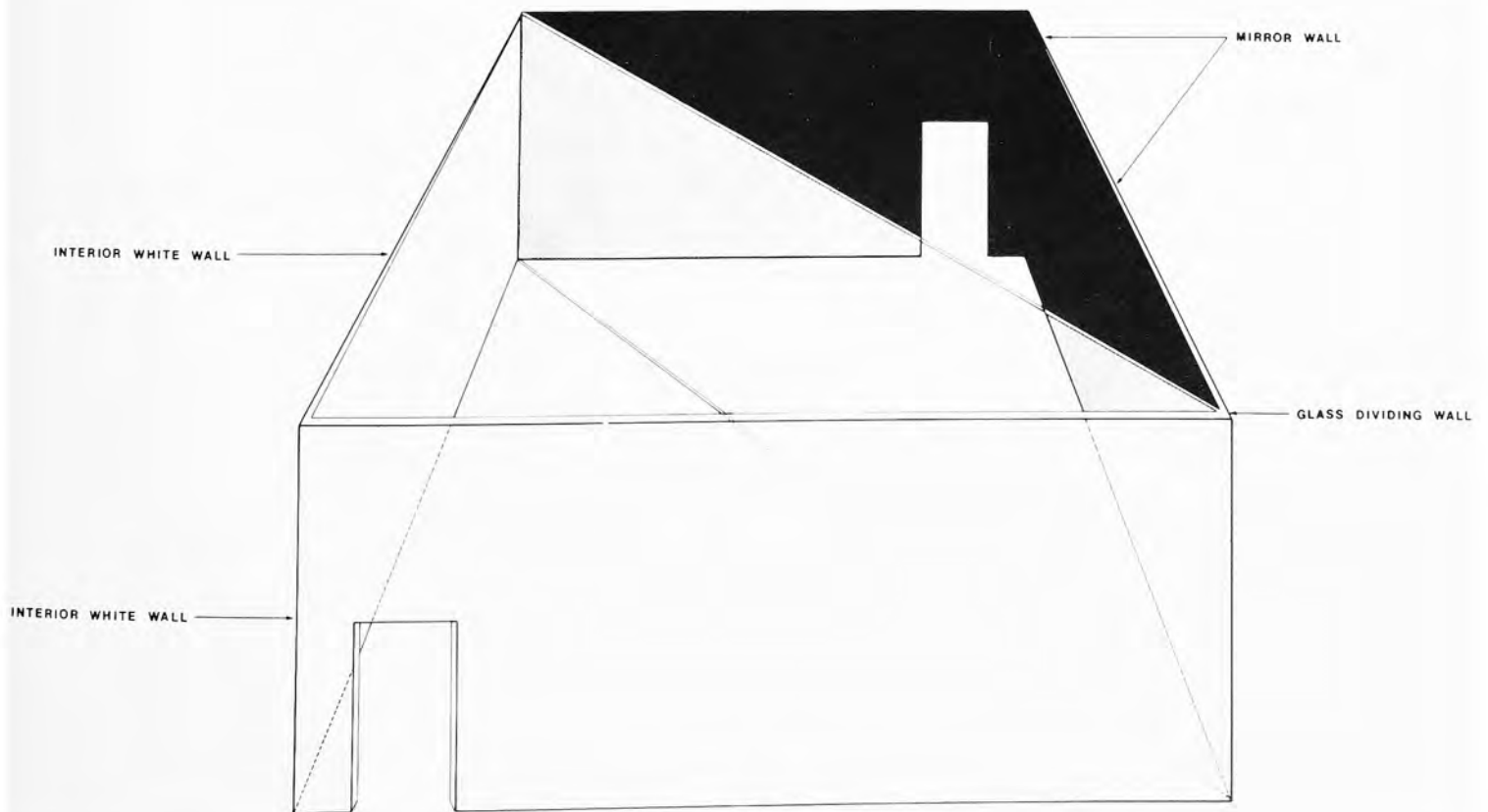
EACH AUDIENCE SEES THE OTHER AUDIENCE'S VISUAL BEHAVIOR, BUT IS ISOLATED FROM THEIR AURAL BEHAVIOR. EACH AUDIENCE IS MADE MORE AWARE OF ITS OWN VERBAL COMMUNICATIONS. IT IS ASSUMED THAT AFTER A TIME, EACH AUDIENCE WILL DEVELOP A SOCIAL COHESION AND GROUP IDENTITY.



**Square Room Diagonally Divided 1978**

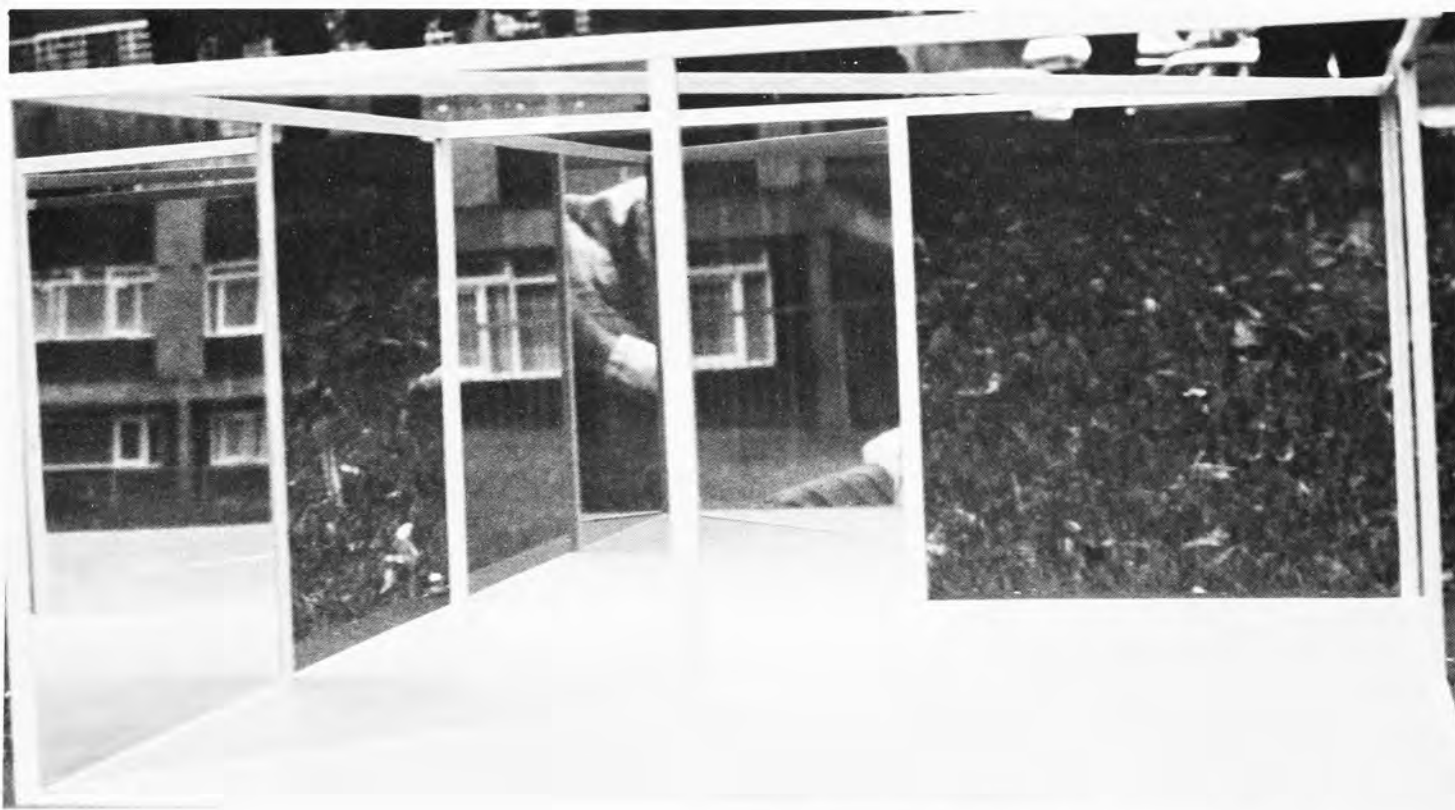


**SQUARE ROOM DIAGONALLY DIVIDED / TWO AUDIENCES**





Photograph of model in exterior setting



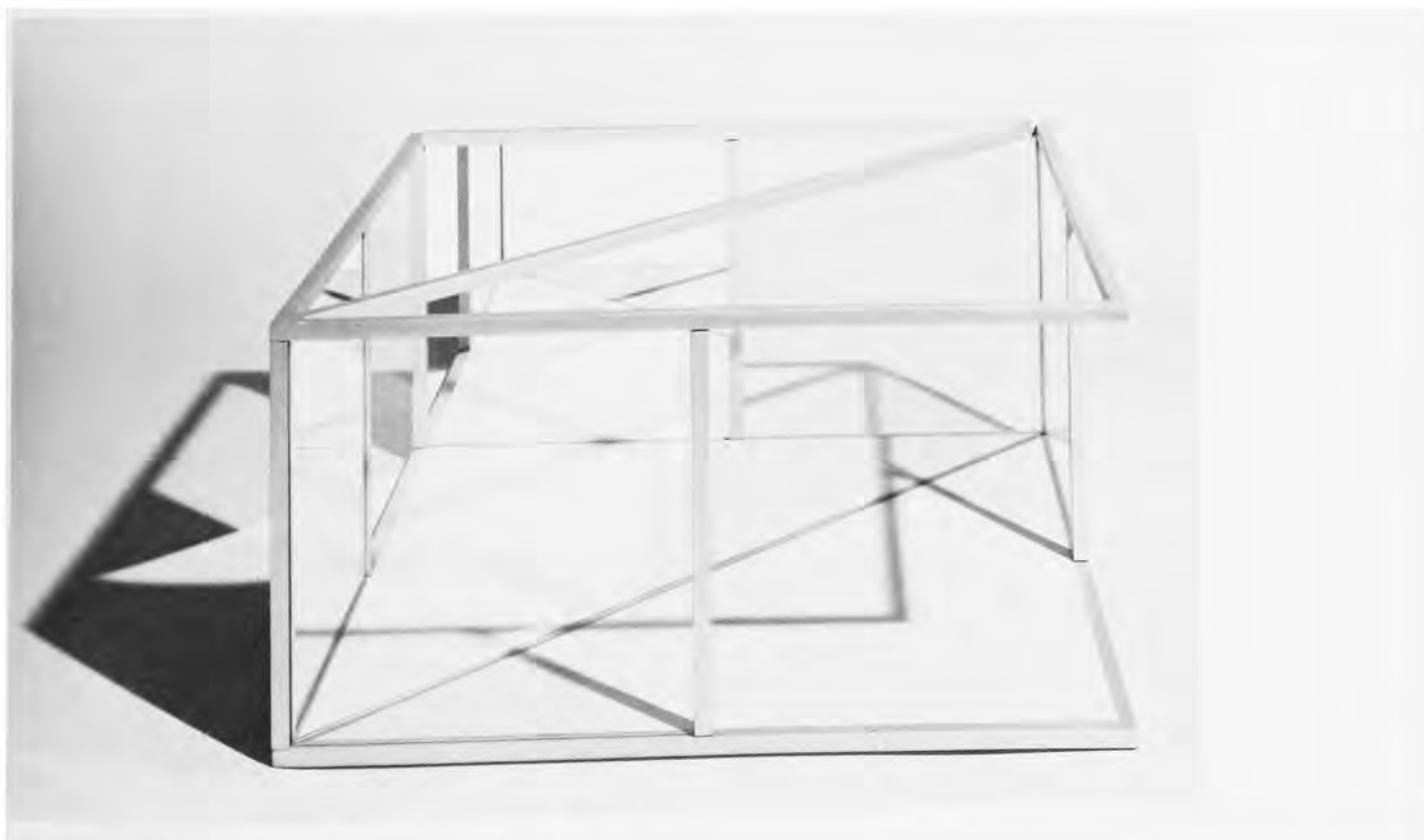
Photograph of model in exterior setting

## **Pavilion/Sculpture for Argonne 1978-81**

Argonne National Laboratory, an energy research facility 28 miles southwest of Chicago and jointly directed by the University of Chicago and the U.S. government, commissioned this work, a structure measuring 7½' high × 15' wide × 15' deep. Each 15' side is subdivided into 7½' square frames. These frames have either mirrors on both sides, or transparent glass, or remain open. A sheet of transparent glass diagonally divides the form into two equal triangular units. A spectator is able to enter through one of the open frames, finding himself, because of the diagonal divider, in either one audience area or the other.

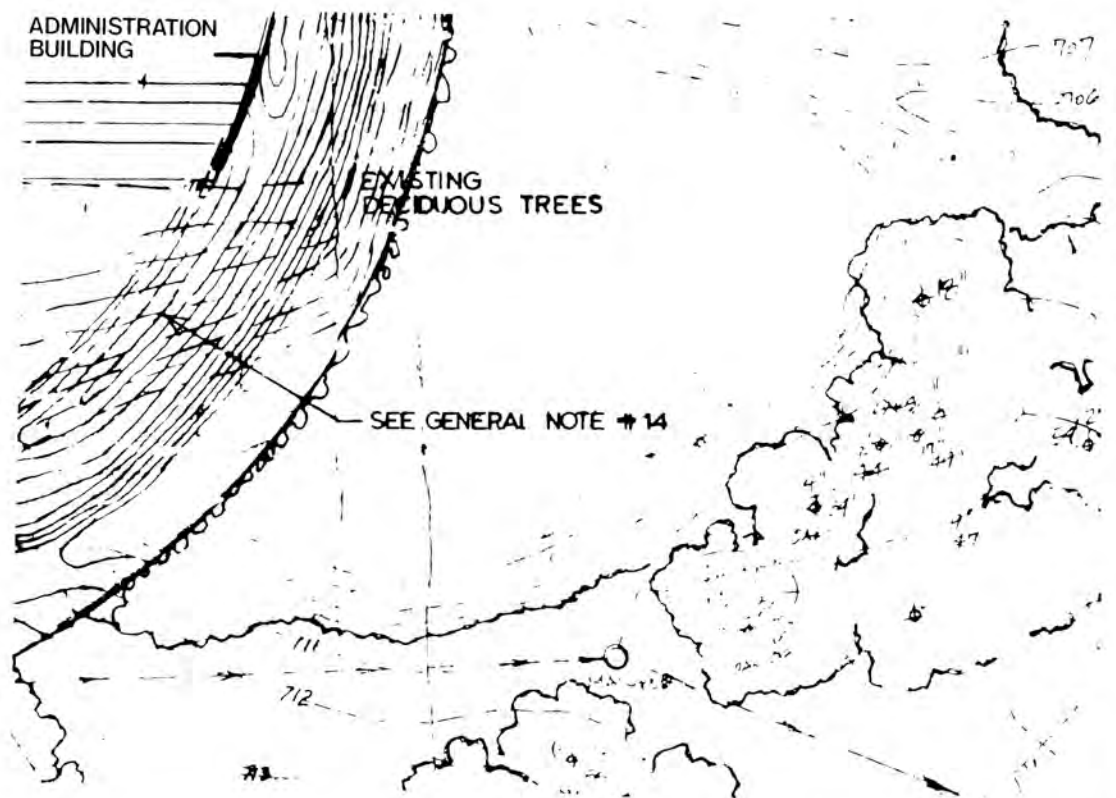
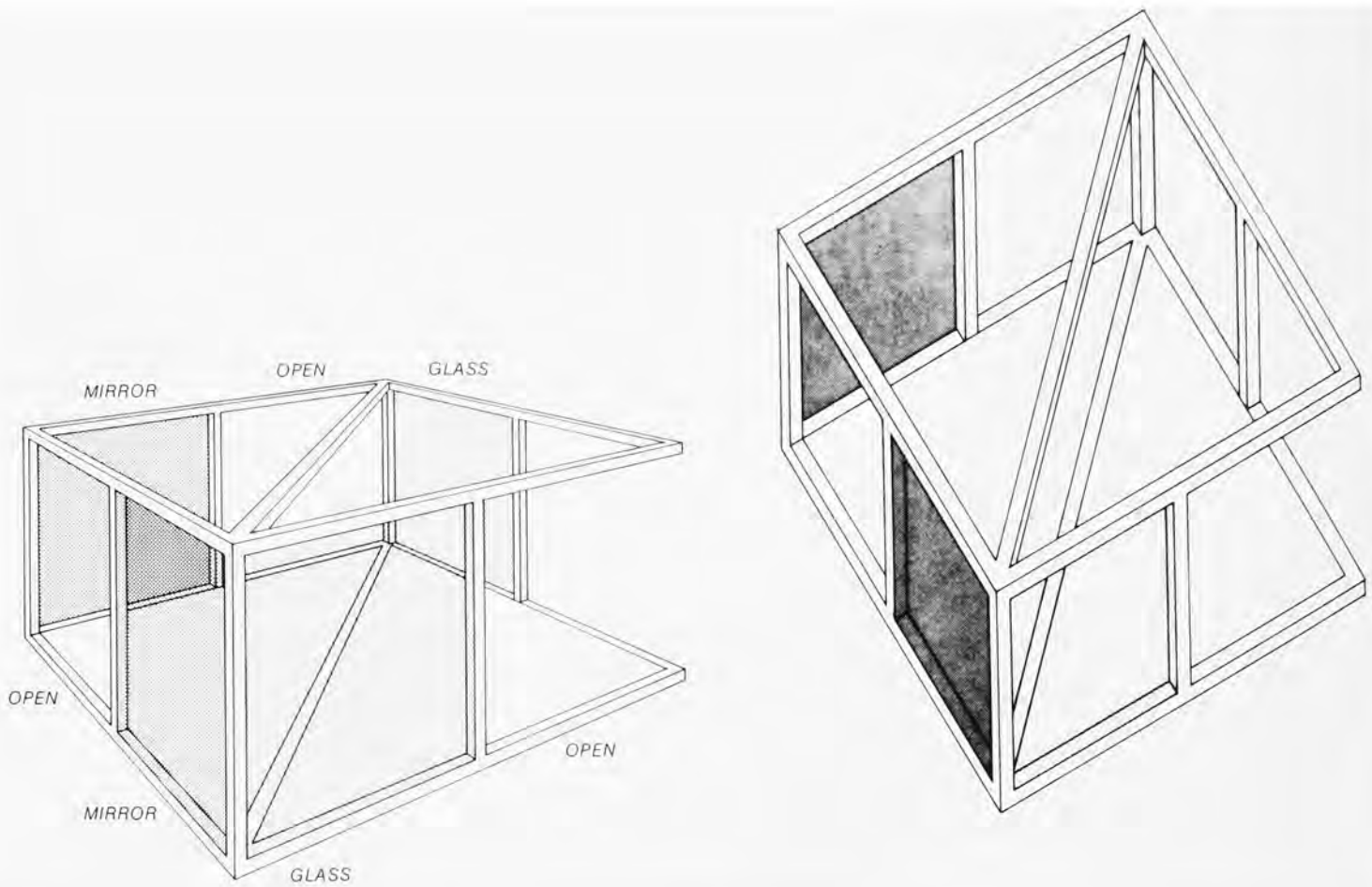
*Pavilion/Sculpture for Argonne* is literally reflective of its environment. Reflections on its mirror and glass and the shadows from the framework are subject to continual variation from overhead sun and passing clouds. At the same time, the form is also architectonic, with inside and outside space, and open to use.

Because of its double function as architectural pavilion and as sculptural form, a comparison could be made to Rietvelt's sculpture pavilion in the sculpture park of the Kröller-Müller Museum, which is both a sculptural structure and a utilitarian form.



Photograph of Model. Photo: Argonne National Laboratory





Topographical plan of site showing location of Pavilion/  
Sculpture for Argonne National Laboratory in relation to  
Administration Building and access road

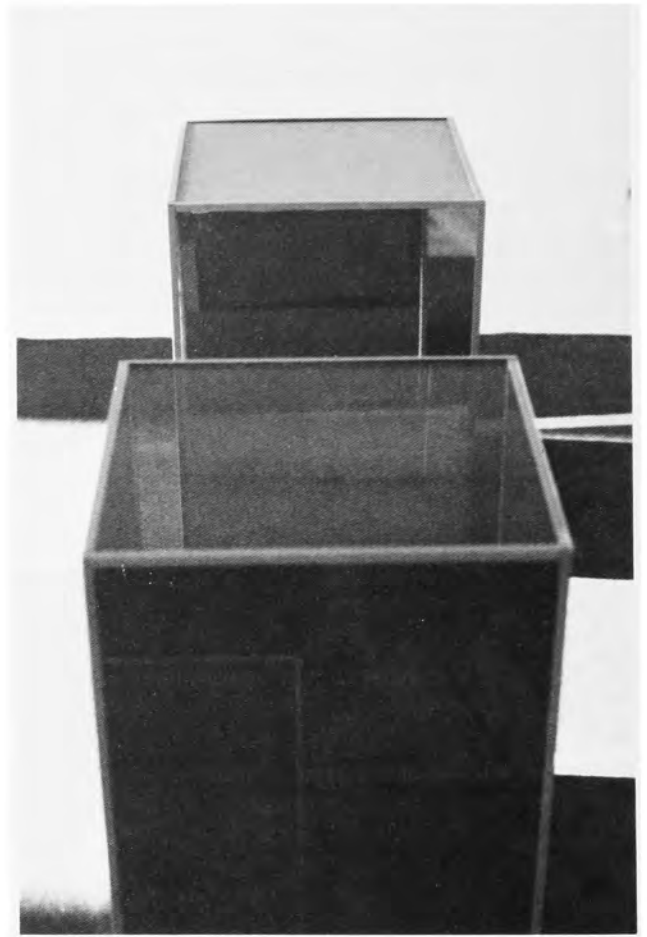
Pierced cinderblocks, a high interior window and one completely open side admit air, light and provide unobstructed views of the outdoor works in the surrounding park. There is an ambiguity as to whether the art it displays is in an exhibition space or is outside and still part of "Nature." A shelter for both the sculpture it displays and for people observing the sculpture, it makes spectators looking at the art within its space into a cohesive group and, at the same time, it imposes an order on the works it groups for display. *Pavilion/Sculpture for Argonne* creates its own social order, one which is based on two sets of social divisions. The first is between two audiences within the pavilion on opposite sides of the diagonal division. The second is between those inside the work and those outside.

The pavilion/sculpture will be situated in a wooded area at the front and to one side of a new Administration Building, designed by Helmut Jahn. This building makes use of a solar energy efficient design which also symbolizes the sun as energy source. It is a semi-circular, glass-sheathed form, flat in the front, with the rest of the implied circle completed by a reflecting pond. Angled frames on the front facade are designed to accommodate solar collectors should this become economically feasible; they would also prismatically reflect the sun. In this setting *Pavilion/Sculpture for Argonne* is analogous to a

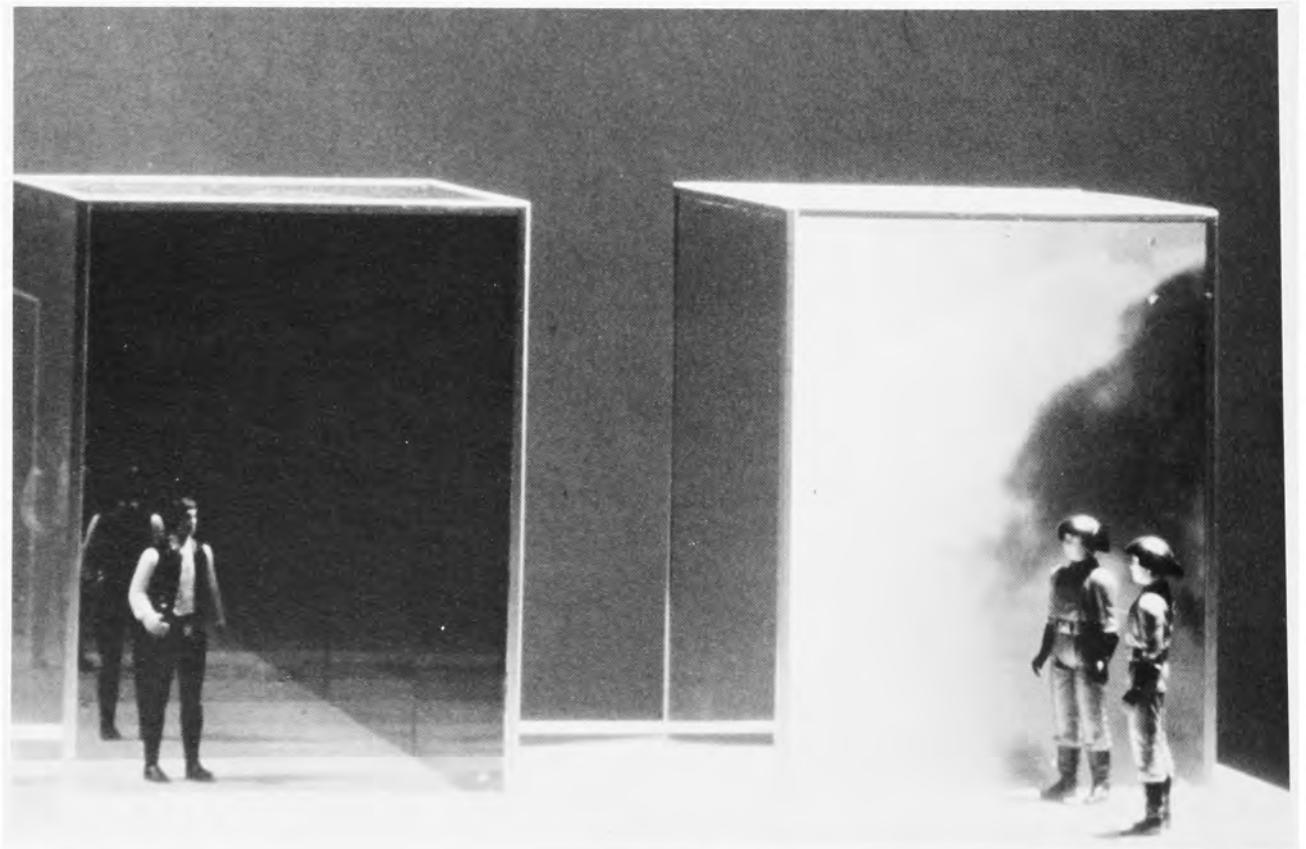
small, rustic or rococo pavilion in relation to the larger building's technological "Versailles" symbolism. The sculpture/pavilion is aligned to the point where the building's front facade ends and its left side begins to curve. It is also aligned to the curve of the access road on its other side. It can be seen either from a car (where it is larger in scale than the Administration Building behind it) or approached on foot. Its orientation is such that the two interior mirrors catch the sun's reflection during the morning, creating a prismatic reflection in relation to the angled, sun-reflecting elements of the building. The diagonal element of *Pavilion/Sculpture for Argonne*, if extended toward the building, would perpendicularly bisect the diagonal floor plan of the building.



Model of Administration Building for Argonne National Laboratory by Helmut Jahn



Photograph of model



Photograph of model



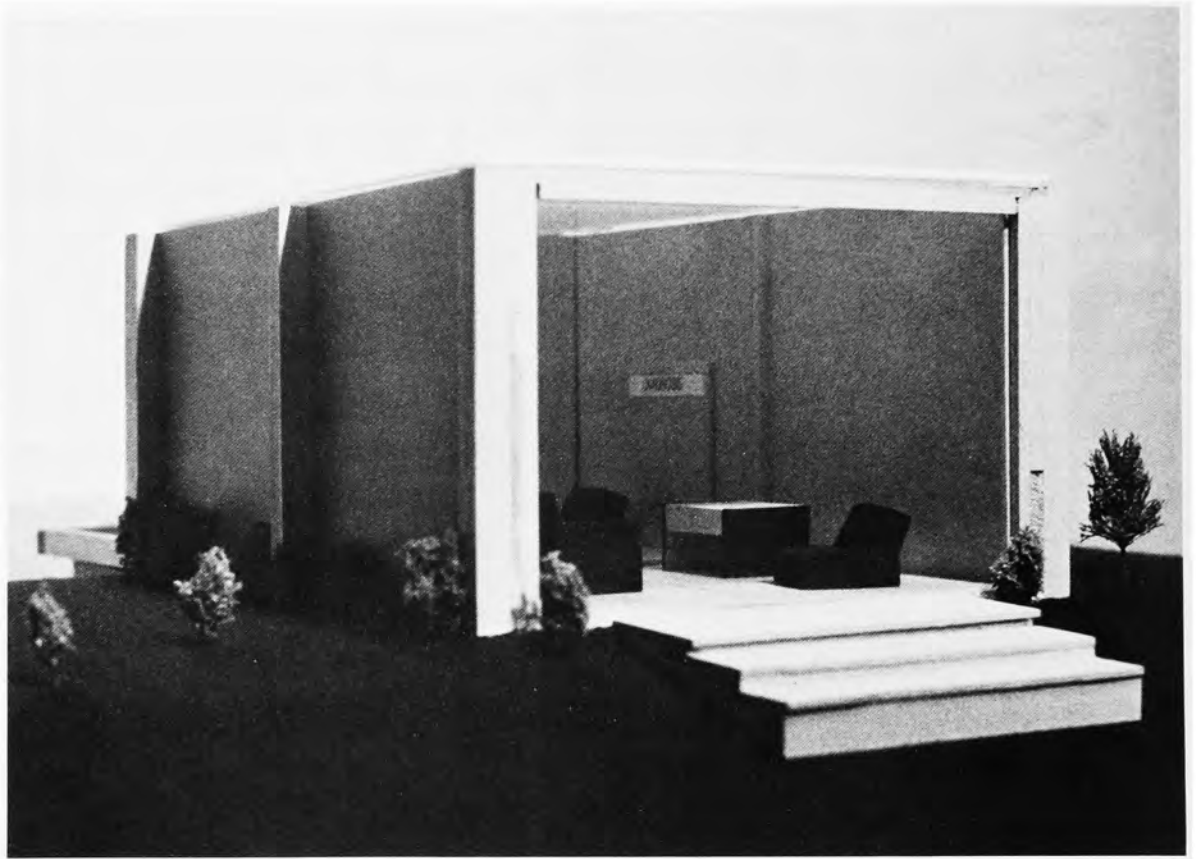
## **Two Adjacent Pavilions 1978**

The pavilions can be viewed either as sculpture or as architecture. Each structure can be entered through doors which close from the inside.

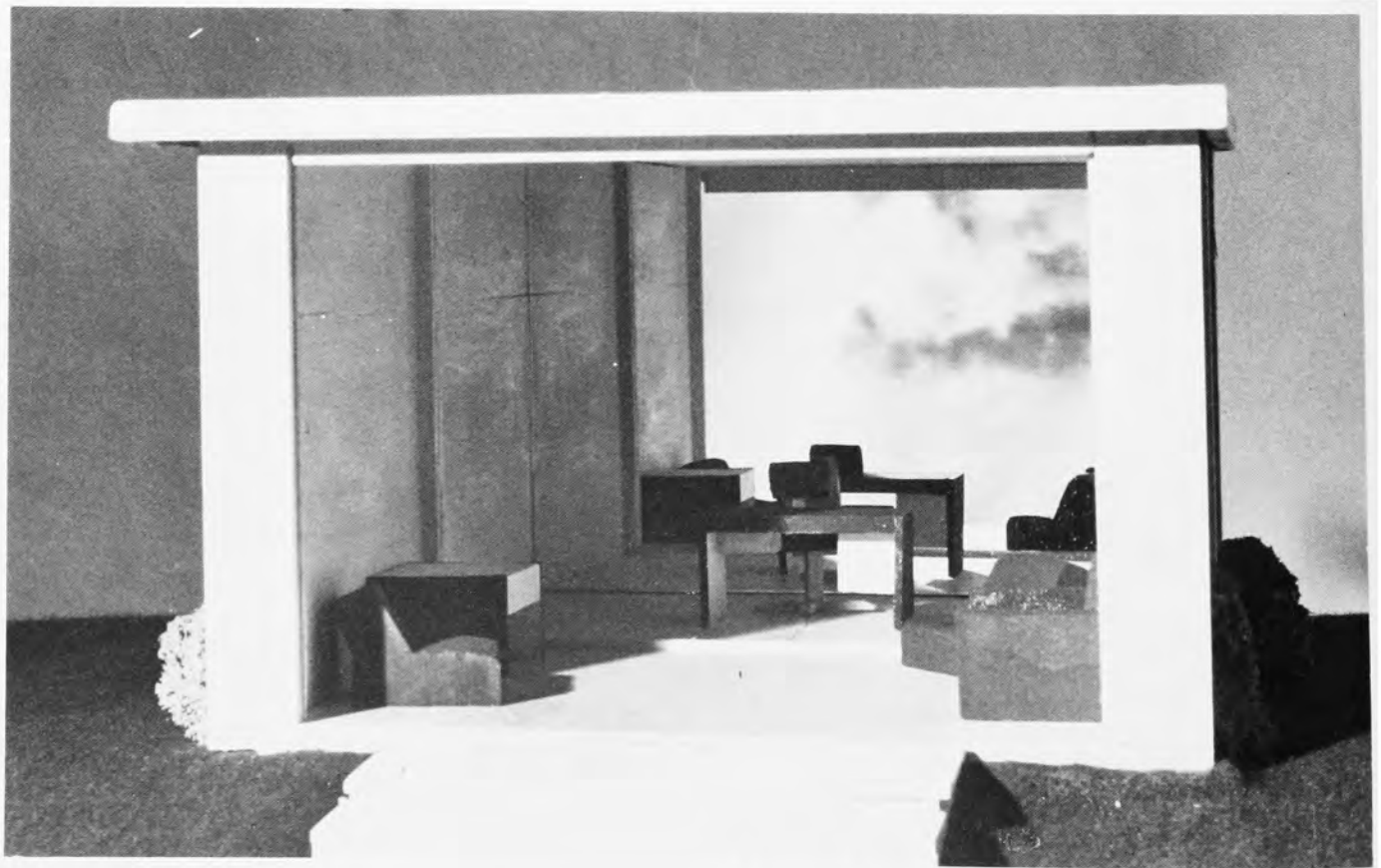
Each interior and exterior surface of the twin structures is coated with two-way mirror reflective glass. Because of the properties of the mirror coating, the particular side, interior or exterior, which receives more light is reflective, and the side which receives less light is transparent.

One pavilion has a transparent glass ceiling, while the other has an opaque ceiling blocking the sunlight. During daylight hours the opaque ceiling does not allow overhead sunlight to illuminate the pavilion. As its interior is dark relative to the exterior, people outside looking at the pavilion cannot see its interior; they see a mirror image of themselves in the reflected exterior environment. In contrast, the pavilion with the transparent ceiling allows overhead sunlight to fall directly upon its interior walls. Thus, when there are no clouds and the sun is overhead, the interior becomes brighter and its walls reflective. The exterior walls in this case become transparent. People outside can see inside, while people inside can see only a reflection of themselves and the interior space. When there is no direct sun-

light, at dusk, dawn, or on cloudy days, the interior and exterior walls of each pavilion are equally transparent and reflective. During a normal day, due to the changing cloud cover, there is a continually shifting relationship between interior/exterior and transparency/reflectivity in both pavilions.



Photograph of model



Photograph of model

## Clinic for a Suburban Site 1978

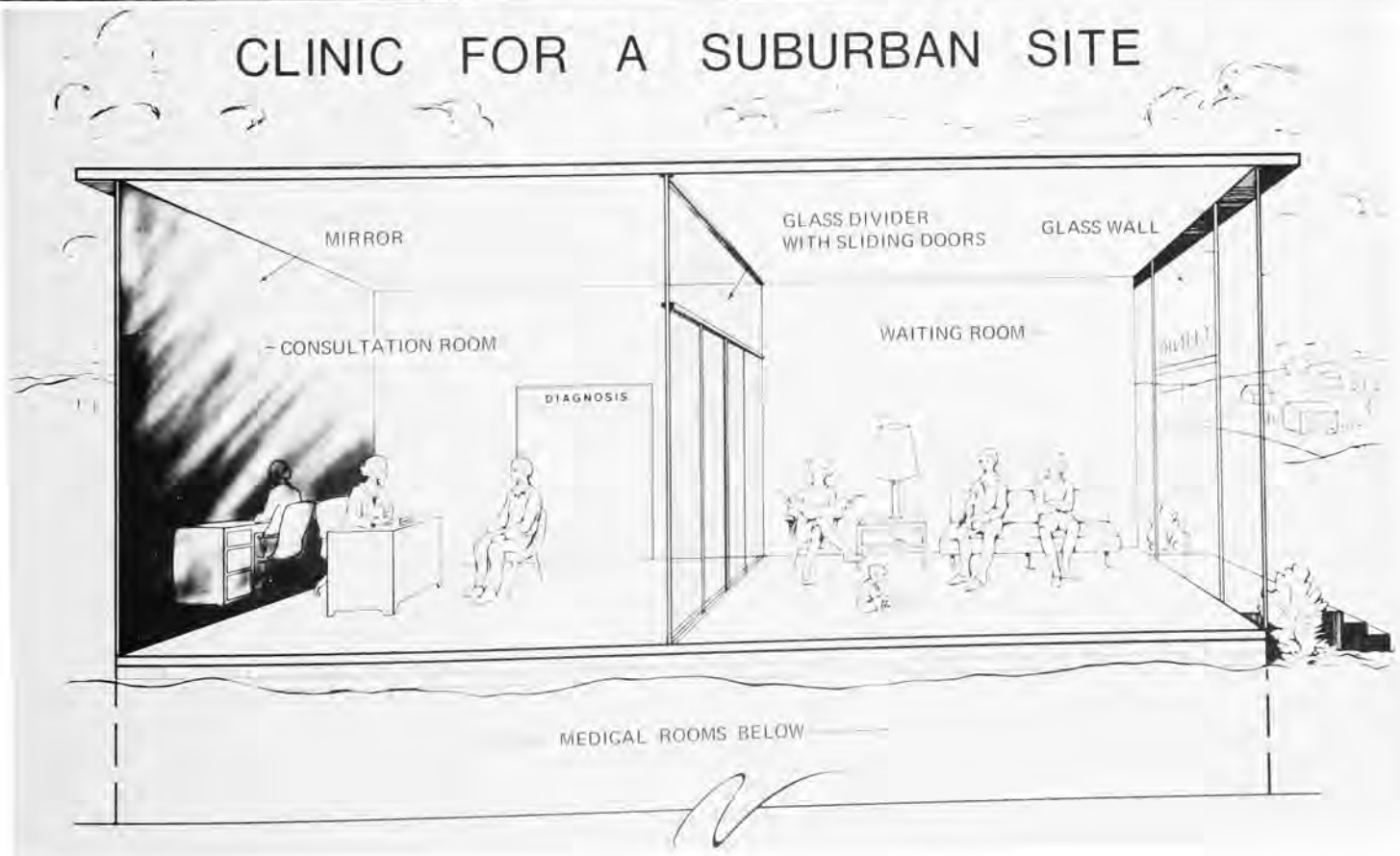
*Clinic for a Suburban Site* is a two-level structure elevated on a hill. From the front, street-view, only the top, pavilion-like structure is visible. It contains a waiting room, which one enters from the front door, and just behind this, a consultation room. The front facade is a sheer pane of transparent glass, separating the waiting room from the rear consultation room. Half-way back is a glass panel, which forms a sliding door to the next room. In the consultation room a nurse takes records and dispenses medication. The far wall of this room is a sheer mirror, reflecting the activities of both of the rooms and of the sky. Stairs lead down into the examination rooms on the second level.

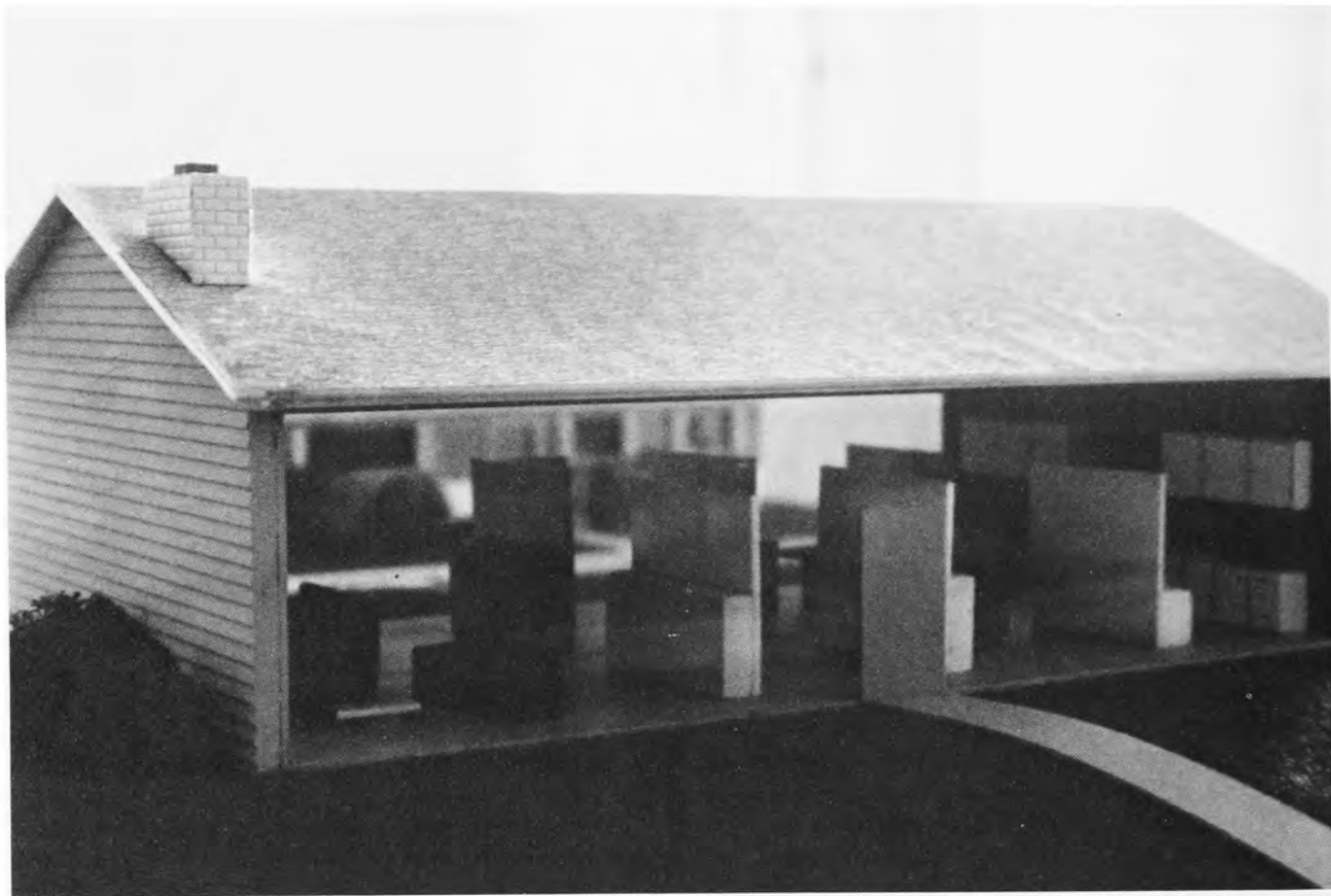
In *Birth of the Clinic*, Michel Foucault describes medical space as one which gives primacy to the "pure gaze" of scientific observation. This gaze, as defined by Foucault, emphasizes the "immediately visible." The clinic, a neutral, totally illuminated, visible space for observation of patients is one of the new spaces of dispassionate surveillance which Foucault has identified with the new regime of power emerging with the Enlightenment:

"This enclosed, segmented space, observed at every point, in which the individuals are in-

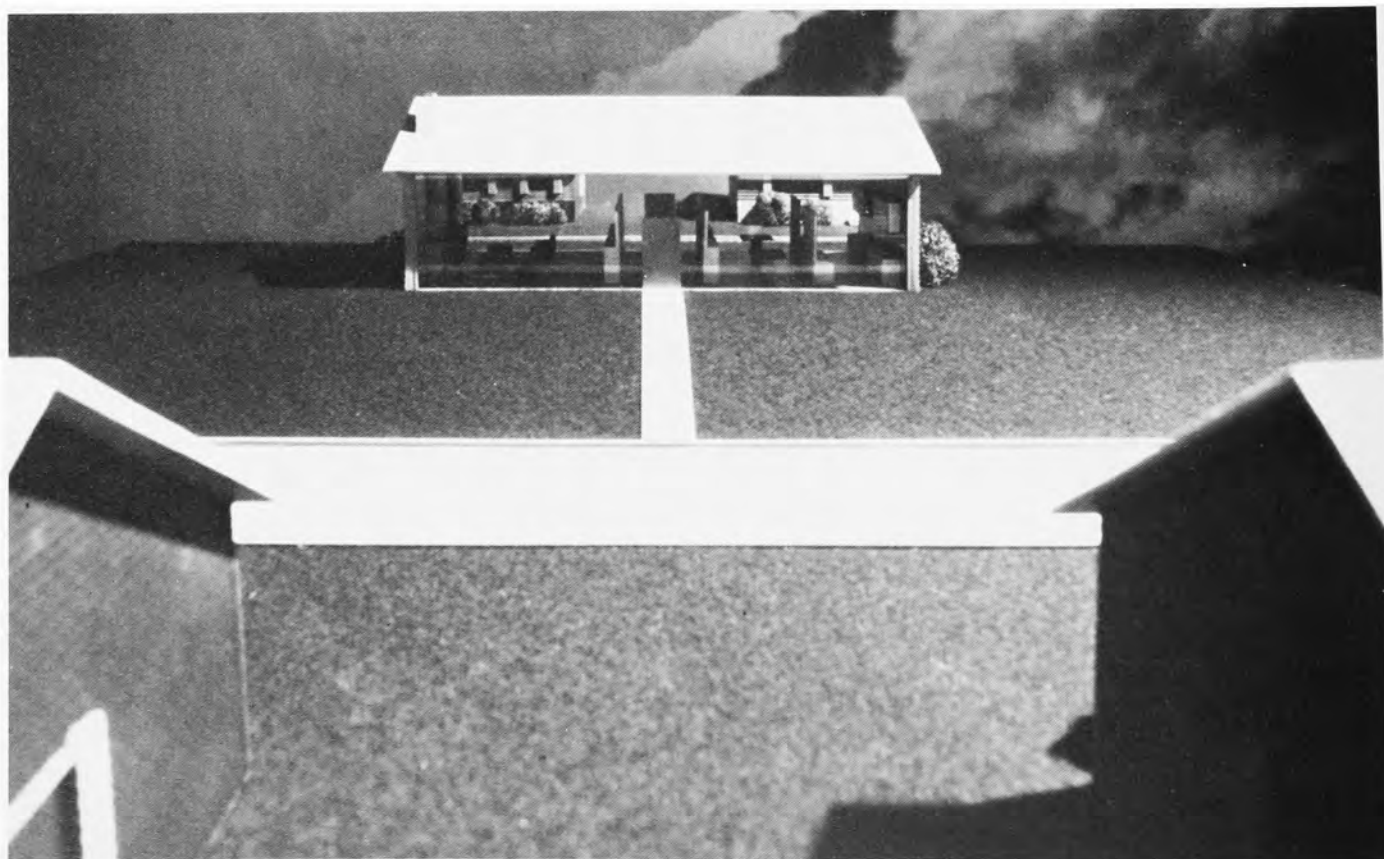
serted in a fixed place, in which the slightest movements are supervised, in which all events are recorded..." From *Discipline and Punish*.

In normal practice this type of "glass building" does not "mirror" its own self-alienation; it hides this "surveillance" function in its transparent "openness." A glass building which one can "see through" directs the outside observer's gaze away from the detail within the building. The *function* of the interior is lost to the function of the building's formal structure and to its "materiality." It is lost to the equation of structure and material with the transcendental natural environment. Instead of a dialectal opposition between the outer facade and the function of the inner space and between nature and culture, this type of architecture coalesces the two polarities into a utopian language of pure function and pure materiality. What is also never made evident is the position of the spectator on its outside, as compared to the user within the building. In *Clinic for a Suburban Site*, the placement of the mirror gives observers, in either of the two inner rooms or outside the building, a view of the position of their gaze and of the gaze of others. It shows the social, frontal spaces separated from each other and from "Nature."





Photograph of model



Photograph of model

## Alteration to a Suburban House 1978

The entire facade of a typical suburban house has been removed and replaced by a full sheet of transparent glass. Midway back and parallel to the front glass facade, a mirror divides the house into two areas. The front section is revealed to the public, while the rear, private section is not disclosed. The mirror as it faces the glass facade and the street, reflects not only the house's interior, but the street and the environment outside the house. The reflected images of the facades of the two houses opposite the cut-away "fill in" the missing facade.

The glass facade reveals the interior living quarters and displays it like a show window. The interior mirror shows the external observer as well, placed in his outdoor environment, seen within the mirror, perceiving. One could also see the cut-away facade as a metaphoric billboard, but one depicting a *non-illusionistic* view: a cut-away view of a family in their house surrounded by greenery and other houses in the background. But unlike a billboard, the outside spectator observes the actual space in the house behind the picture plane as well as the actual space he is in.

In the normal suburban house, the delimited view that an outside observer has of the interior of the house through its front window is arranged to give a picture of conventionally accepted normalcy. Where the facade of the suburban house, through nostalgic and conventional signs and symbols, expresses the individual home-owner's identity, *Alteration to a Suburban House*, by substituting the actual in place of the conventional sign, strips the house of its community-defined "personal" identity.

The house can be read alternatively as art or as architecture. In the context of its residential surroundings, it might be read simply as an eccentric, "do-it-yourself" home modification. It could also be seen as a work of "high" architecture in the modern idiom. There is a relation to houses built by architects such as Michael Graves, Robert Venturi, or Frank Gehry. Venturi's houses often inflect toward details of surrounding, already existing vernacular architecture and incorporate into their compositions the signs and symbolism of these nearby buildings. Rather than mere semiotic allusion to surrounding vernacular architecture, *Alteration to a Suburban House* literally reflects the facades of the houses opposite. This work, like works by Graves or Gehry, takes away a section of the facade of an already existing vernacular-style house in order to reveal its social, archetypal qualities. Rather than building a novel form, it simply exposes the underlying material to reveal what is already there. The difference between *Alteration to a Suburban House* and "high" architecture is that while these architects' works de-

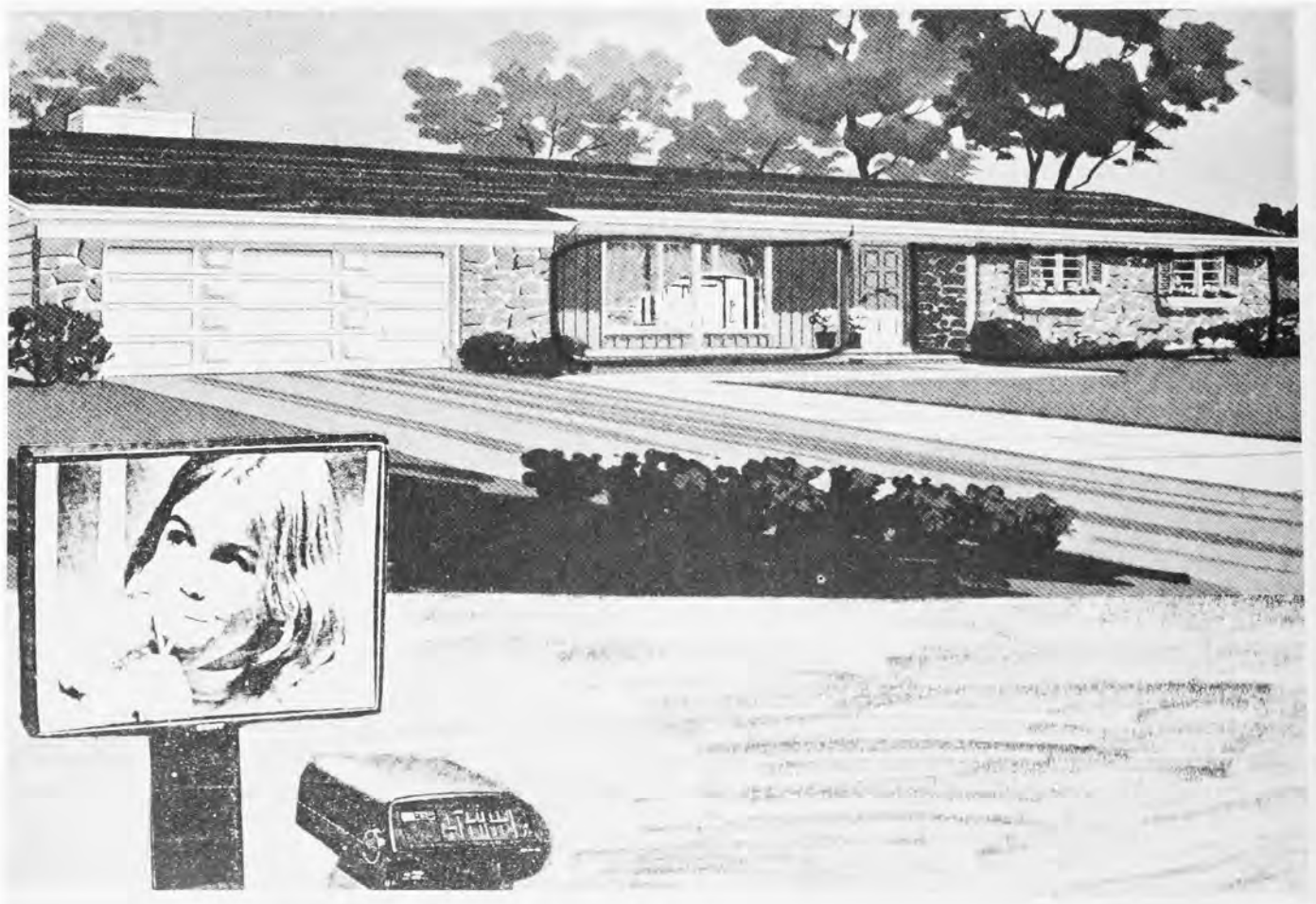
construct an existing vernacular house or take the existence of surrounding vernacular meaning into their compositions, their works do not disturb existing public and private codes. Their works do not alter, decompose, disquiet, or affect the surrounding environment.

*Alteration to a Suburban House* relates to the "glass houses" of Mies van der Rohe and Philip Johnson, set in isolated, private, wooded estates. Four-sided glass forms, these houses are derived from the glass office building of the city. Nature is seen on all sides and, in the optical merger of its image with the reflections of the interior space on the glass curtain wall, interior and exterior are made identical. Instead of a dialectical opposition between Nature, man-made architectural form and life-style, the glass building combines these into a "utopian" language of pure transcendental materiality. Because these houses are on private estates, they are not meant to be seen by the community from the outside, and thus the question of the position of the building in the community, or of viewing by an outside spectator is not considered. These houses are seen the way a connoisseur examines a work of art. The use of a mirror in *Alteration to a Suburban House* arbitrarily separates private space, made more mysterious, from the full visible front areas. The traditional disposition of the family space is altered. The mirror's reflection also exposes the house's relation to the social environment, revealing the position of the spectator's gaze.



## Video Projection Outside Home 1978

A large Advent video projection screen is placed on the front lawn, facing pedestrians on the sidewalk. It shows an image of whatever TV program is being watched by the family on their TV set within the house. When the set is off, the video projector is off; when the channels are being changed, this is seen on the enlarged public screen outside the house.



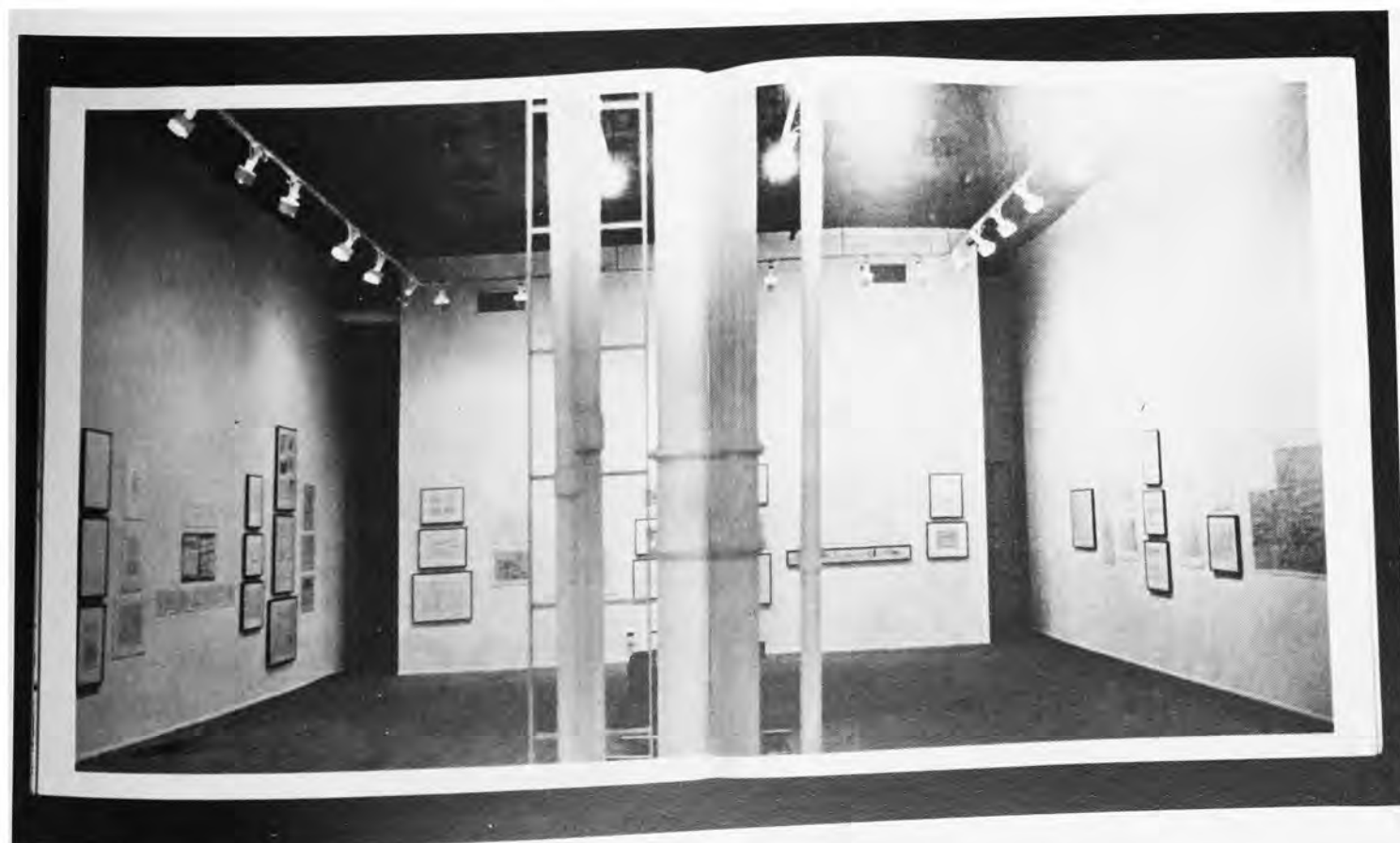
**Two Pages for Artforum, February 1980**

This work was published in the February 1980 issue of *Artforum* in response to the editor's invitation to produce 2 or 4 pages for an issue devoted to the artist's use of the page, work "intended for this, and only this format." The issue also carried its usual review and advertising sections. Other participating artists were: William Wegman, Jenny Holzer, and Peter Nadin, *Art and Language*, Gilbert and George, Kim MacConnel, *Heresies*, Judy Rifka, Ed Ruscha, Victor Burgin, Laurie Anderson, Michelle Stuart, Anne and Patrick Poirer, *Just Another Asshole*, Richard Long and Joseph Beuys.

My two pages were an "installation shot" of a current gallery exhibition, a Renaissance perspective view, but larger than those usually used in the photographs reproduced in reviews of exhibitions or in gallery advertisements. My pages related to the advertising and review sections, which were the only conventional features remaining in this issue of the magazine.

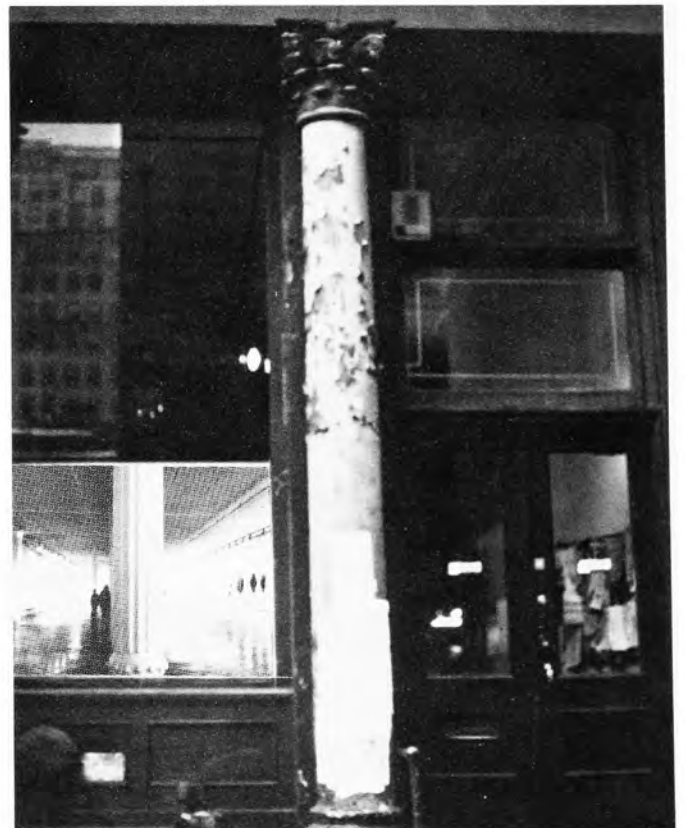
A magazine page which relates only to itself as art may seem free of the gallery and art magazine system. It becomes an "advertisement" for the magazine's "first-hand involvement" with the artist; the actual position of the magazine in the art world

system is obscured. Art magazines mediate between gallery art and communications about art, reproducing, in terms of two-dimensional photographs and written texts or captions, art which first phenomenologically existed in galleries. Gallery art attains value (and meaning) by being exhibited in galleries *and* by being reproduced in art periodicals. The art periodical, in turn, depends upon the institution of the gallery, which supports its existence by purchasing ads. The value of art reproduced in media is rapidly dissipated—conforming to magazine conventions of the transient value of information. This is the reverse from gallery art, which tends to accrue in value the more it appears in the media and/or galleries.





Slide of Leslie Lorman Gallery projected on front window of Franklin Furnace, Outside View



Slide of Heiner Friedrich Gallery projected on front window of Franklin Furnace, Outside View



## Projections on a Gallery Window 1979

This work, installed in January 1979 in the front window of Franklin Furnace, an alternative exhibition space, consisted of a series of color slides projected sequentially from inside the gallery onto an opaque screen covering the lower half of the window. A new slide appeared every 15 seconds and these could be seen from both inside and outside the gallery. All of the slides showed images of art exhibitions on view at the same time in art spaces in the vicinity of Franklin Furnace. All views were taken with a wide-angle lens, from the same perspective, with a camera positioned at the center point of the particular gallery's fourth wall which is not visible and usually the entrance or front window. The camera's view was a Renaissance perspective of the other three walls of the exhibition space, corresponding to the view which a spectator outside of the Furnace's front window would have if the projected images were not obscuring the view. As the opaque projection screen does not block the top of the window, the ceiling of Franklin Furnace's space was visible from outside.

Seen from the inside of the Franklin Furnace space, the slides must be considered in relation to the other art on view inside the gallery. (*Projections On a Gallery Window* was exhibited simultaneously with an exhibition by another artist in the Furnace gallery.)

*Projections On a Gallery Window*, viewed from the street outside the gallery, represents the perspective a viewer would normally have had of the Furnace exhibition space, except that the images are of *other* exhibition spaces. Where the outside viewer would have projected himself into the show seen behind the window, the projected slides of other spaces block the view of the actual interior space behind the window. They refer to all other gallery shows existing simultaneously and represent not the specific Furnace space, but the gallery space as such. This is in distinction to conventional modern art, whose content is inseparable from the gallery space and the spectator's present perceptions and which reduces itself to the perceptual or conceptual terms of itself as place. The projected slides, instead, allude to themselves as representations, connected to a chain of other representations in society beyond the immediate spatial context.

The slides could refer to the commercial world of street signs and advertisements, as well as to the Franklin Furnace window. They could be seen as advertisements for other art shows. Or, if the viewer has already seen some of the particular shows, the photographs give him another, more "objective" perspective. The transparencies could relate to the conventions of photographic reproduction of art

shows with reviews in art magazines after the termination of an exhibition. These photographs and reviews are the conventionalized, definitive representation of the exhibitions. The format and conventional perspective of the "installation shot," as well as its imagery, relates iconographically to the traditional 17th and 18th century Flemish and Italian paintings which have the art gallery as subject.

As the daylight diminishes, the window's exterior, due to the properties of glass, becomes a screen upon which a partial mirror-image of the surrounding buildings, including their windows and illuminated interiors, are superimposed onto the slide images of various galleries' interiors from the surrounding neighborhood. While art works hung in the interior art gallery are displayed by means of consistent illumination which ensures the neutrality of the art by ensuring the invariability of the architectural background, these projected images, seen either from within the gallery, or from the street outside the gallery, are affected by the constantly altering exterior light conditions.



Show window of *The Moped Experience* with video image of Honda motorbike show window from video-tape exhibited at P.S. 1, December 1980



Show window of Honda motorbike shop video documented for *The Moped Experience* show window

**Video Project for Two Shops Selling the Same  
Type of Goods 1978-80**

Just inside or just outside the lower left or lower right side of a commercial store window is placed a video monitor which displays on a continuous tape loop a color image of the full show window display of another shop in the same city selling, and displaying in its window, the same type of goods.

For an exhibition at P.S.1, in New York in December 1980, a color video image of a Honda motorcycle show room window on East 14th Street was placed in the show display window of a Moped store on East 21st Street.

VIDEO PROJECT FOR TWO SHOPS

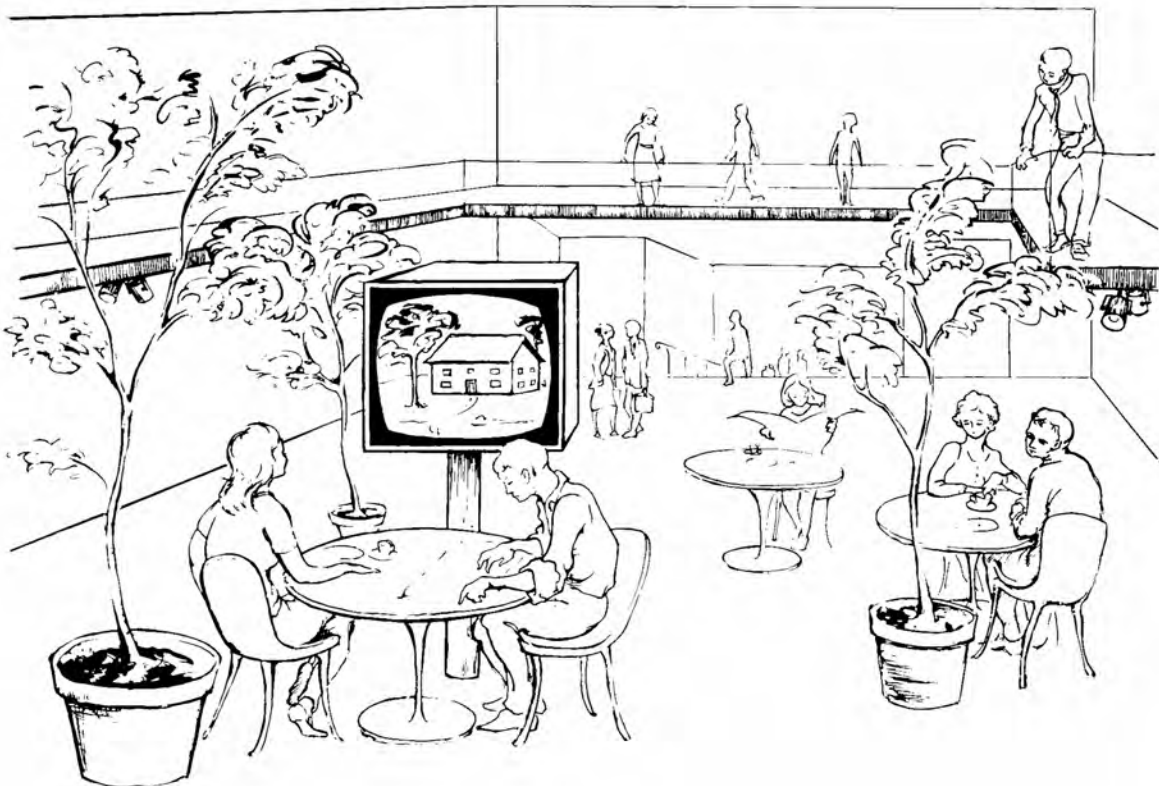


SELLING THE SAME TYPE OF GOODS



Citicorp Building, New York, August, 1980

VIDEO VIEW OF SUBURBIA IN AN URBAN ATRIUM



## Video View of Suburbia in an Urban Atrium 1979-80

In the atrium of the Citicorp building, an enclosed public space in the center of New York City, a continuously repeating film sequence is seen on several video monitors. The casual viewer sees a house and its landscaped suburban setting. This sequence might suggest a real estate advertisement or videotapes made of houses for sale by real estate agents. Instead of the viewer in a private home interior seeing a view of public life in the city (while safely ensconced within his home), a public viewer in the center of the city sees a television image of the exterior of a suburban house.\*

The interior atrium of the Citicorp building is a patio-like seating area surrounded by various concessions selling coffee, desserts and health salads. Real trees used with high-tech and breeze-way suburban design—green and white metal open-work chairs, green lettering on shop windows and the trees and earth—connote the “ecological.” Something of a “vest-pocket” urban park in a high-rise office building, Citicorp’s atrium suggests suburban arcadia in the midst of the city. If the atrium’s design represents an urban fantasy of the picturesque brought to the city center, the image on the monitors represents the actual suburb on the edge of the city.\*\*

The image of suburban “Nature” links itself to other representations of “Nature,” representations which seek to naturalize the city as an environment and “smooth over” contradictions between city and country. The metaphor of “Nature” in the urban order is an ideological rationalization, which conceals the contradictions between the city and the countryside. Advertisements for products derived from the exploitation of natural resources, often will equate the product with an idealized and nostalgic image of “the natural.” (Cigarettes are equated with springtime or rugged, western environments, although it is known that they actually are unhealthy for both consumer and environment.) In “buying” the image of the product, we are being sold a false idealization of nature, and made to forget that the

product’s manufacture exploits nature. The insertion of “Nature,” in the form of advertising or design, conceals the economic contradictions between urban reality and nature (which the city must exploit for its survival.) “Nature,” having been ideologically de-naturalized, is returned, in the world of the commercial or package design, in place of nature’s actual relation to the city. There the representations of advertising romantically equate the “natural” product with the “unspoiled paradise of Nature,” as opposed to the “corrupt, non-natural” city.

The Citicorp building’s interior public atrium was intended to be the location for a series of video installations organized by Barbara London of the Museum of Modern Art. Although the show never materialized, my project was temporarily installed and filmed in August 1980 by Ernst Mitzka for German television in connection with the *Westkunst* exhibition, held in Cologne, Germany in 1981.

The Citicorp work was adapted from an earlier, unrealized project proposed in 1979 for an exterior arcade in Liverpool, England where a single video monitor was to have been mounted on a monumental base.

\*\*Television comes into existence after the settlement of suburbia and relocation of the working-class, who now work in the city by day and commute to their suburban homes at night. The working-class family changed into a small, nuclear unit which must be willing to pack up its belongings and move to another location rapidly as work conditions required greater mobility. The TV set, like the car and other modern appliances, was designed to be transportable. Products now were built to allow the worker/consumer to plug in quickly to whatever location he might find himself in. An explanation for the form that television historically took, that of a centrally controlled transmission sent to the passive home viewer on a privately owned TV set, is that television first came into being as a commodity item which had to be made cheaply to achieve a mass market and be transportable as the family moved from residence to residence. Further, the passive, one-way nature of broadcast TV transmission provided non-involving entertainment (like the movies, except at home) removed from the pressure of daily work-time. Because of the pressures of a more technically organized worklife, the private area of family and home became retreats for the worker on his “time off.” Television programming allowed the person in his private space to feel connected to the larger, public world, but free of its demands, sheltered in the comforts of his home-life.

\*The architect Leon Krier writes about the historical emergence of the modern suburb in relation to urban conditions of the 19th century: “The very concentration of people in the cities, which was a *conditio sine qua non*, for the industrial production represented... (a) threat... The technical answer to the political explosiveness of the 19th century city... consisted in widespread suburban settlements... (which led to) the dissolution of the political explosiveness of the traditional working-class districts into the ever-green peace of suburbia.” (From “The Blind Spot,” *Architectural Design Profile*, No. 12, 1978.)



Installation at 30th Street Station, Philadelphia, Pennsylvania, May, 1981. Photo: Eugene Mopsik



## Edge of the City 1981

This work was a video and sound installation in the suburban Commuter Concourse of the 30th Street Station in Philadelphia, part of the *Street Sites* exhibition, organized by the Institute of Contemporary Art, Philadelphia.

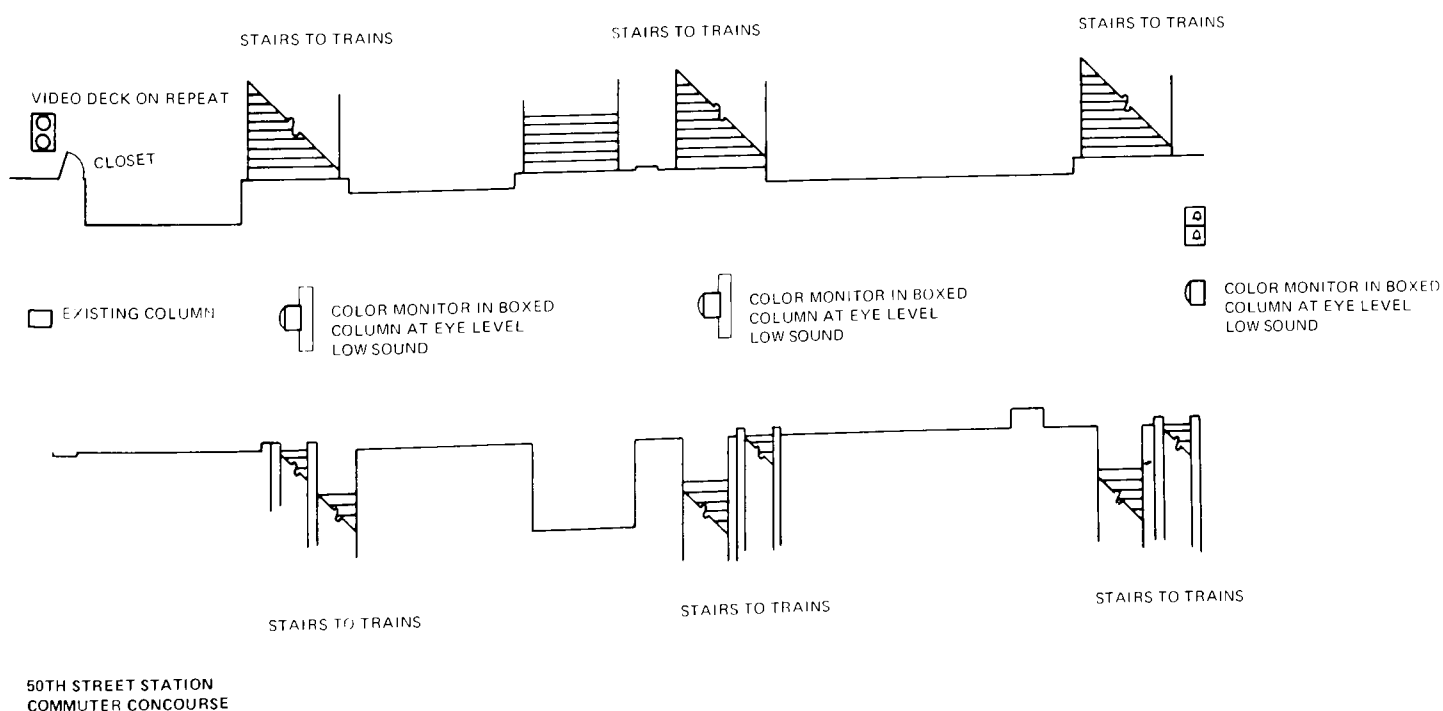
An image of the suburbs, where the train commuters are going (or have come from), was placed in the main city train station. Three video monitors mounted at eye-level in high, rectangular wood bases, were placed in alignment with existing columns in the center of the concourse's central corridor. Each monitor was positioned below one of the three overhead signs, reading "STAIRWAY TO SUB-URBAN TRAIN" which were parallel to three stairways (A, B, C) leading up to the railroad platforms. The video screens showed advertisement-like images of suburban homes. The images moved across the screen in a direction parallel to that of the trains, but facing the approaching commuter.

The sequence depicted on the monitors was a one-minute long, but continuously repeating loop, extracted from a film dealing with my work.\* It was a hallucinatory, slow, travelling shot of a row of newly built and newly occupied suburban houses taken with a camera mounted on the hood of a

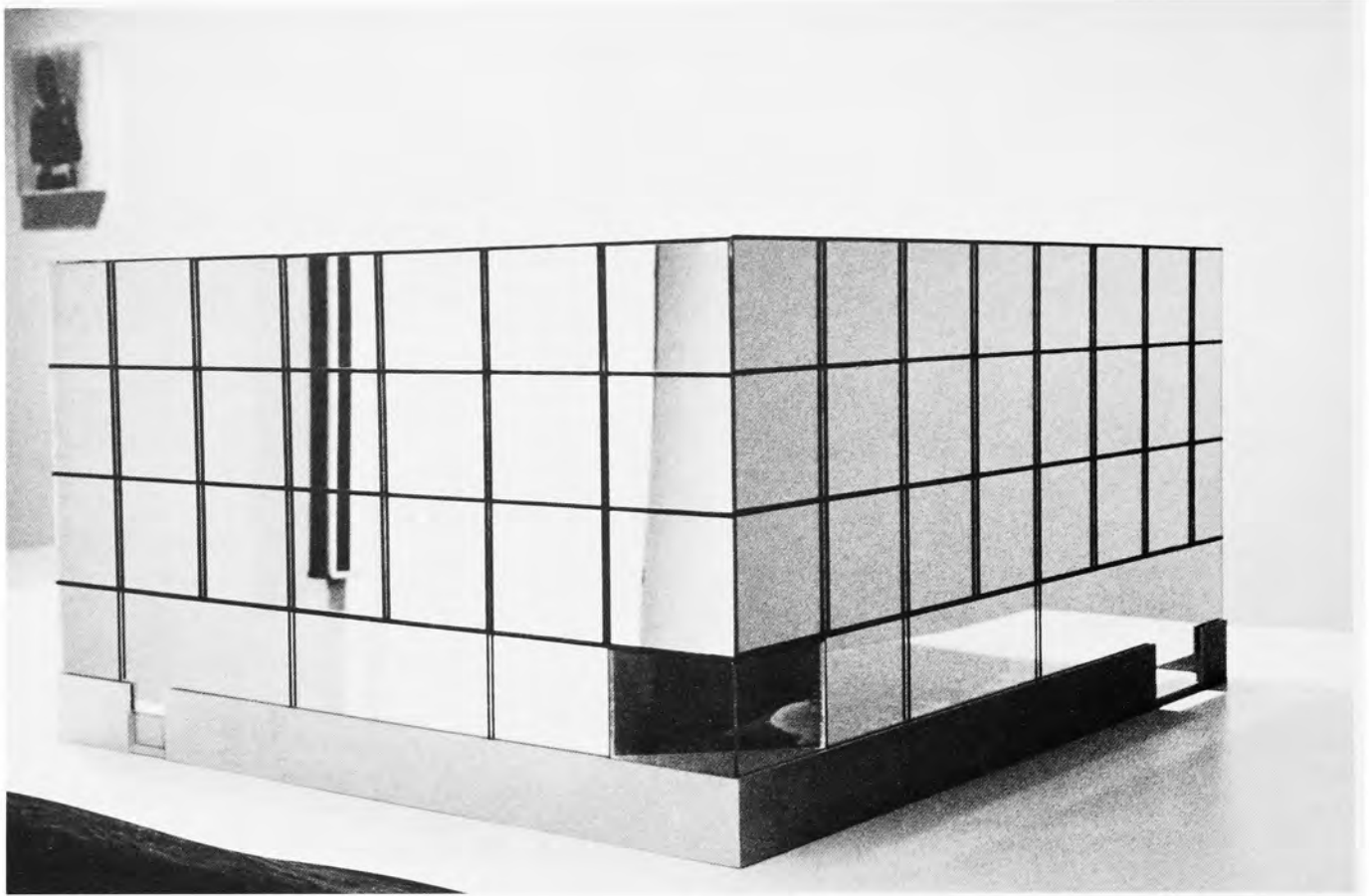
moving car. A sound track by Glenn Branca with a lush, gliding, "pseudo-pastoral" feeling suggested the languor of the suburban, "countrified" landscape seen through a car window.

This work related to the installation in the New York Citicorp building, *Video View of Suburbia In an Urban Atrium*, 1979-80.

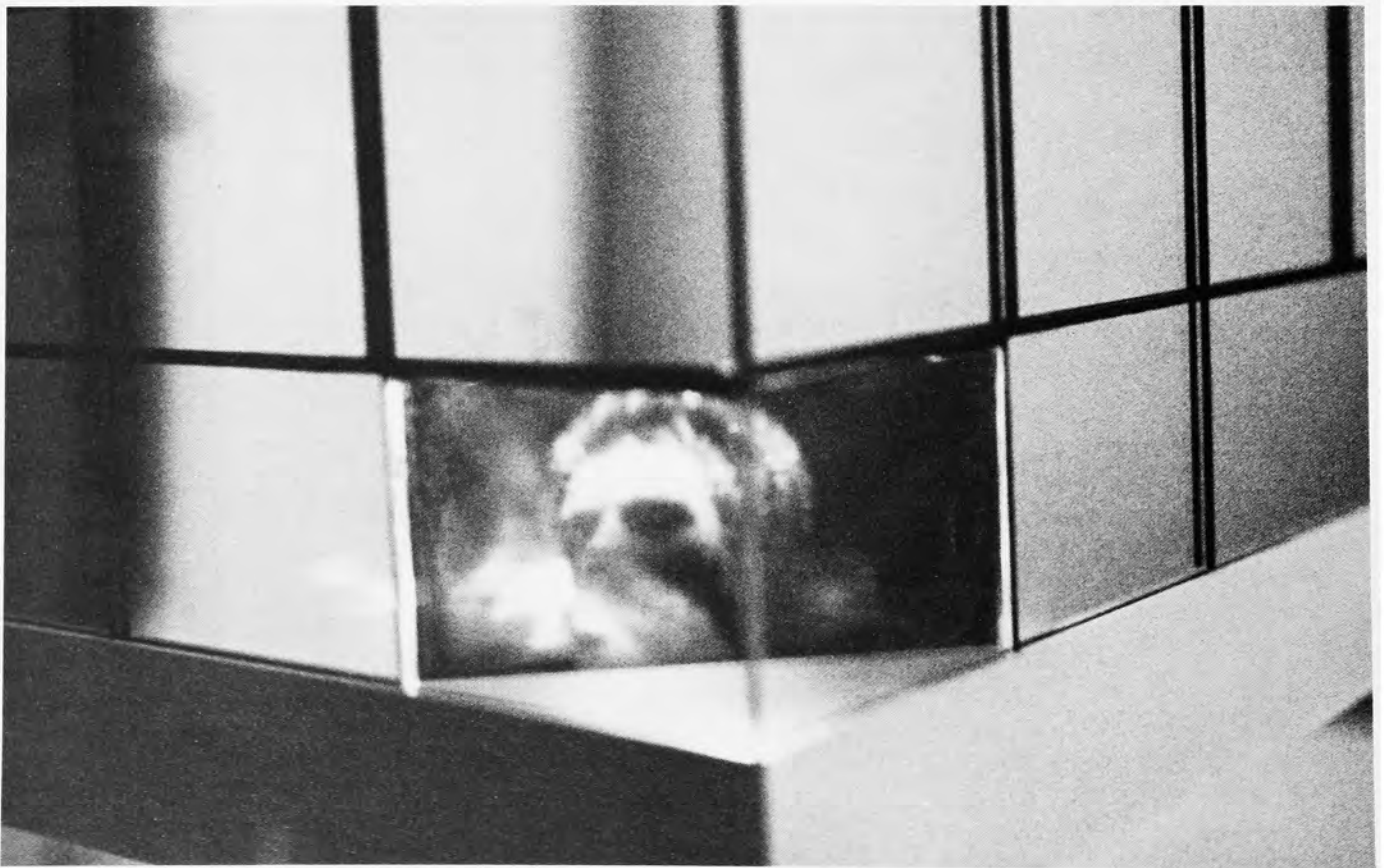
\*From an eight-minute film commissioned by German television and *Westkunst*, directed by Ernst Mitzka and filmed by Michael Oblowitz and Michael Shamberg







Photograph of model, exterior



Photograph of model, exterior detail

A cinema, the ground-level of a modern office building, is sited on a busy corner. Its facade consists of two-way mirrored glass which allows viewers on whichever side is darker at any particular moment to see through and observe the other side (without being seen by people on that side). From the other side, the window appears as a mirror. When the light illuminates the surface of both sides more or less equally, the glass facade is both semi-reflective and partially transparent. Spectators on both sides observe both the opposing space and a reflection of their own look within their own space.

*STAGE 1: The Film is Projected; The Interior is Dark*

A two-way mirror screen is substituted for the conventional screen. Located at the front of the building, it forms the longer side of an equilateral triangle whose apex is the front corner of the building. Because of the properties of the two-way mirror, when a film is projected, the mirror functions as a normal screen for the interior film-goer and also projects the film image so that it can be seen, in reverse, from the street through the building's facade. Although it is placed 7 feet above the heads of the front row interior audience, the screen image appears at a street viewer's eye level. Further, when viewed from the street, the screen's image can be looked through to see the frontal gaze of the audience watching the screen. This is because the light of the projector falls on the interior of the screen, making the reverse side of this two-way mirror darker relative to its front and therefore slightly



Johannes Duiker's De Handelsblad Cineac, Amsterdam

transparent. The position of the outside observer can be distinguished from that of the interior, seated spectator. The outside observer does not relinquish his consciousness of self or awareness of environment for the (silent) movie image. Further, he is free to move around the sides of the theatre and removes himself from the cinematic illusion in order to obtain a general, outside perspective on the audience-film relationship.

During the film's showing to the interior audience occasional images from the external, real environment intrude through the side windows, mixing with the film's images reflected on the side walls. These external reflected images interfere with the film spectator's identification of his consciousness with the filmic illusion. Conventionally, identification with the film results from the spectator's consciousness identifying with the film projection itself: the screen which stands for and "frames" the illusory "film world," the invisible camera, the projector, the darkroom where he sits semi-somnolent and semi-aware. In a state of omniscient voyeuristic pleasure, much like a dream which can later be disavowed and discarded, he has lost the consciousness of his body since he has identified with the film as if it were

"like the mirror. But it differs from... (it in that) there is one thing... that is never reflected in it: the spectator's own body. In (the cinema) ... the mirror suddenly becomes clear glass ... the object remains ... But the reflection of one's own body has disappeared. At the cinema, it is always the other who is on the screen; as for me, I am there to look at him. I take no part in the perceived; on the contrary, I am all perceiving." From Christian Metz, "The Imaginary Signifier," *Screen*, Summer, 1975.

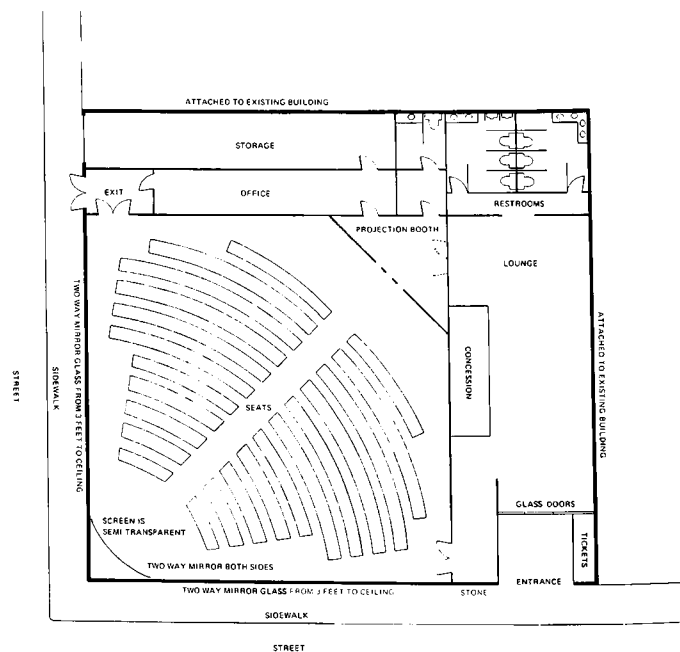
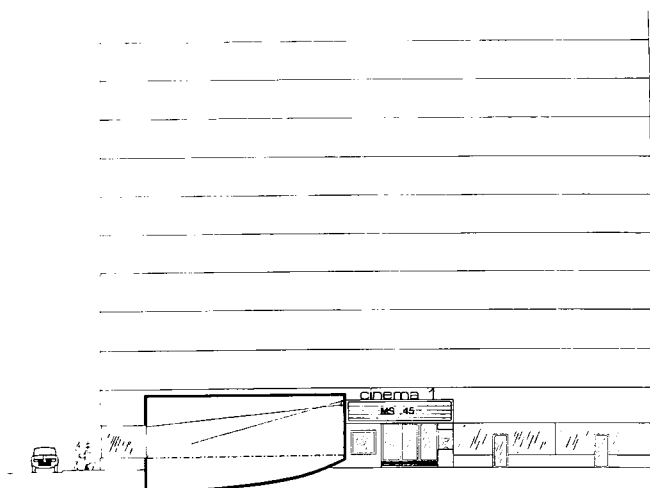
*STAGE II: The Film is not Projected; House Lights Are Up*

The house lights in the cinema are turned on after (or before) a film is projected. Interior spectators see the screen, as well as the side windows, as reflective mirrors—reminiscent of mirrored cinema lobbies. Where the Renaissance framing of the screen has, a few seconds ago, been a "mirror" for the spectator's subjective projection of his body, which, disembodied and invisible, has been "lost" to his immediate environment in its identification with the film, the screen itself and sides of the theatre now become literal mirrors (as opposed to the illusory "mirror" of the film), reflecting the real space and bodies and looks of the spectators. The spectator sees his real position represented on the mirror, relative to the presence of the rest of the audience, whereas in the fictional world of the film he was the phenomenological center of an illusory world. He sees himself looking in relation to the looks of the

others in the audience. Outside, the psychological position of the spectator also reverses for he is now able to look through the window, himself unseen. Awareness of *his* body and *his* environment is lost. His position as voyeur becomes akin to that of the movie audience the previous moment.

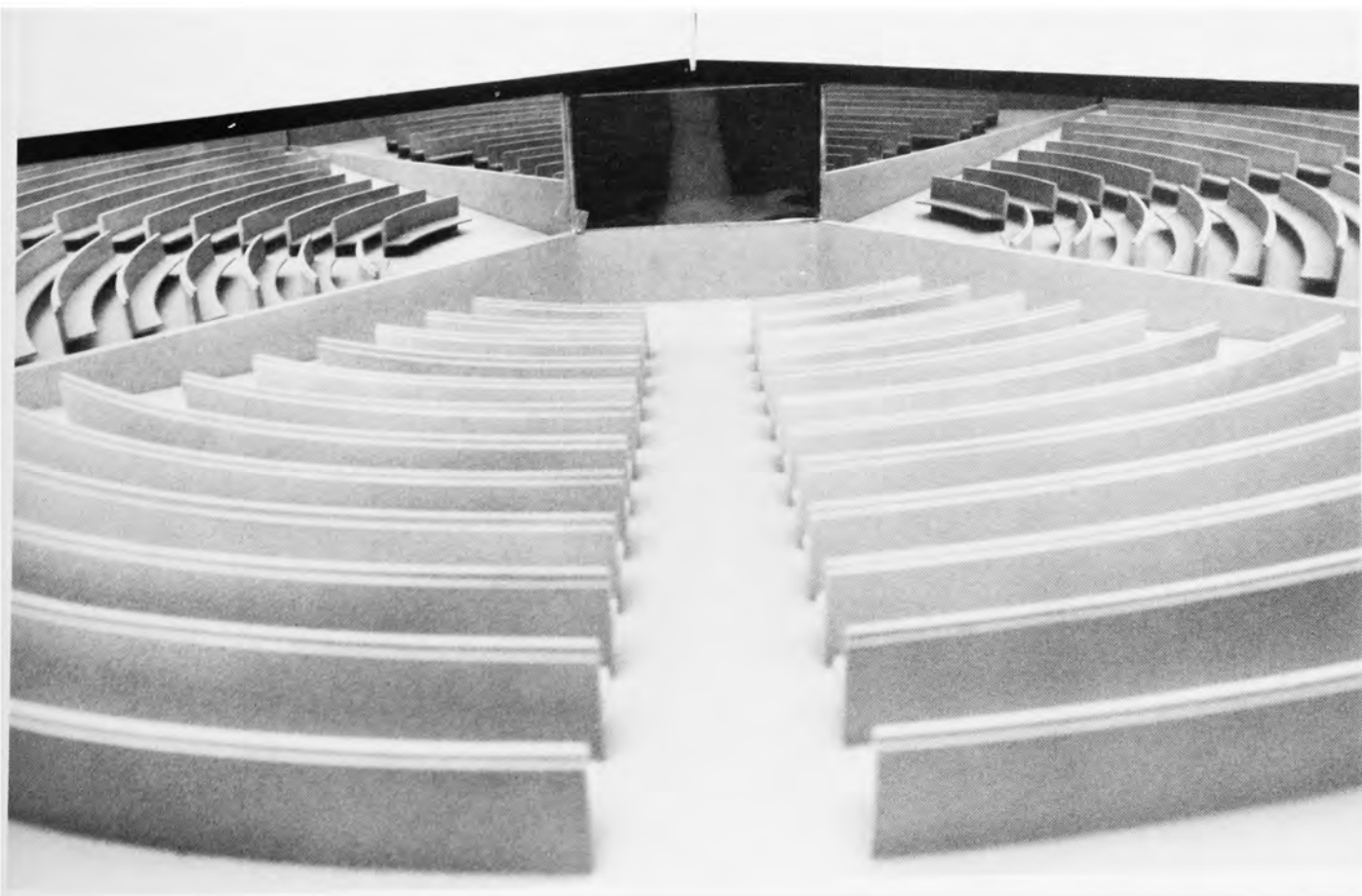
### BAUHAUS PARADIGM

This cinema project relates to, but inverts, Bauhaus-period architectural conventions. It can be compared to the Handelsblad Cineac by Johannes Duiker (1934, Amsterdam) which is also sited on a corner with various levels of corner glass cutaway exposures. A cantilevered section of curved glass above the street-front corner and entrance-lobby exposes the function/mechanism of the projection room to observers on the street below. One level up, a rectilinear glass cut-out exposes to street view the audience on the balcony level. An heroic, elevated, billboard-like sign stands on top of the Constructivist scaffolding on the roof. By stripping away the architectural facade to reveal the "machine as medium" (Walter Gropius), the literal technology which produces the illusion is exposed, in order to demystify it. The public observing from the street is placed, not in front of the illusion, but behind the equipment which produces it. Revealing the technical, man-operated mechanism of the cinema's pro-





Photograph of model, interior Stage I



Photograph of model, interior Stage II

duction gives the man-in-the-street visual access to the means of production of aesthetic experience by presenting its technical realization on an everyday level of labor.

In my cinema project it is the screen, instead of the machine, and the system of voyeuristic identifications which is exposed. It is assumed that the cinema is prototypical of all other perspective systems which work to produce a social subject through manipulating the subject's imaginary identifications. Duiker's building involves a one-way perspective whereby the outside spectator, like a scientist, looks objectively at the machine to analyse the effect. In the cinema all looks are two-way and inter-subjective for it is difficult to separate the optics of the materials of the architecture from the psychological identifications constructed by the film images. The psychological circuit of inter-subjective looks and identifications is echoed in and is a product of the material properties of the architectural materials, whose optical functioning derives from the properties of the two-way mirror glass. My cinema, like "the cinema," is a perceptual "machine." But unlike the cinema which must conceal from the spectators their own looks and projections, the architecture here allows inside and outside spectators to perceive their positions, projections, bodies and identifications. Topologically, an optical "skin," both

reflective and transparent inside and outside, functions simultaneously as a screen for the film's projection, dialectically seen in the outside environment as well as in the normal cinema context as a point of transfer for the gazes of the inner and outer spectators in relation to each other and the film image.

Another inversion of Duiker's Bauhaus cinema is that the overhead signage has been lowered to street level eye-view. The outside screen is similar to the preview monitor of a film today, often placed just outside the entranceway and replaced here with the silent, reverse image of the actual film from the movie house simultaneously playing inside.

Dan Graham was born in Urbana, Illinois on March 31, 1942 and lives in New York City.

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Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France  
Dallas Museum of Fine Arts, Dallas, Texas  
Tate Gallery, London, England  
Van Abbemuseum, Eindhoven, The Netherlands

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- 1978 Museum of Modern Art, Oxford, England  
Corps de Garde, Groningen, The Netherlands
- 1979 Franklin Furnace, New York  
Rüdiger Schöttle, Munich, West Germany  
Paola Betti, Milan, Italy  
Center for Art Tapes, Halifax, Nova Scotia, Canada  
Locus Solus, Genoa, Italy
- 1980 Rüdiger Schöttle, Munich, West Germany  
Museum of Modern Art, New York  
City of Los Angeles Central Library (sponsored by Foundation for Art Resources), Los Angeles  
Museum of Contemporary Art, Lisbon, Portugal  
Institute for Art and Urban Resources at P.S.1, Long Island City, New York
- 1981 Center for the Arts, Muhlenberg College, Allentown, Pennsylvania  
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Lisson Gallery, London, England

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*In Video*, Art Gallery of Ontario, Toronto, Canada  
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*Videotapes and Diagrams*, Centre for Art Tapes, Halifax, Nova Scotia, Canada



- 1979 *Concept/Narrative/Document*, Museum of Contemporary Art, Chicago, Illinois (catalog)
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- "Performer/Audience/Mirror" and "Past Future Split Attention," Video Free America, San Francisco, California
- 1979 "Performer/Audience/Mirror," Riverside Studios, London, England
- 1980 "Eventworks," Massachusetts College of Art, Boston, Massachusetts
- "New Wave and Feminism," Institute of Contemporary Art, London, England
- 1981 "Performer/Audience/Mirror," Städtische Galerie im Lenbachhaus, Munich, West Germany
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