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Dan Graham

Video-Architecture-Television

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Dan Graham

Video Architecture Television

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Cover illustration showing Dan Graham's installation of
Mirror — Window — Corner Piece at Galerie Vega, Liège, May 1976.
Photograph by Nicole Forsbach

Dan Graham

Video - Architecture - Television

Writings on Video
and Video Works 1970-1978

Edited by Benjamin H.D. Buchloh
With two contributions by Michael Asher and Dara Birnbaum

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I am indebted to Yves Gevaert, Bruxelles, who originally conceived the project of publishing Dan Graham's video work as a joint venture with the Press of the Nova Scotia College of Art and Design.

Also I would like to thank Dara Birnbaum and Michael Asher for permission to use parts of their manuscripts in the appendix of this book. M. Kathryn Mish did the architectural diagrams for the book and was very helpful in discussing questions of design and layout.

We owe special thanks to private collectors and museum institutions for their help in obtaining photographic records and data on some of the Video-Works of Dan Graham, in particular: Herman and Nicole Daled, Bruxelles, Anton Herbert, Gent, the Stedelijk van Abbe-Museum, Eindhoven, and the Musée National d'art Moderne, Paris, as well as the Sperone-Westwater-Fischer Gallery, New York.

Finally, I would like to express my thanks to Dan Graham for all his constructive propositions, in particular during his visits to the College and while we were working on the book. Dealing with his work offered new insights and understanding of certain aspects of contemporary reality, to a degree that seems to have become rare in recent art.

Benjamin H.D. Buchloh
Halifax, February 1979

INTRODUCTION

This book began when my friend, the art collector Herman Daled, in 1976, asked me to contribute a small publication to a series he was doing with Yves Gevaert, then a curator at the Palais des Beaux-Arts in Brussels.

My proposal for a book on video, illustrated by my video projects, was accepted by Daled-Gevaert.

Fritz Heubach, who had published my first texts on film and had himself written on my film-work, agreed to do an introductory essay. This essay would give a spectator's experience of one of my installations, thus constructing another reading apart from my 'before the fact' schema of the piece; it would also serve to introduce a 'theoretical' psychological-philosophical perspective as counterpoint to the 'sociological' and 'aesthetic' points of my essay.

But I still felt that some areas of my essays, especially those dealing with phenomenology and with Lacanian psychology, needed clarification. At my request, Yves Gevaert asked expert writers in these areas to contribute lengthy footnotes to my essay. However, Pierre Verstraeten and Birgit Pelzer, instead of writing footnotes, each contributed long texts. It was decided by Daled-Gevaert and myself to use these articles, as well as the one by Heubach, in their entirety.

Yves Gevaert, aided by Nicole Daled, worked hard on the book's layout and design. Kathryn Mish, who worked on my video diagrams since 1977, redesigned all of the book's visual graphics.

Because of the expanded size of the book, I next suggested to Kasper Koenig, then director of the *Press of the Nova Scotia College of Art and Design*, and to Daled-Gevaert, that a more extensive joint production for the book should be considered.

Although Kasper Koenig agreed in principle to the joint venture, as did Daled-Gevaert, the project was discontinued when Kasper Koenig left NSCAD and Daled-Gevaert ceased publication.

Eventually Benjamin Buchloh, the new director of NSCAD Press, re-proposed the book to the NSCAD Press Advisory Board, which accepted it. As the Press Advisory Board felt, however, that the use of material other than that written by the artist compromised a long-standing policy of the Press against use of auxiliary material (non 'source material'), Benjamin Buchloh and I decided not to use the essays by Fritz Heubach, Birgit Pelzer and Pierre Verstraeten. From my point of view, not using these essays eliminates some interesting parts of the book-project.

Because of a separate, very close involvement with both NSCAD and Benjamin Buchloh, the Press's assuming responsibility for the completion of the project — its redesign and production — was a happy solution — especially as I felt that the book 'fit' the *Nova Scotia Series*.

My work in film and video has had a relation to NSCAD beginning in 1969 when the College invited me to lecture and use their audio-visual facilities to execute projects while overseeing students in a special projects course. These first film and video works were then shown, in my first one-man exhibition at the *Anna Leonowens Gallery* in 1970. Since that time I have frequently worked at NSCAD and utilized available equipment to experiment with new video projects (many of those illustrated in this edition had their first exposure at NSCAD).

My friendship and collaboration with Benjamin Buchloh began in 1972 when he organized my first show in Germany (and video performance in connection with that show). We have since worked on translation and publication of some of my texts for *Interfunktionen* and catalogues and he has written with great incisiveness on my art in a number of catalogue essays. Benjamin Buchloh's logic in these and other writings has been a stimulus for my own writing.

Dan Graham
Halifax, April, 1979



Illustrations showing the first performance of *TV Camera/Monitor Performance* in November, 1970, at *The Nova Scotia College of Art and Design*, Halifax.
Collection: *Herman Daled*, Bruxelles.

The piece was later performed at *Loeb Student Center*, New York University in 1970 (with assistance from the *John Gibson Gallery*) and at the *Lisson Gallery* in London, 1972.



TV camera / monitor performance (1970)

A stage facing and at the eye-level of a seated audience is utilized. A TV monitor is positioned to the rear of the audience and facing opposite to the middle of the stage. With my feet facing the audience and from a lying, prone position, I roll parallel to the left and right edges of the stage from one side to the other and back, repeating this. As I roll, I direct a TV camera, held constantly to my eye, extended by a cord to the monitor. As I roll, my goal is to, as much of the time as possible, have the camera's view oriented at the monitor image. When the camera *is* successfully aimed, the result is a pattern on the monitor of image - within - image - within - image - feedback. The monitor image represents a 'subjective' view from inside my 'mind's eye'. This view is continuously rotating as I roll. My legs protrude into this camera view and, as I look through the camera's viewfinder, I am observing their position as well as the image of the monitor in order to adjust my aim.

A member of the audience looking to the rear at the monitor view can observe the view from within my 'subjective' view (within my body's feedback system). A member of the audience looking to the front can observe my body from an external vantage — as an outside object.

The monitor's view also shows the audience, placed directly between the camera and the monitor, observing the performer's process of orientation. A spectator turned to face the rear monitor can never observe (on the screen) his gaze directly (he sees the back of his head), but can observe the frontal gaze of other members of the audience.



Experimental set-up showing stage 3, taken at *The Nova Scotia College of Art and Design*, Halifax, 1971.

Project for a local cable TV (1971)

This program would be broadcast on community television to provide feedback on divisive local issues for that community. There is a small studio audience, whose individual members have opposing points of view on various public questions. For each question, two representatives of opposing views are selected.

Stage 1: Each person is seated in front of a small monitor and holds a portable video camera to one eye, pointing it at the direction of the other person across the room. They vary the zoom lens to reflect their feeling of subjective 'distance' from the other's 'position'. As each talks, the director broadcasts to the home screen the speaker's view of the other person. They take turns defending their respective point of view.

Stage 2: Next they reverse their respective points of view, so that A defends B's viewpoint and B defends A's. They are still concentrating their camera/eye on the position of the other. However, the monitor placed before them, seen by their other eye, conveys to them the other person's 'inside' view (of them). For the home viewers, the director selects various sequences which are either:

1. A's voice, with the view of B whom he is seeing through his camera/eye.
2. A's voice and B's view of him.
3. B's voice with the view of A whom he is seeing through his camera/eye.
4. B's voice and A's view of him.

Stage 3: Still observing the other with camera on their eye, A and B have a discussion about what has just happened to see if they can see merits in parts of the other's position. Both of their side monitors show a split view, one half being the view through their camera and the other half a view through their other camera. The director shows the home audience the split-screen view.

The function of this piece is the effect it has when seen and heard by the larger community through their individual home TV screens.

Two consciousness projection(s) (1972)

A woman focuses consciousness only on a television-monitor-image of herself and must immediately verbalize (as accurately as possible) the content of her consciousness. The man focuses consciousness only *outside himself* on the woman, observing her objectively through the camera connected to the monitor. He also verbalizes his perceptions. The man's and the woman's self-contained conscious, unconscious, or fantasized intention — *consciousness* — is projected. The audience sees on the video screen what the man and woman 'objectively' are seeing at the same time they hear the two performers' interior views.¹ Because of each of the performer's time process of perception, verbalization and perception-response to the other's verbalization, there is an overlap of consciousness (of the projections of each upon the other). Each's verbal impression, in turn, affects the other's perception: the man's projection on the periphery of the woman's affect her consciousness or behaviour. A field is created in which audience and performers place reciprocal controls on the other. The audience's reactions to the man's responses (his projection of the woman) may function for him as a 'superego', inhibiting or subtly influencing the course of his behaviour or consciousness of the situation. Likewise, the man's responses on the periphery of the woman's consciousness interfere with her self-consciousness so that her behavioural responses, including those of self-perception, may be 'subconsciously' affected. Each of the three elements functions mutually as a feedback-device governing behaviour — a 'superego' or 'subconscious' to the consciousness and response of the others. An abstractly presupposed psychological² (or social)³ model is physically observable by the audience. The specific results of the piece vary according to the context in which it is performed, with changing historical circumstances, locale, or use of different social classes of audience or actors.

1 While an audience might initially assume that the woman was being 'made into an object', it becomes apparent that her position is more powerful than the man's, as her subject and her object are *not* separated (separable). Whereas, the more the man (to himself) strives to be objective, that much more does he appear unconsciously subjective to any observer from the outside (the audience).

2 The Freudian axiom that one person is always projecting himself into his observation of a second person.

3 Imposed behavioural ('psychological') differentiations between men and women.

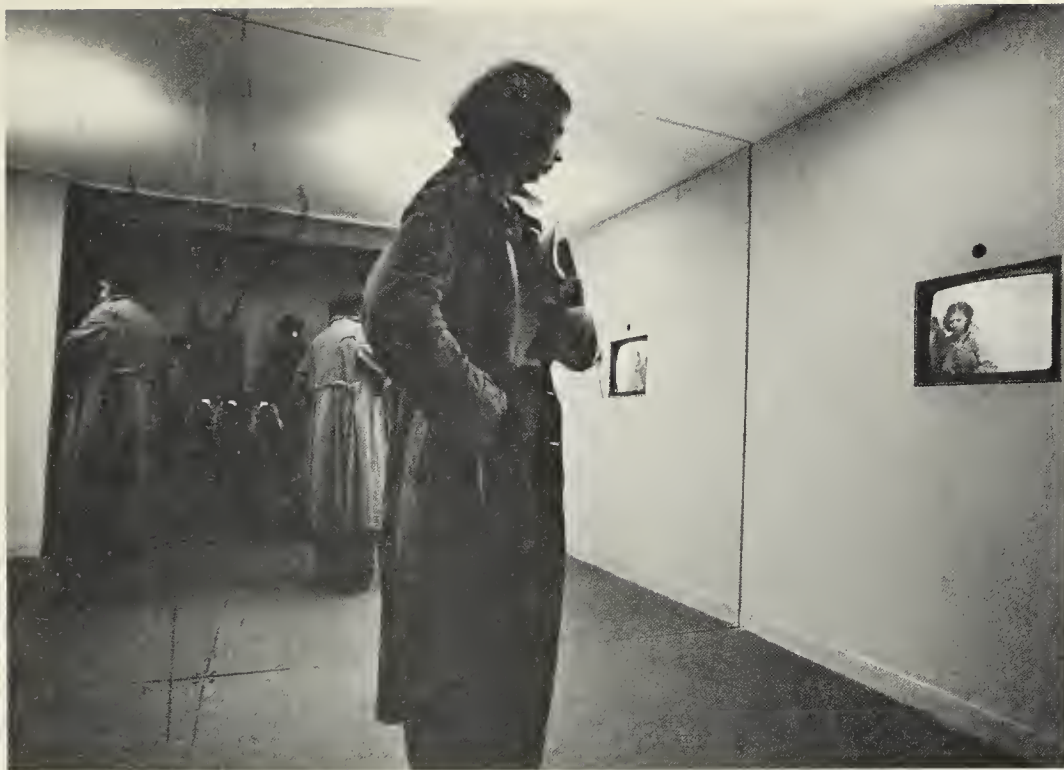


Illustrations on page 5 showing the performance of *Two consciousness projection* at Gallery Rudolf Zwirner, Cologne, in 1973. The piece had been performed first in 1972 at 98 Greene St. Loft, New York. Equally in 1972 it was performed at Lisson Gallery, London and at

Galleria Toselli, Milano. Late in 1973 it was performed at MTL Gallery in Bruxelles, at the Projekt-show in 1974 in Cologne, at Salle Patino, Geneva, in 1976, and at the School of The Art Institute of Chicago in 1976.



The 'Nude Version' (1974) was first performed in 1974 at *The Nova Scotia College of Art and Design*, Halifax. Collection: *Anton Herbert, Gent.*



Present continuous past(s) (1974)

Photo showing installation of 'Present Continuous Past(s)' at exhibition *Projekt* (1974) in Cologne, *Kunsthalle*. Subsequently the work was installed at ARC, Paris, 1974 and in 1974 at *John Gibson Gallery*, New York, at the *Institute for Contemporary Art*, Chicago, and at *Wadsworth Atheneum*, Hartford, Connecticut.

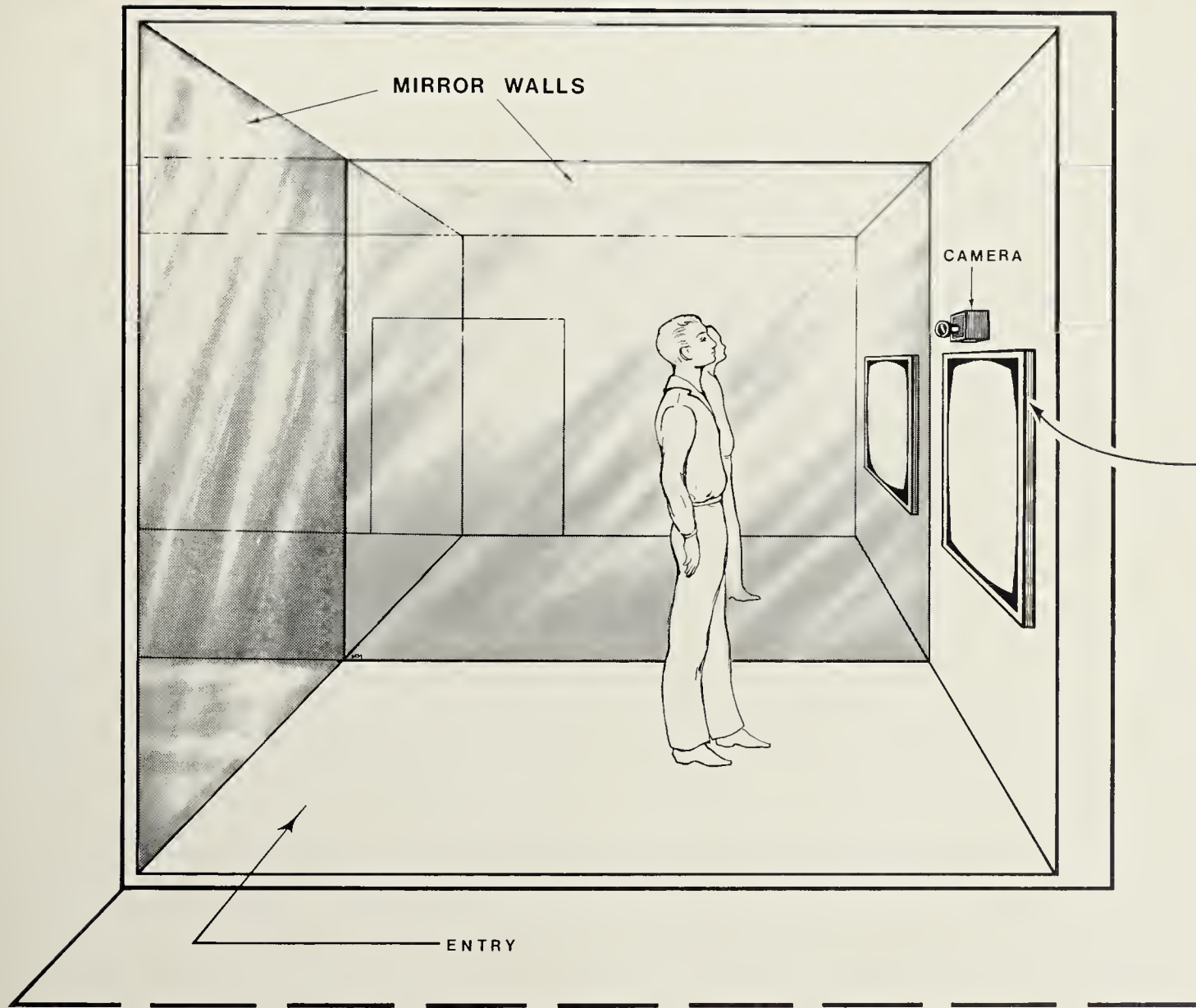
Collection: *Musée National d'Art Moderne*, Paris.

The mirrors reflect present time. The video camera tapes what is immediately in front of it and the entire reflection on the opposite mirrored wall.

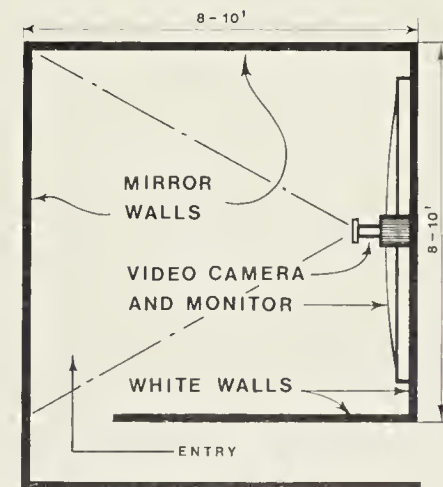
The image seen by the camera (reflecting everything in the room) appears 8 seconds later in the video monitor (via a tape delay placed between the video recorder which is recording and a second video recorder which is playing the recording back).

If a viewer's body does not directly obscure the lens' view of the facing mirror the camera is taping the reflection of the room and the reflected image of the monitor (which shows the time recorded 8 seconds previously reflected from the mirror). 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 seconds intervals) within time continuums is created.

The mirror at right-angles to the other mirror-wall and to the monitor-wall gives a present-time view of the installation as if observed from an 'objective' vantage exterior to the viewer's subjective experience and to the mechanism which produces the piece's perceptual effect. It simply reflects (statically) present time.



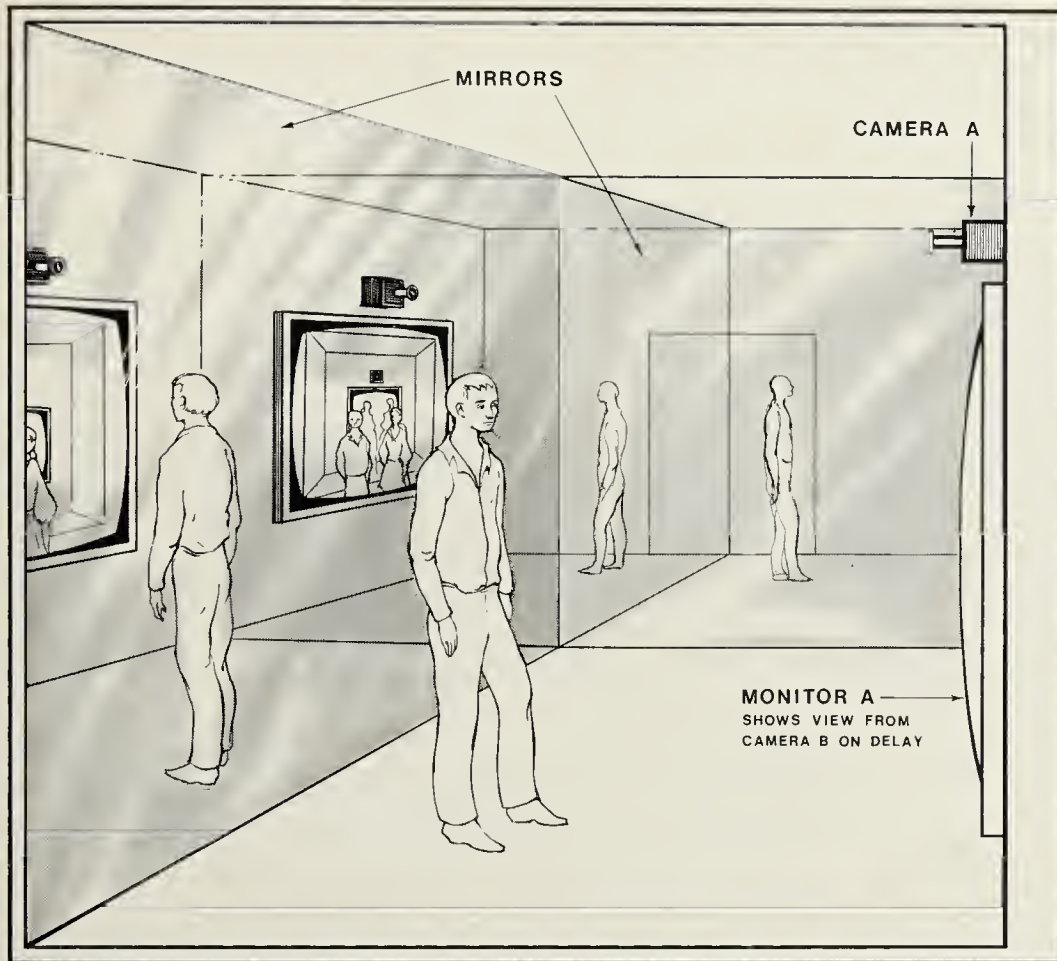
LARGE, WALL-SIZE VIDEO MONITOR
SHOWING CAMERA VIEW 8 SECONDS DELAYED



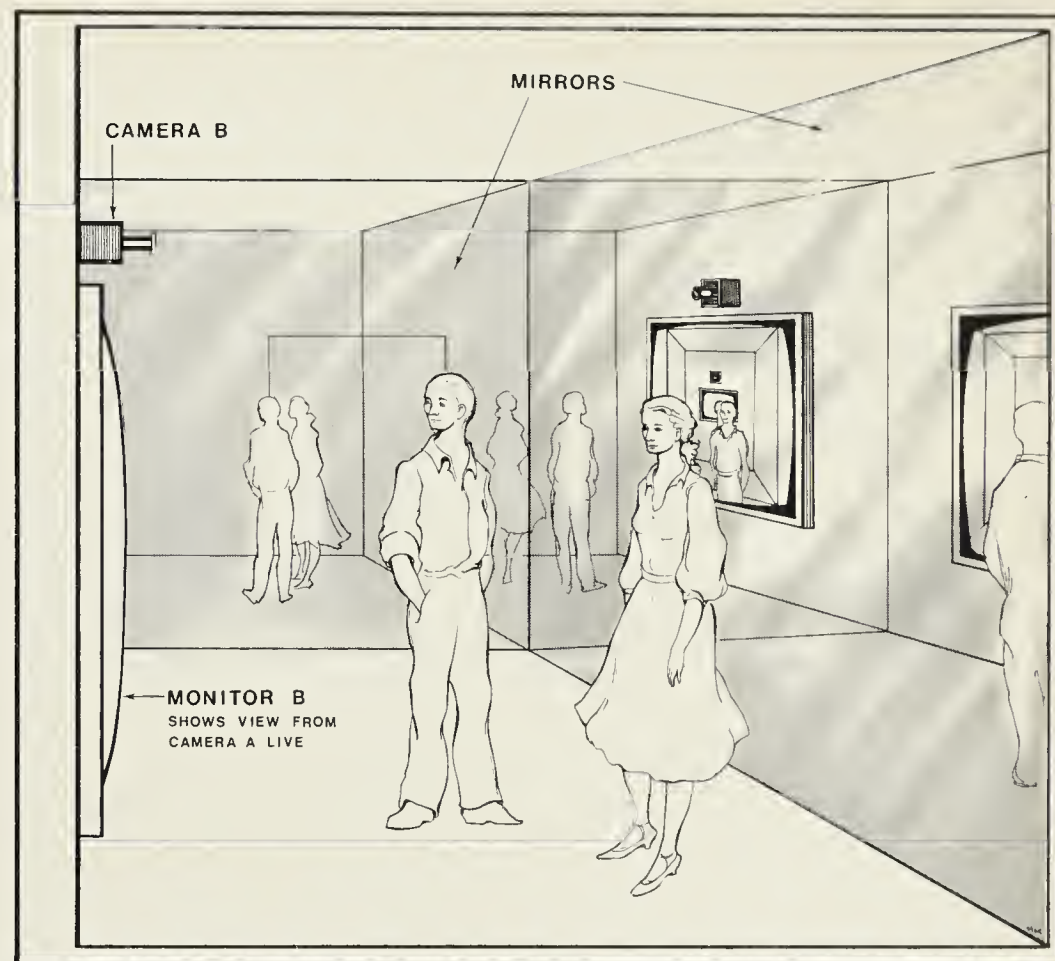
Two rooms/reverse video delay (1974)

The camera in each room records the entire wall facing it. In either room an observer will see his present actions reflected in the mirrors. At the same time he will see his past behaviour from the other room projected on the monitor as it is reflected in the opposite mirror. Monitor A shows the view of camera B, 8 seconds delayed; while monitor B shows the view of camera A live.

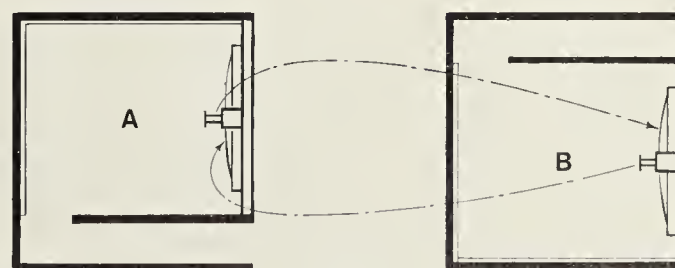
On monitor A, an observer in room A perceives his behaviour as reflected in the mirror in room B, 8 seconds ago. He perceives his behaviour as it is being observed by an other person in room B or, if no one else is present, reflected by the empty room. The reversed perceptual situation exists for someone in room B.



ROOM A



ROOM B



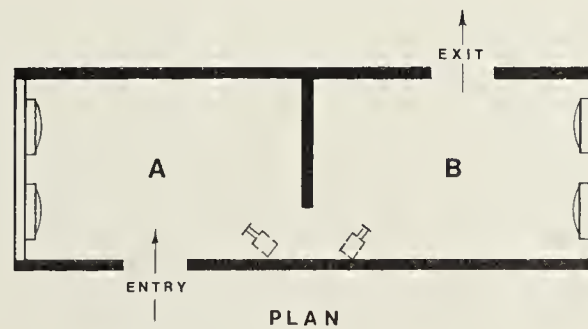
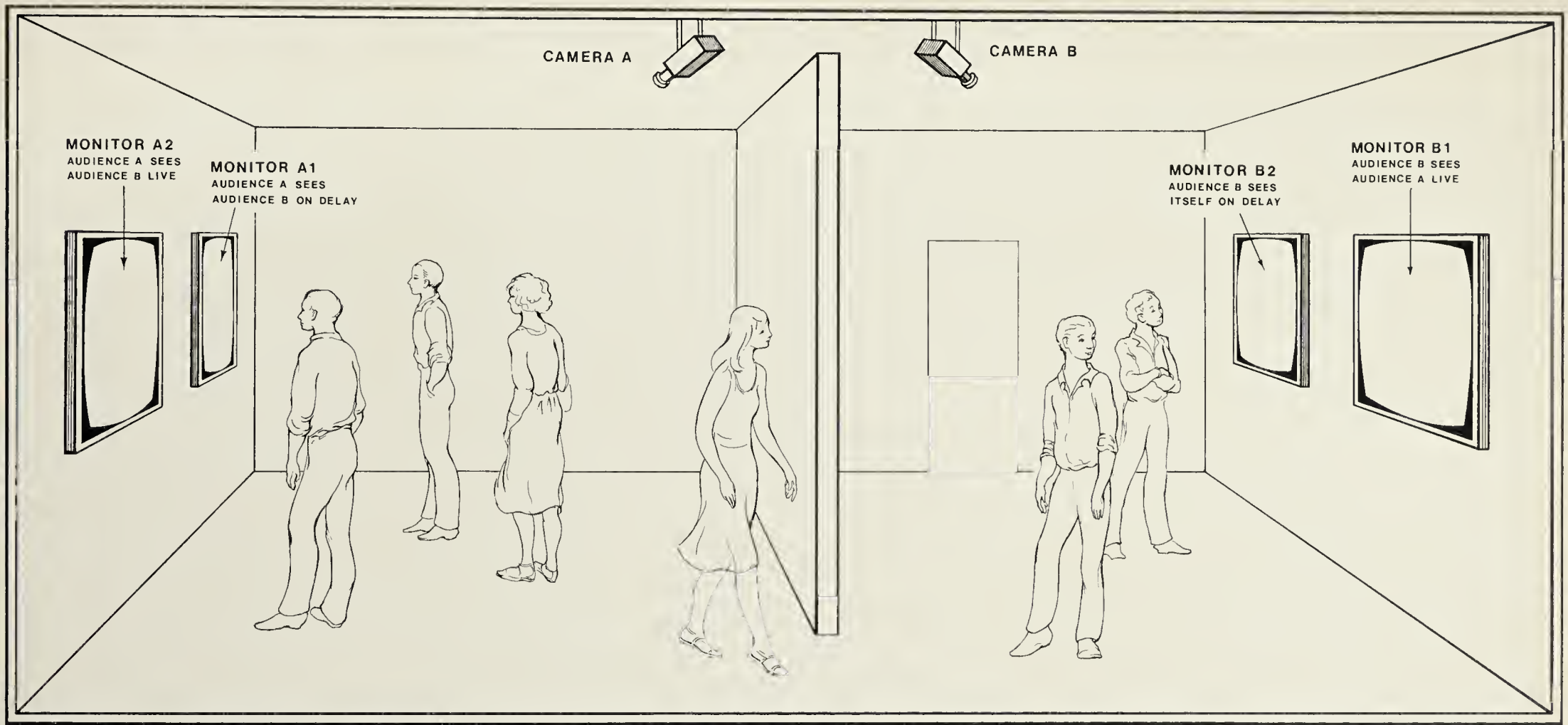
PLAN

Time delay room 1 (1974)

On monitor 1 a spectator from audience A can see himself only after an 8 second delay. While he views audience B (in the other room) on monitor 2, this audience sees him live on the monitor whose image can also be seen by audience A.

The same situation is true for audience B.

A spectator may choose to pass from one room and audience to the other. To walk the passageway takes about 8 seconds. A member of audience A entering audience B's room would now see the view of audience B that he had just seen 8 seconds previous when leaving the other room: but he is now part of that audience 8 seconds later. As 8 seconds have passed, the composition of the continuum which makes up audience B, has shifted as a function of time — he has joined it while other present members have arranged their relative positions within it or left and joined the other room.



Time Delay Room 1
First Performance: *Projekt 74*.
Cologne, July, 1974.

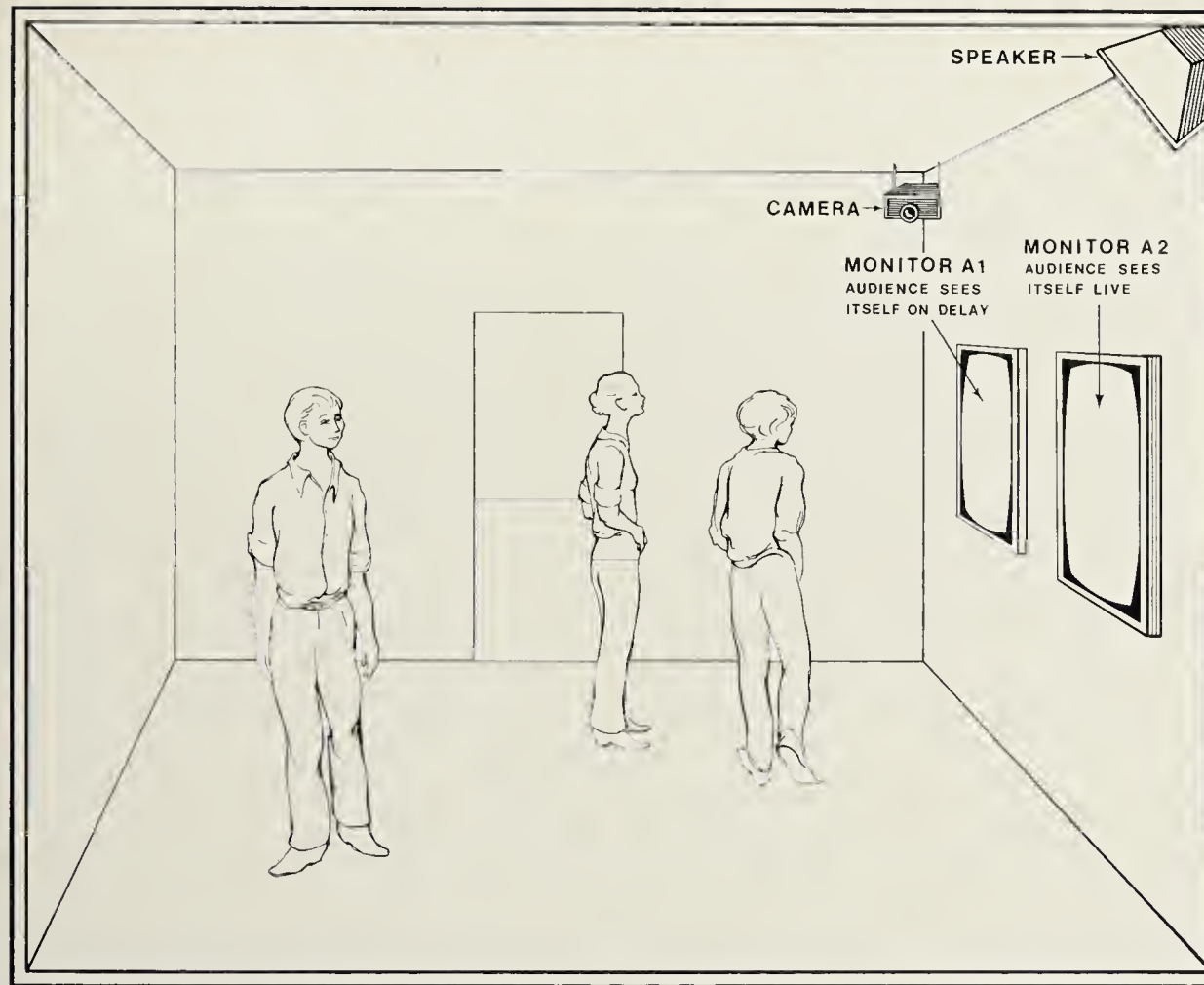
Time delay room 2 (1974)

The audience sees itself live on monitor 1. Simultaneously it could be seeing a replay on monitor 2 of its behaviour from 8 seconds earlier. The performer's verbalization is heard by the audience to coincide with its delayed monitor view.

As the performer verbally projects the audience's future, he is actually predicting a line of development beginning from a point 8 seconds before the present, while the audience:

- 1. is experiencing the time span of this predicted future (which can be seen on the live monitor.)**
- 2. may project a parallel linear future by 8 seconds ahead of the performer's predicted future perspective by connecting its present, seen on the live monitor, to its near past on the delay monitor.**

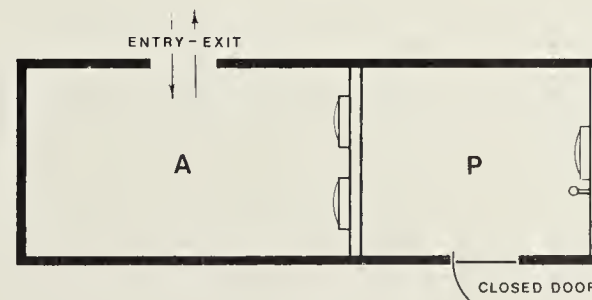
The performer (seeing the audience on an 8 second delayed monitor) gives a behaviouristic description of what he sees. Observing their behaviour, he then projects their next line of behaviour.



AUDIENCE



PERFORMER

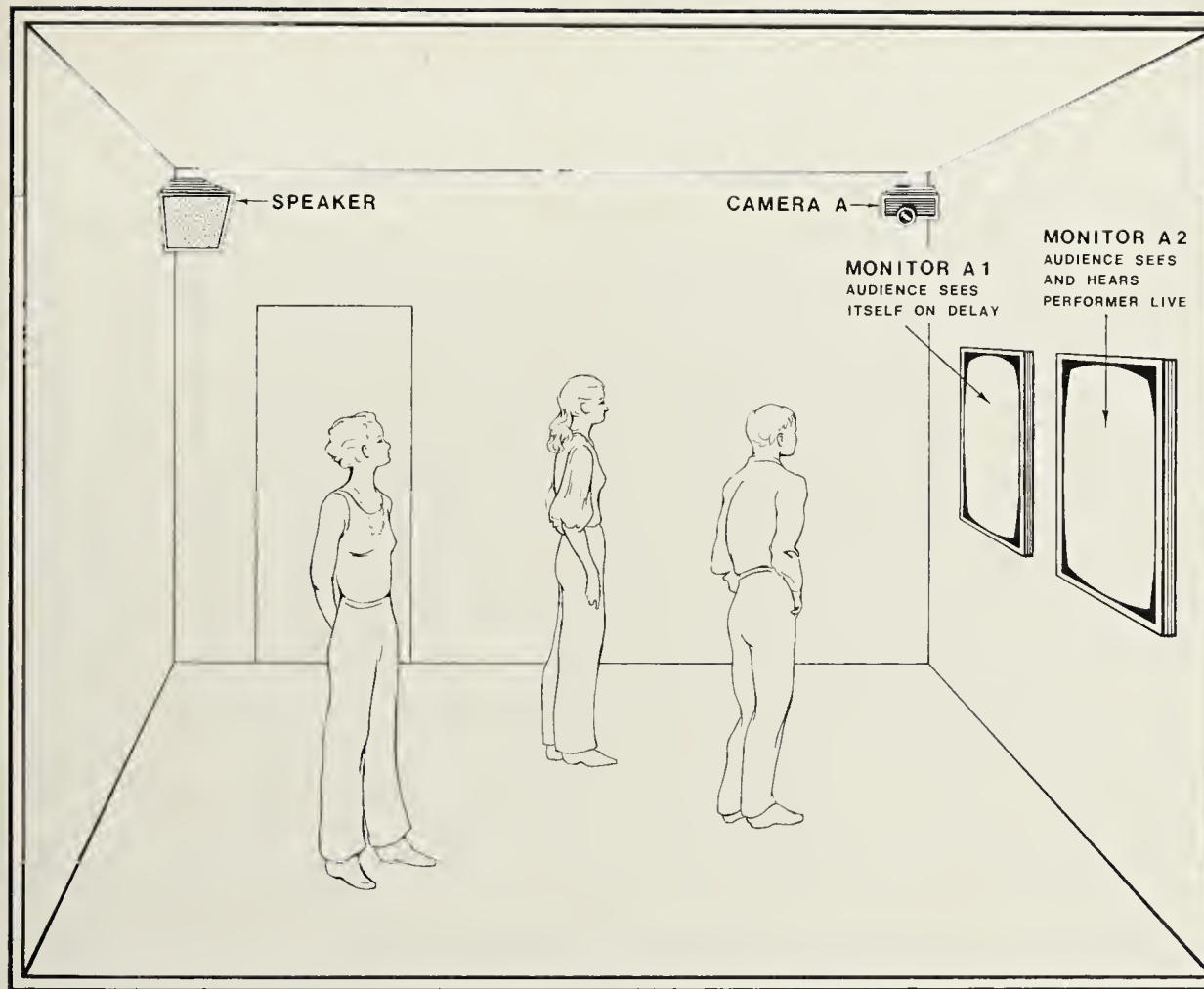


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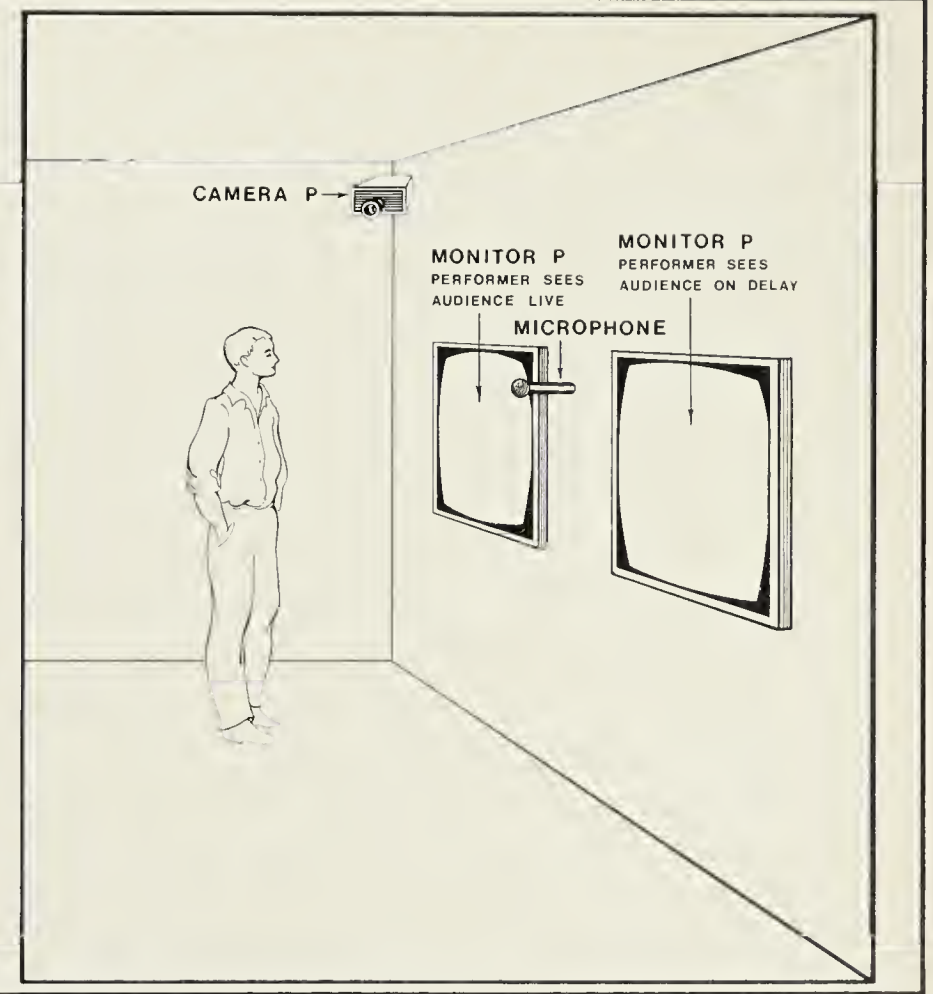
Time Delay Room 2
First installation and performance at Nova Scotia College of Art and Design, January, 1975.

Time delay room 3 (1974)

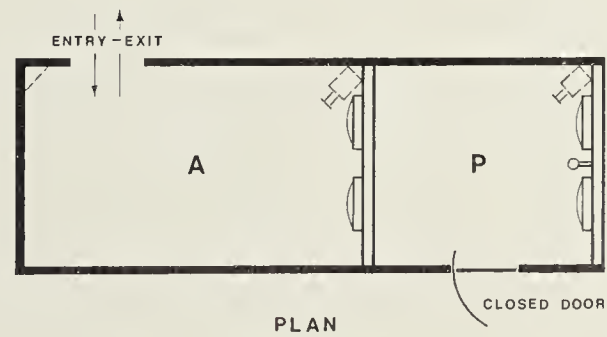
When the performer sees the audience on the live monitor, the audience sees his reactions on monitor 1 at a time synchronous to their behaviour. It takes about 3 seconds for the performer to verbalize a description of his response to what he sees. The audience sees their behaviour 8 seconds delayed on monitor 2. If the performer is observing their behaviour 4 seconds delayed, his reactions are seen on monitor 1 only 4 seconds before the audience sees itself on monitor 1, his comments sometimes foreshadow, sometimes slightly follow (going in and out of phase with) the view of their behaviour played back 8 seconds delayed. The performer sees and describes the image on either the live-monitor or the 4 second-delayed-action-monitor. He briefly notes behavioural changes, constructing for each image a phenomenological continuity; then he switches quickly to the other image. He now constructs a projected line of development or a continuity by observing *both* images simultaneously and then noting how the live behaviour affects or determines the behaviour of 4 seconds later. His responses are seen and his verbalizations heard by the audience at the time he makes them.



AUDIENCE



PERFORMER



PLAN

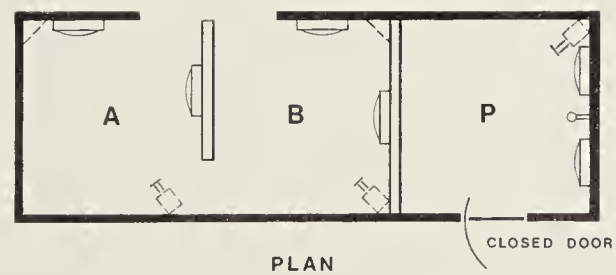
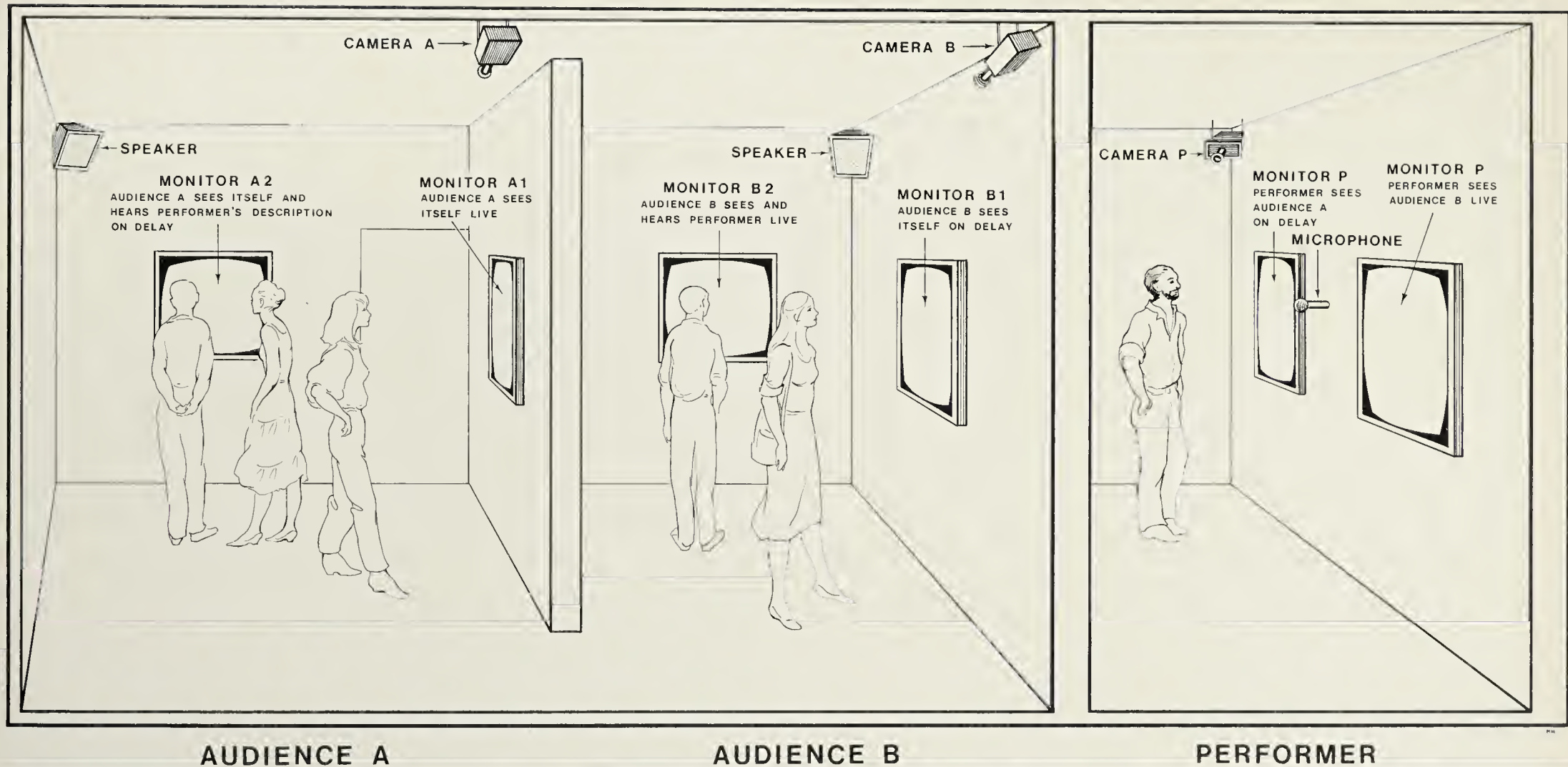
Time Delay Room 3
First installation and performance at *Nova Scotia College of Art and Design*, Halifax, 1975.

Time delay room 4 (1974)

On monitor 1 audience A sees itself live. On monitor 2 audience A hears the performer's description and sees his responses delayed 8 seconds after it has seen itself. On monitor 1 audience B sees itself on delay. On monitor 2 audience B sees the performer's responses and hears his descriptions before it sees the behaviour of itself — before the performer has seen or described it.

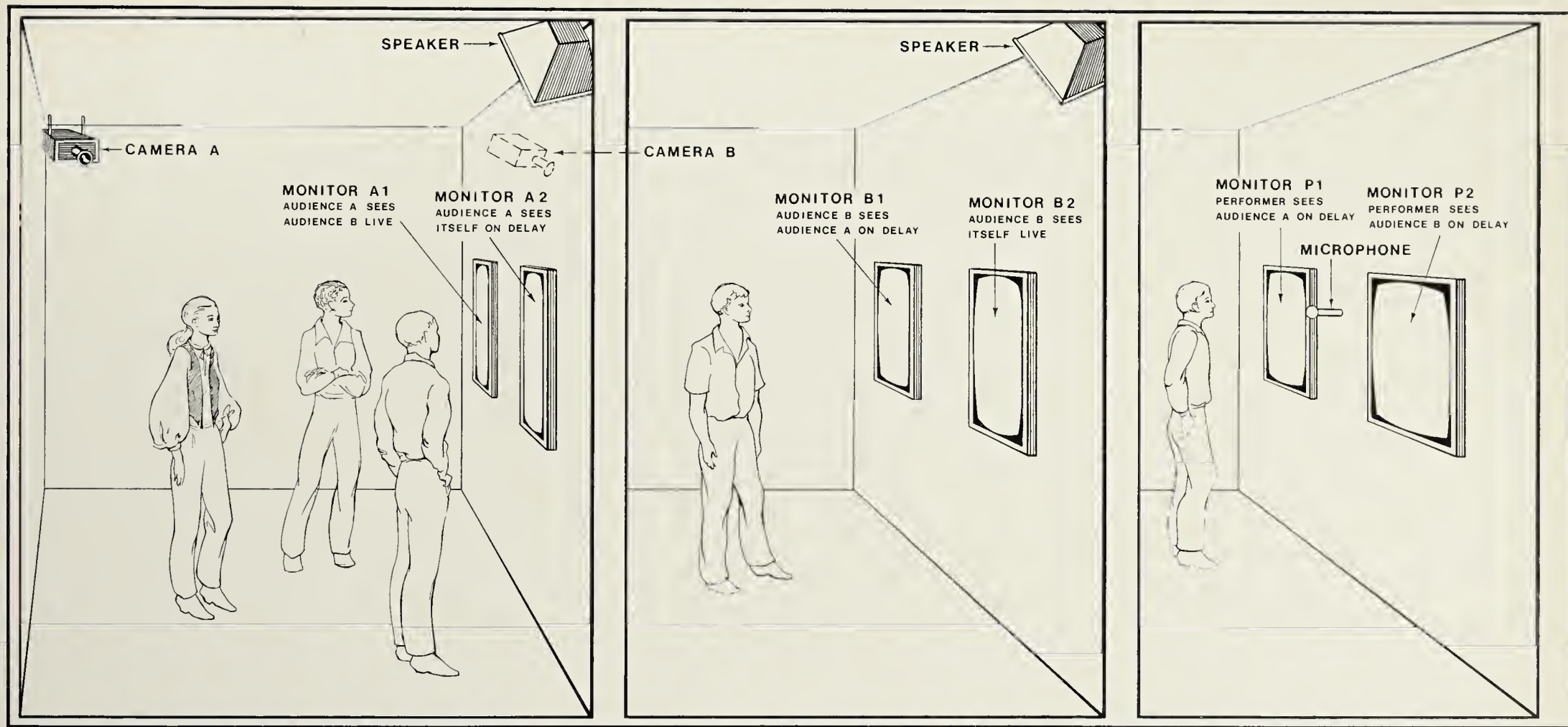
There is a passageway between audience A's room and audience B's room that allows members of these audiences to enter the time zone of the other audience.

It is possible for spectators to enter audience A's room from audience B's room or *vice versa* so that members of these audiences enter the other audience's time zone. The performer sees audience A on delay and audience B live. He describes the reactions of each audience alternately. In the next stage, observing them simultaneously, he places the behaviour of the two audiences in the context of a cause and effect relation, projecting a line of influence between audience A's 'earlier' and audience B's 'later' lines of behaviour. From the point of view of both of these audiences, however, this appears to be from a *temporally reversed perspective*.



Time delay room 5 (1974)

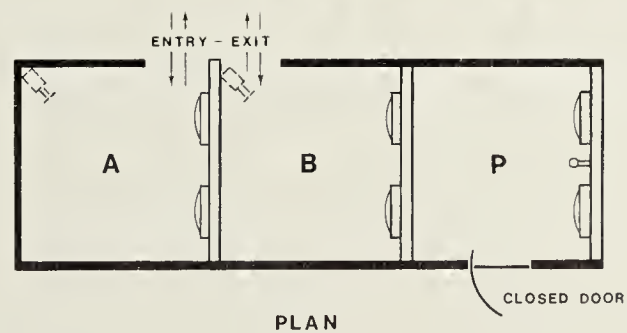
Audience A may view itself on an 8 second delay on monitor 2. Or audience A may view audience B on monitor 1 which also shows audience B's (monitor 1) image of audience A's own behaviour of 8 seconds ago. Simultaneously audience A hears a continuous description by the performer of their behaviour, 8 seconds ago, or of their present behaviour, or of their behaviour as a casual influence on, or being influenced by, or being a temporal forerunner of audience B's behaviour. When the performer ascribes the development of audience A's present behaviour to the influence of audience B's earlier behaviour, this may have the effect of imposing the causal interpretation in the performer's mind into the relationship between audience A and audience B. Alternatively, when audience A hears the performer's description of their behaviour, this will anticipate by 8 seconds its own view, corresponding to this description, but not seen until 8 seconds after the description. As the description by the performer will in part refer to audience A's hearing and responding to the performer's own depictions, made before audience A is able to view for itself this behaviour, a feedback interference or tautology (of effect to cause) is created. While the performer describes their behaviour of 8 seconds ago, audience B may see their present responses on monitor 2. Or, correlated to the performer's description, they may see on the 8 seconds delayed image of audience A's room that room's monitor image of audience B (as they are being observed by audience A 8 seconds ago). An alternative possibility is that the performer is describing his live image of audience A's behaviour, which, however, will not be seen by audience B for 8 seconds. Or the performer may be ascribing a causal connection between audience A's present behaviour (not yet seen by audience B) and audience B's behaviour of 8 seconds past (which is being seen by audience A) which provides an outside commentary on the image audience B sees on monitor 1. When the performer projects a relation between audience A's present behaviour and audience B's earlier behaviour before audience B can make these connections for itself, the performer's behaviour may impose a causal reading-pattern into audience B's (and audience A's) behaviour where none or a dissimilar one may have formed. This is reinforced as they see the delayed view on monitor 1 of audience A, hearing and responding to the connections drawn by the performer 8 seconds in the past, where also audience A is seeing and responding to the responses of audience B's responses. The performer sees audience A live and audience B 8 seconds delayed. He alternates initially between observing and describing phenomenologically one or the other audience's behaviour. He then observes both to connect the image of audience A's present behaviour to that of audience B's earlier behaviour — constructing a cause and effect chain of mutual influence, so that he may predict the future direction of either audience A's or audience B's behavioural moves.



AUDIENCE A

AUDIENCE B

PERFORMER

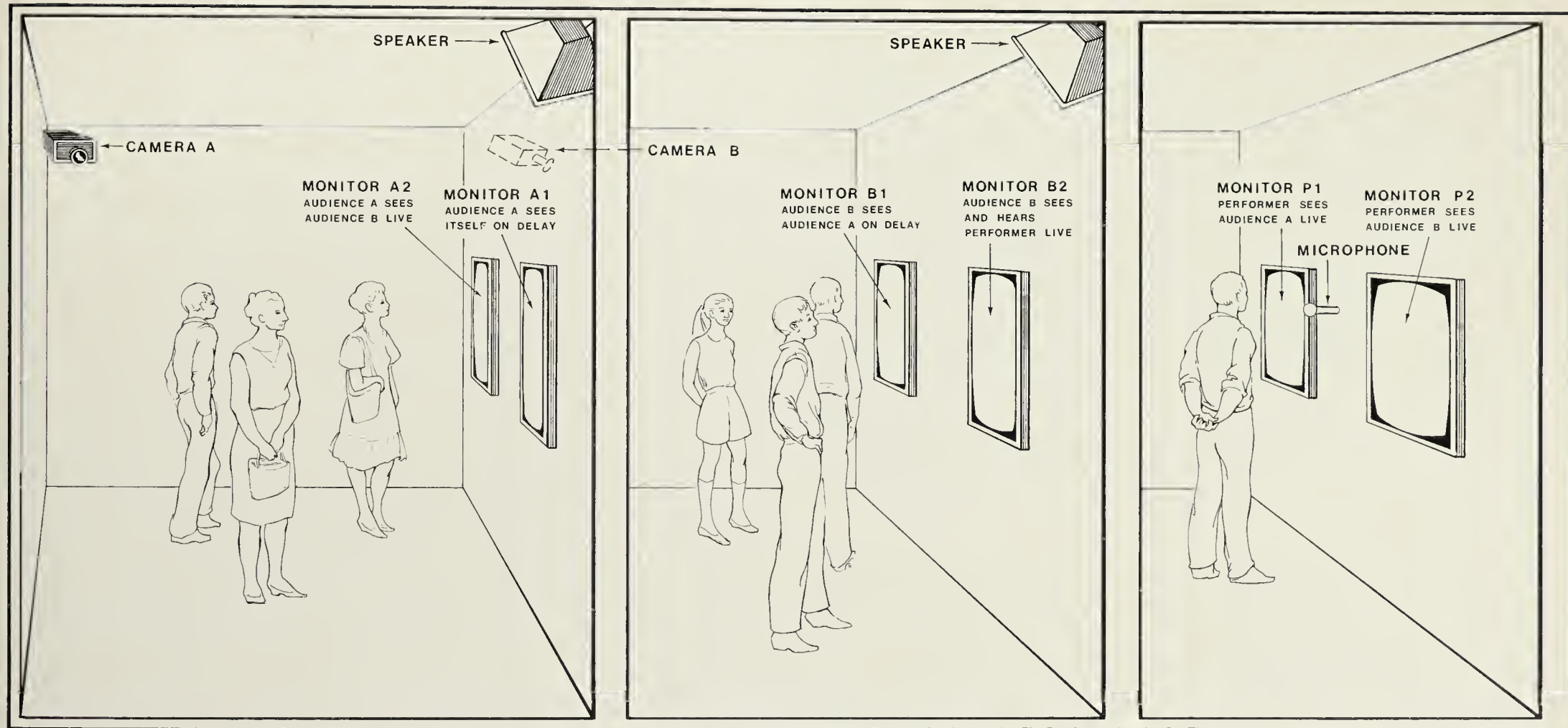


Time delay room 6 (1974)

Audience A sees audience B on monitor 1, which also shows them the view of 8 seconds earlier, seen by audience B on their monitor. Audience A cannot see itself on a present time monitor. It hears the performer's live description of its behaviour 8 seconds before seeing it.

Audience B sees audience A with 8 seconds delay on monitor 1, and sees audience A's monitor view of them, audience B, 8 seconds delayed. Audience B cannot see itself on a present time monitor. Audience B hears the performer's live description of its behaviour 8 seconds before seeing it. Audience A also hears and responds to this. Audience B hears how it is affected by the response of audience A and of the performer. An audience (A or B) first sees itself as it is seen and described by the performer. Secondly, *later in time* and delayed by 8 seconds, it sees itself when it is seen by the other audience.

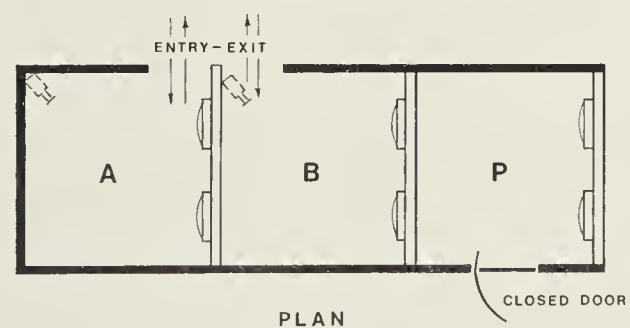
The performer, seeing both audiences live, alternates between describing one or the other's behavioural reactions. He follows this by describing how audience A affects audience B and *vice versa* and how the performer affects audience A and audience B. Relations and effects, described by the performer, anticipate the audiences' experience of the connections.



AUDIENCE A

AUDIENCE B

PERFORMER





1. Audience's view at the first installation and performance of *Time Delay Room 7* at Nova Scotia College of Art and Design, Halifax, January, 1975.



2 View of performer during the same installation.
Time Delay Room 7 was later installed at *International Cultural Centrum*, Antwerp, in 1975.

Time delay room 7 (1974)

The audience via camera A may see itself displayed on monitor 1A, 8 seconds after its behavioural reaction, *after* the performer has verbally projected his outside observation of this behaviour.

At the same time the audience may see the view from camera P, transmitted live on monitor 2A. This shows the performer's room in (and simultaneous to the audience's) present-time, and the performer reacting to and describing what he sees on either monitor 1P or monitor 2P of his room. Camera P's view (seen by the audience) also shows the view the performer has of monitor 2P showing the image of the performer 8 seconds earlier.

The performer via camera A sees the audience transmitted live on monitor 1P.

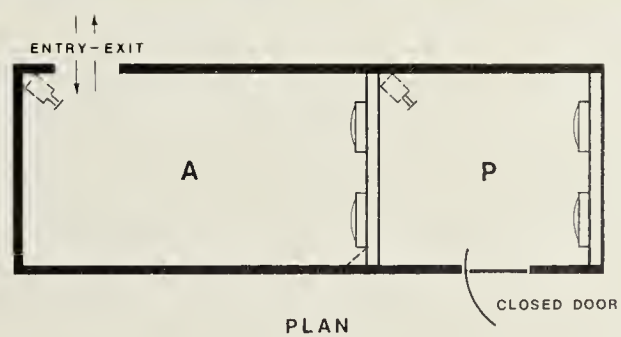
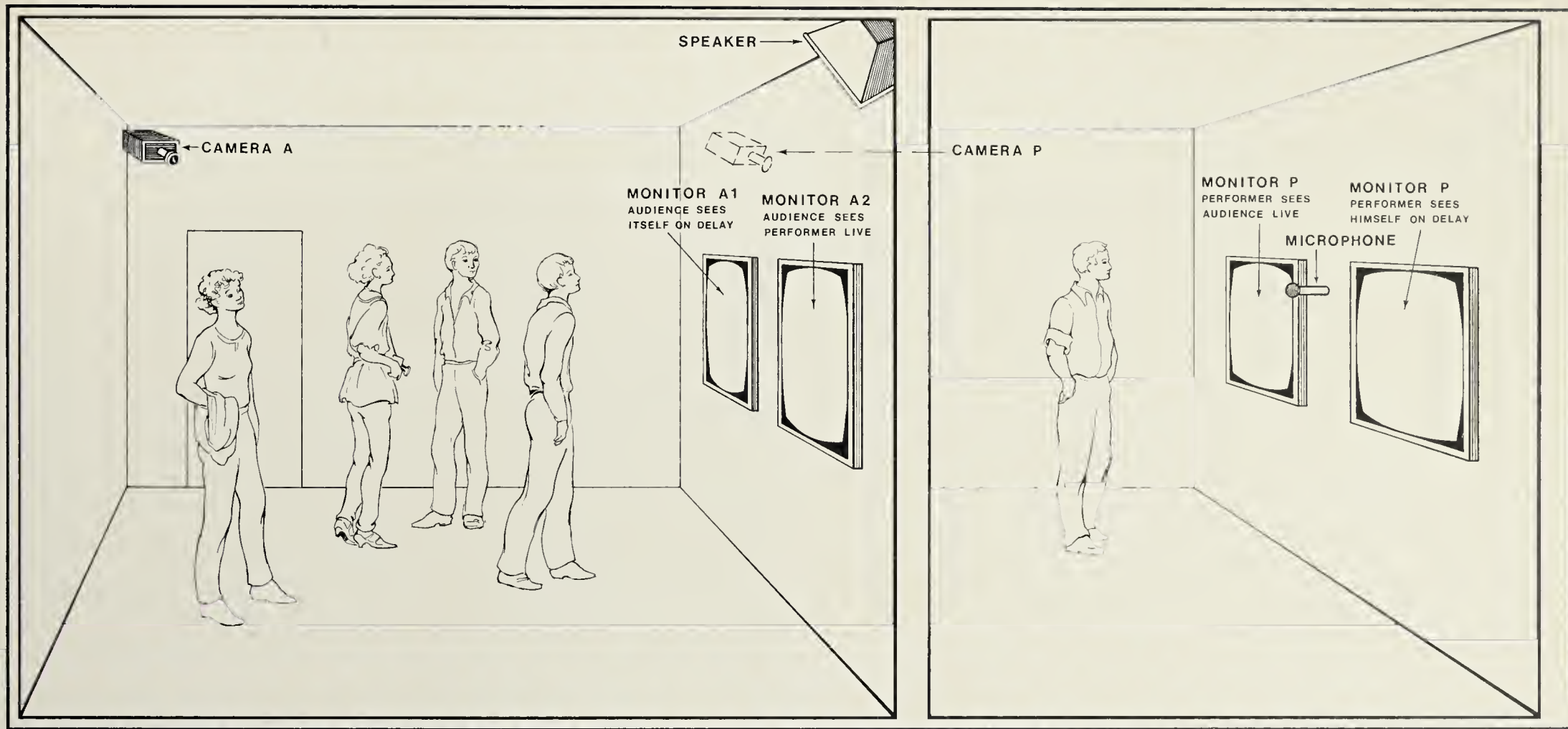
The performer sees himself from the view of camera P on an 8 second delay on his room's monitor 2P.

The performance consists of the performer's continuous description for an extended period of time (8-10 minutes) of the observed behaviour of the audience, as seen transmitted live (at the same time as the actual behaviour) from the view of camera A. His spoken responses (heard by the audience) will, if they follow by about 2-3 seconds after the actual behaviour, *precede* the audience's *visual* recapitulation on their monitor 1A.

Next, the performer switches to describing continuously for an extended period of time (perhaps 8-10 minutes) his own behaviour as he observes it on monitor 2P 8 seconds after its performance. On monitor 2A the audience first observes the performer's live behaviour, then observes as (what) the performer perceives his behaviour 8 seconds later on his monitor 2P, and then hears (and sees) his subjective response (in the performer's description) to this delayed feedback, which reverses the 'subjective' experience of the performer's describing them in the previous sequence and allows them to observe more 'objectively' this effect on the performer's own behaviour.

Next, the performer again 'objectively' describes the audience's behaviour for an extended time.

Next, the performer switches to describe himself 8 seconds past for an extended time.



Two rooms/relative slow-motion (1974)

A performance begins at a specific time, as the audience separates into two audiences, one in either room.

A recording (from camera A1 and camera B1 respectively) of the responses of each audience is played back to them in slow-motion on monitor 1, a few seconds after the beginning of the performance. Simultaneously monitor 2 in the room displays as a live image *the other audience* observing itself on the screen/delayed and in slow-motion. Both of the machines' rates of slow-motion, only *slightly slower than reality*, are mechanically adjusted to be the same. Because the tape seen on monitor 2 in the room is replayed in slow-motion, the delayed time between its recording and its play-back increases continuously and progressively — the views seen by the audiences from a time period sliding further back in their pasts (from memory connected to their present activities to distant memory).

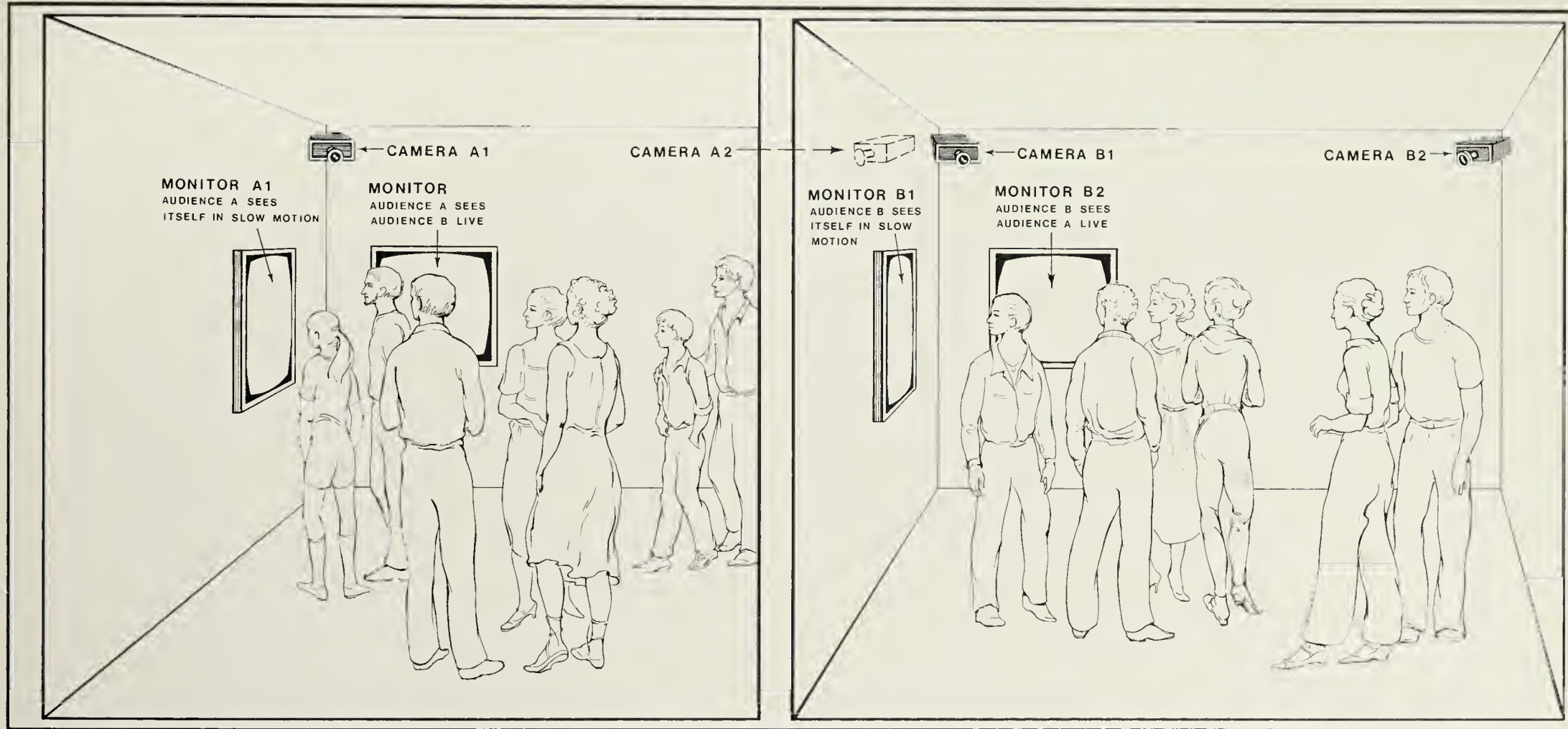
An audience can *objectively* observe the effect of the delayed slow-motion playback on a second audience at the same time it (*subjectively*) observes itself. One effect upon an audience watching itself in slow-motion for a period of time may be to slow down its present time movement (this effect might be observed in watching the other audience)¹.

Each audience would observe a recorded 'memory' from (about) the same period of time in the past (shared) time continuum. Although the two machines' rates of slow-motion appear correspondingly calibrated, an audience comparing the image of itself, replayed in slow-motion, with the (live) view of a second audience, seeing itself in slow-motion, has no absolute way of judging:

- a. the synchrony of the two audiences' relative times — positions — in the past as seen in the images playing back at present time.
- b. whether the speeds of the slow-motions are the same, relative to each other².

1 As the playback is very little slower than reality, it may be difficult to distinguish the relative speed of an audience's present-time metabolic response and their previous time responses slowed-down on the screen.

2 A person in one audience is only able to establish the synchrony of the relative slowness of the playbacks by recalling and correlating what they did (at the moment in the past, presently showing on their screen) to what they observed the other audience to be doing at that same moment (which they would have seen on monitor 2) in the past, and see if presently (on monitor 2) the other audience is observing those same past activities on this audience's monitor 1.



AUDIENCE A

AUDIENCE B



PLAN

Two Rooms/Relative Slow Motion, (1974) was first installed in experimental form at the Nova Scotia College of Art and Design in 1975. Later in 1975, the work was installed at Rhode Island School of Design, Providence, Rhode Island.



Opposing mirrors and video monitors on time delay (1974)

'Opposing Mirrors and Video Monitors on Time Delay' (1974), was first installed at Palais des Beaux Arts, Bruxelles, in May 1975. The photographs on page 29 show the installation at St. Lawrence University in Canton, N.Y. in November, 1975. Photo 1 shows the mirror and the mirror reflected image of the facing monitor, photos 2 and 3 show the views of the opposing monitors.

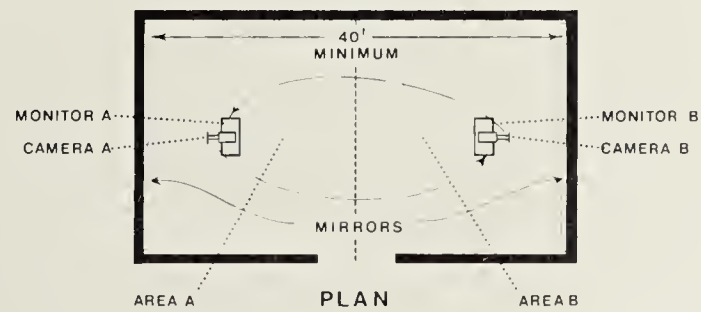
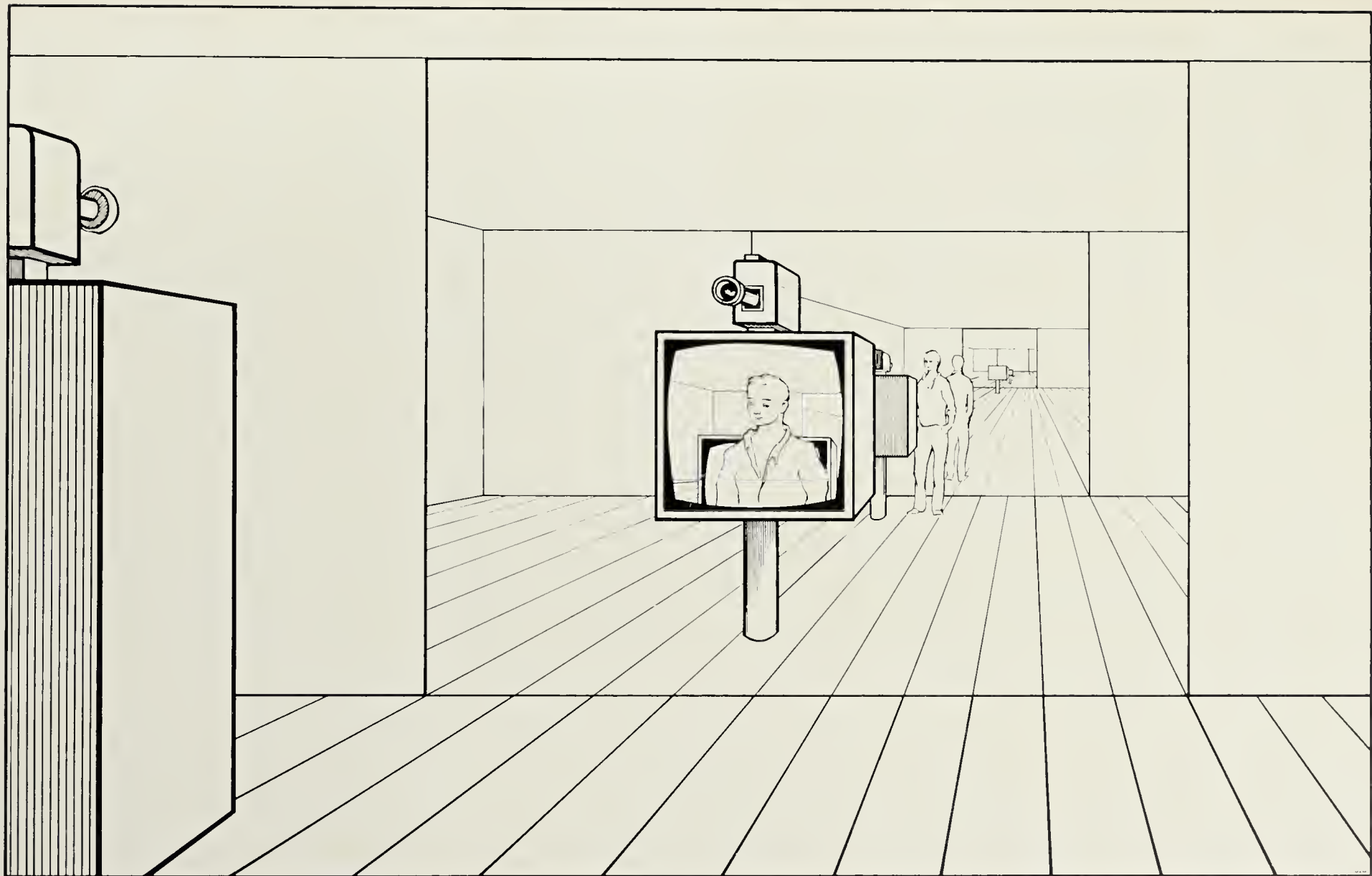
The length of the mirrors and their distance from the cameras are such that each of the opposing mirrors reflects the opposite side (half) of the enclosing room (and also the reflection of an observer within the area who is viewing the monitor/mirror image).

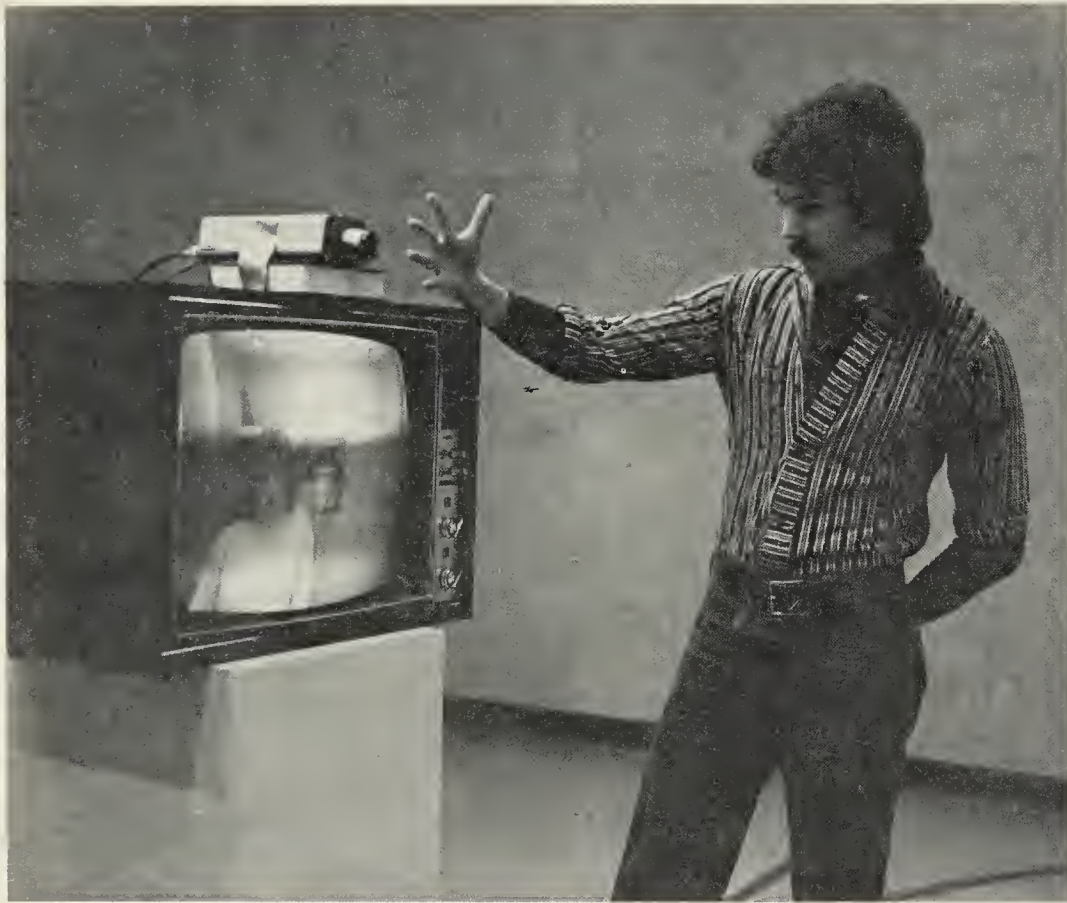
The camera sees and tapes this mirror's view.

Each of the videotaped camera views is continuously displayed 5 seconds later, appearing on the monitor of the opposite area. Mirror A reflects the present surroundings and the delayed image projected on monitor A. Monitor A shows mirror B 5 seconds ago, the opposite side's view of area A. Similarly, mirror A contains the opposite side's view of area B.

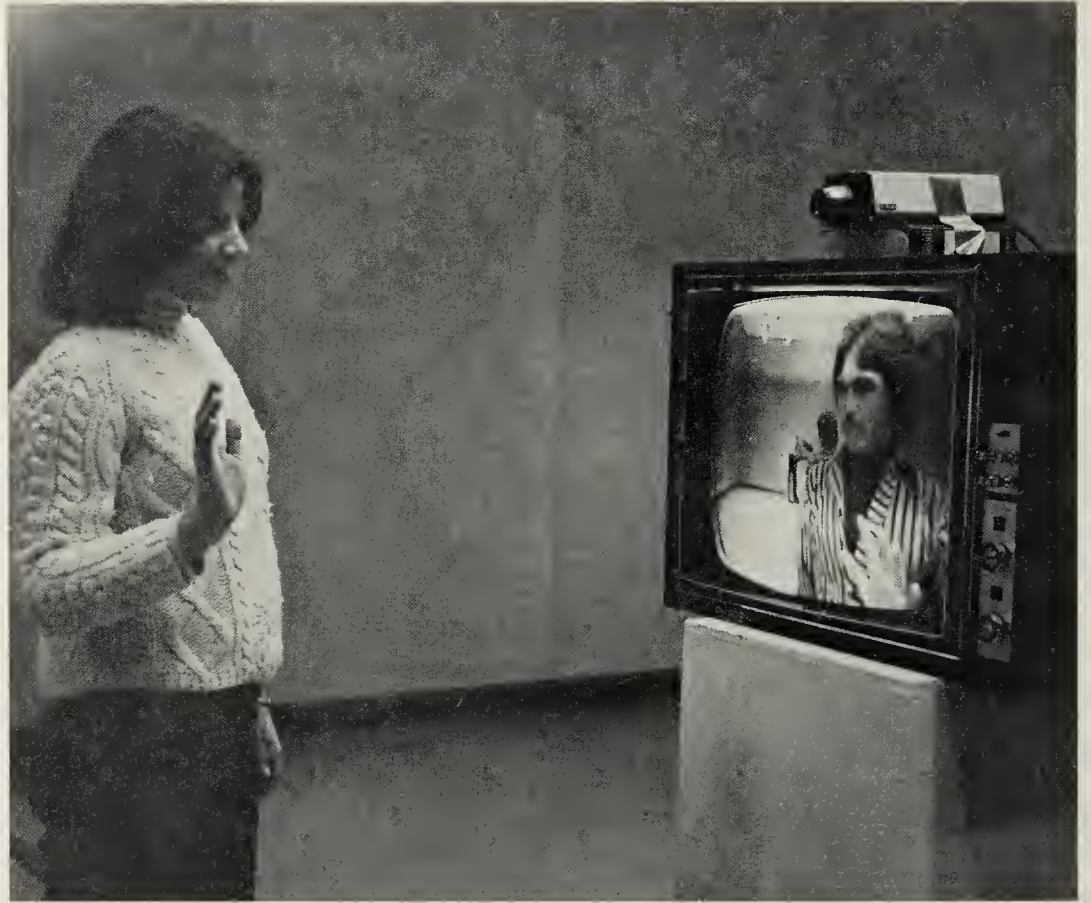
A spectator in area A (or area B), looking in the direction of the mirror, sees: 1. a continuous present-time reflection of his surrounding space; 2. himself as observer; 3. on the reflected monitor image, 5 seconds in the past, his area as seen by the mirror of the opposite area.

A spectator in area A, turned to face monitor A, will see both the reflection of area A as it appeared in mirror B 5 seconds earlier and, on a reduced scale, area A reflected in mirror B now.





2



3

Photo 4 shows a general view of the installation of the same piece at *Sperone-Westwater-Fischer Gallery* in New York. In 1977 the work was installed at the *Van Abbe-Museum* in Eindhoven, Netherlands.

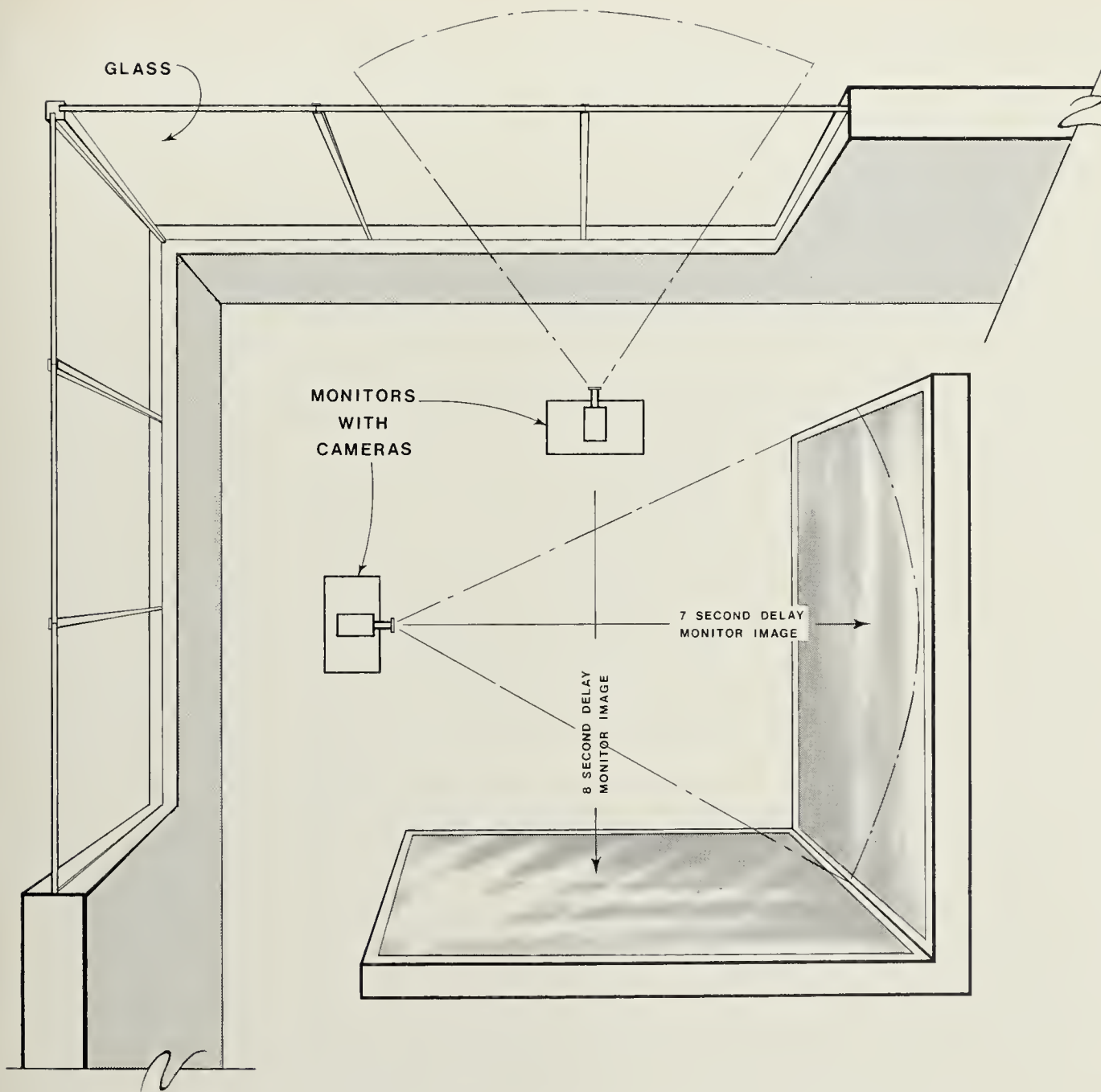




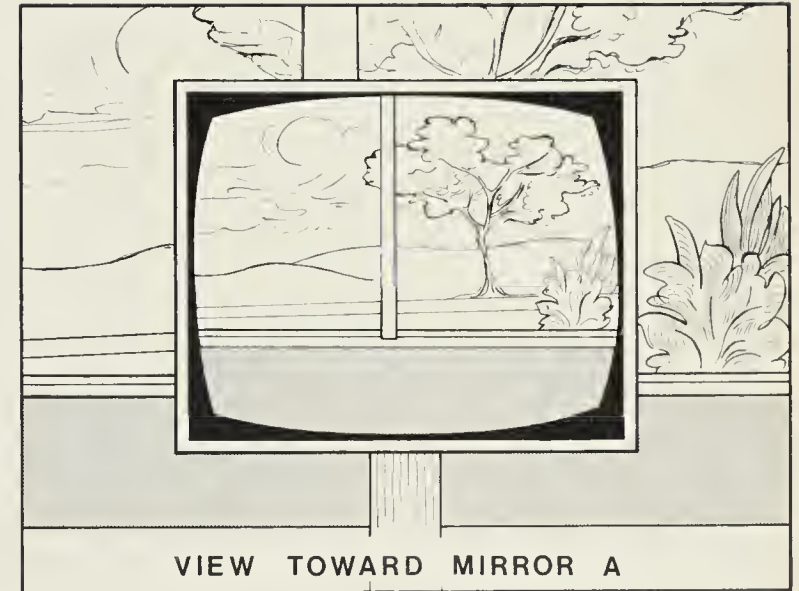
Mirror window corner piece (1974)



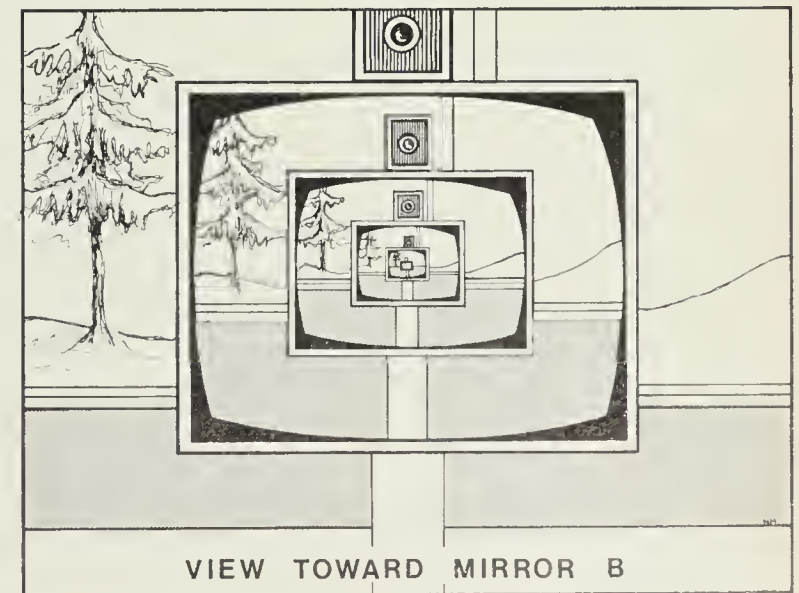
Camera B records images reflected in mirror B. Mirror B reflects the outside and inside now and the image of monitor B. Monitor B displays the images from camera B delayed 7 seconds. Camera A records images outside. Mirror A reflects outside now and inside now and the image of monitor A. Monitor A displays the images from camera A delayed 8 seconds.



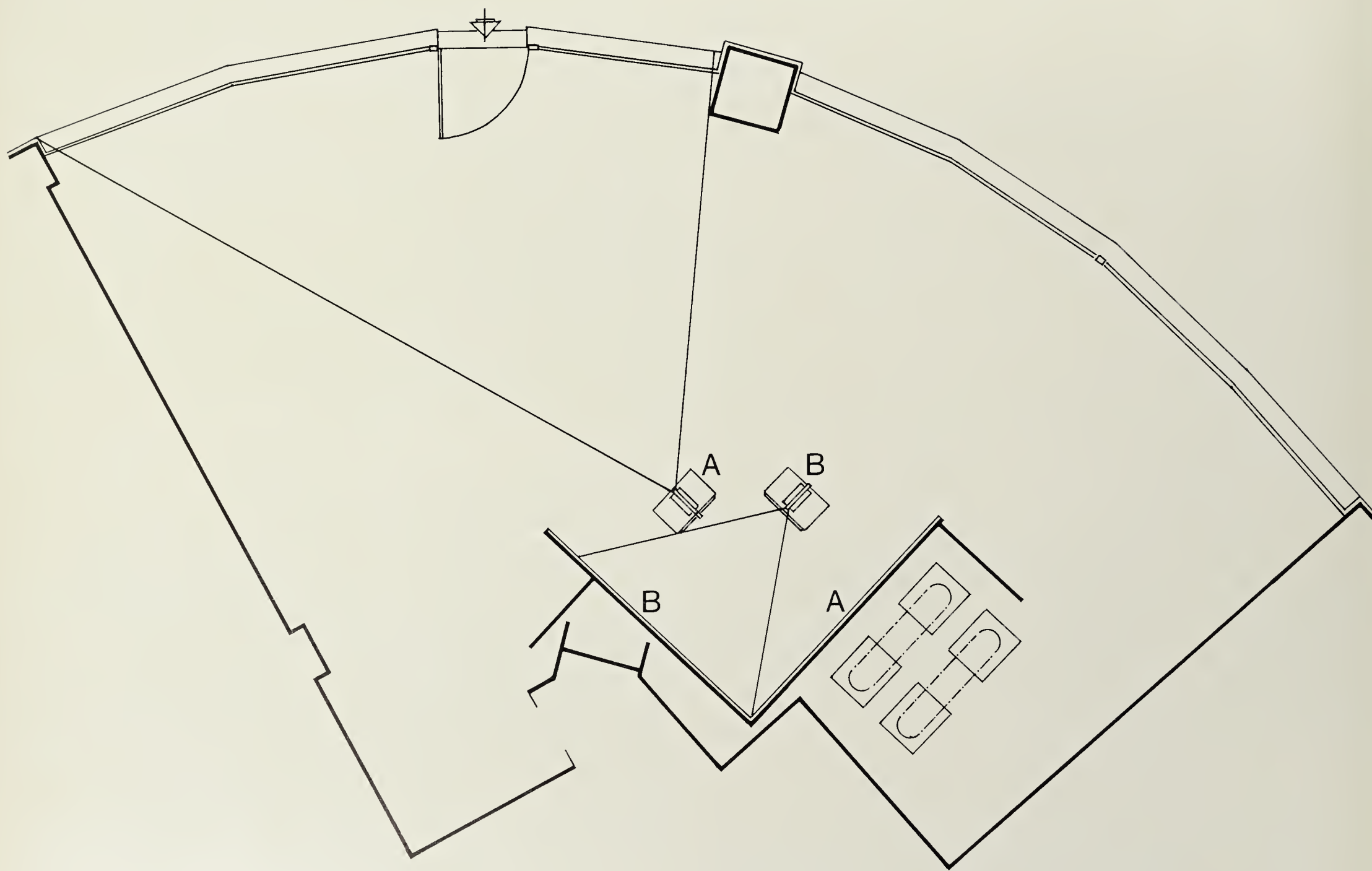
PERSPECTIVE PLAN

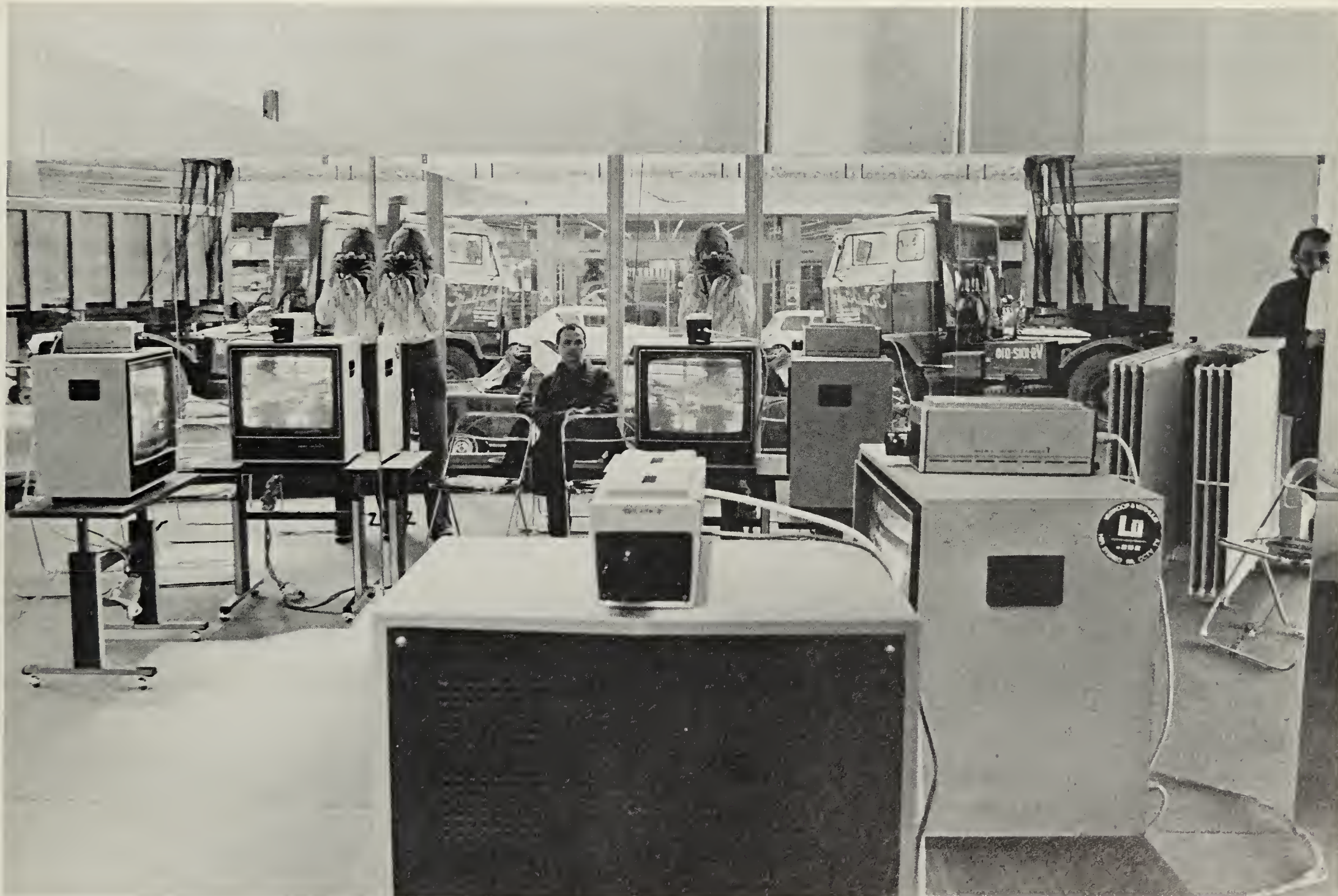


VIEW TOWARD MIRROR A



VIEW TOWARD MIRROR B





Installation of *Mirror-Window-Corner Piece* at *Galerie Vega*, Liège, May, 1976.

Photographs:

First is a view taken from outside of the 180° front glass window facade of the gallery. The view shows the video-monitors, the right-angle mirrors and the reflected image in the mirrors of the two video monitors, cameras, observers in the gallery and street exterior, seen through

the glass windows.

The second view is a section of the mirror reflecting the monitors, cameras, observers in the gallery and street exterior beyond the window facade.

The diagram on page 33 shows the installation of the work at the premises of *Galerie Vega*, Liège (floor plan). The photograph on page 34 gives a general overview of the installation



A typical 'picture window' from a dutch private home. Photograph by Dan Graham.

'Picture window' piece (1974)

In many modern American houses a 'picture-window' in the living-room facade gives for those outside a view of a family's 'life-style', while, inversely, for that family, it relates family to social surroundings (a community of more or less similar family units). 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.

The video camera/monitor is analogous to the window; they both mediate inside and outside space, but from an architecturally (socially) controlled vantage. These openings define a perspective on the other space by their exact size and shape (frame) and what part of the other space is in view at the central area of their picture plane.

Here each of the video monitor's images in conjunction with the window shows, simultaneously, both interior and exterior views, subverting the exclusive interior private or exterior public perspectives. Both interior and exterior observer's gaze (and behaviour) are given a self-consciousness. A person is drawn in, towards the window.

An observer drawn towards the window may alternate his focus:

1. to observe the 'picture-window' in itself: simultaneously, *material*, a certain dimension of glass with varying degrees of exterior- and self-reflections (depending upon the interior illumination and exterior position of the sun's light) in relation to transparency, and *sign*, the architectural convention, the convention of transparency.

2. To look *literally* through the window and at what is to be seen inside or outside. An observer drawn towards the 'picture-window' may mentally compare what it discloses when viewed from the 'normal' distance (it is conventionally intended to be seen from) and what is (differently) disclosed when he is immediately in front of it.



Video piece for courtyard (1974)

The video situation is for two opposite and parallel rooms whose windows are open.

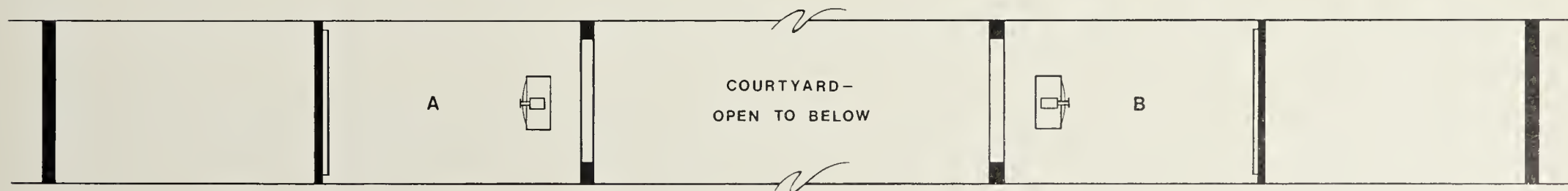
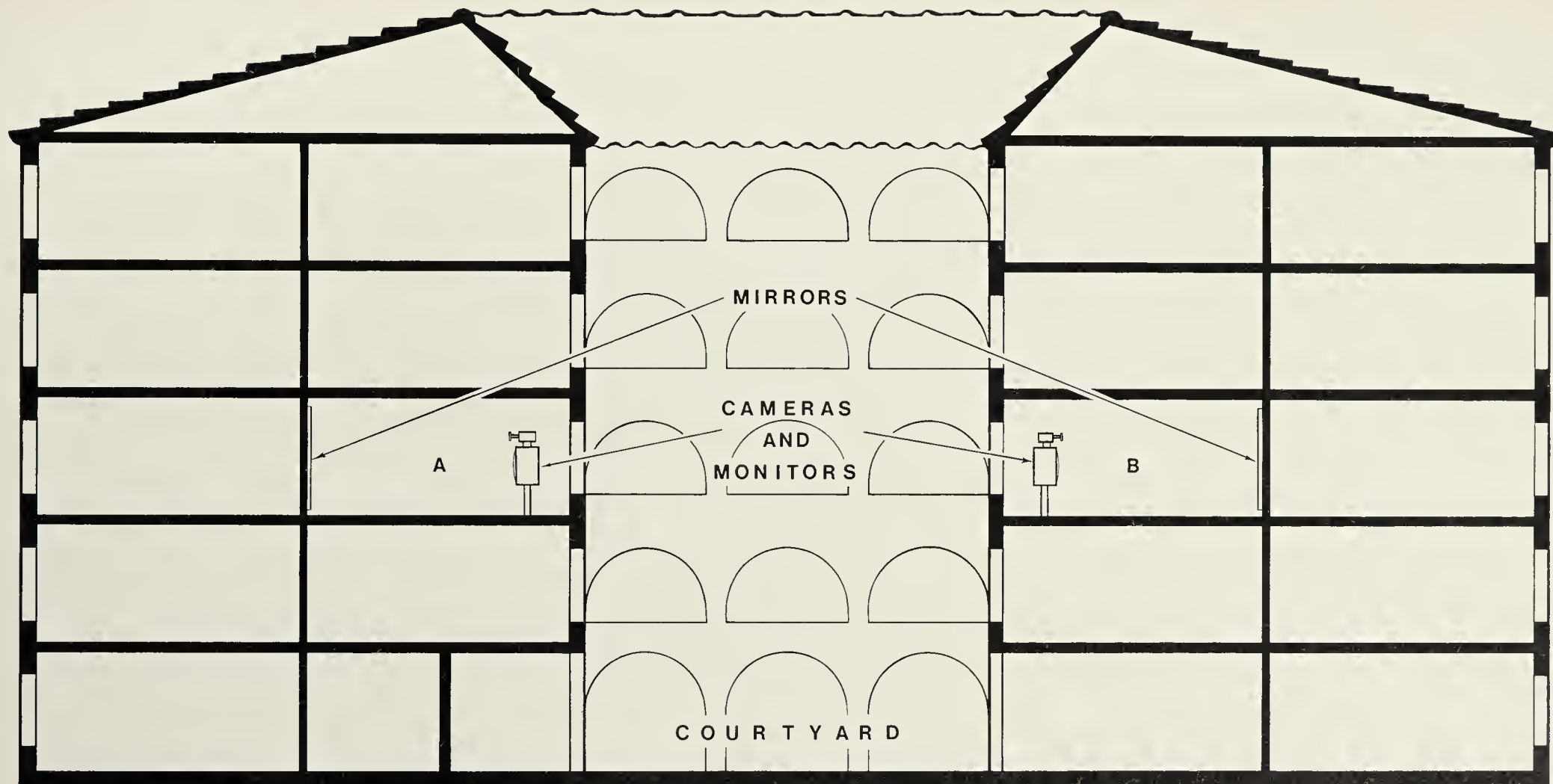
The sun illuminates the courtyard between the two windows and, as its position shifts throughout the day, it illuminates or throws into shadow either one or the other opposite facade of the windows.

Each room contains a mirrored wall, opposite and parallel to the window which reflects the contents of the room and view seen through the window. This view through the window includes the inside frame of the window, the outside facade of the other side of the building, and also what is observable inside the opposite window.

Each room has a large video monitor placed in front of its window, so that the screen faces the mirror reflecting its image as well as that of the observer. A camera placed on top of each of the monitors faces the mirror to record its entire view.

The view from the camera in the left side is transmitted live to the monitor in the right side, but the view from the camera in the right side is transmitted 8 seconds delayed to the monitor in the left side.

A spectator can either look at the mirror's view or look out through his window into the opposite room. In looking into the opposite room, it is possible to see that room's monitor-image reflected on the wall's mirror which shows a view of his room's mirror's reflected image.



3RD FLOOR PLAN

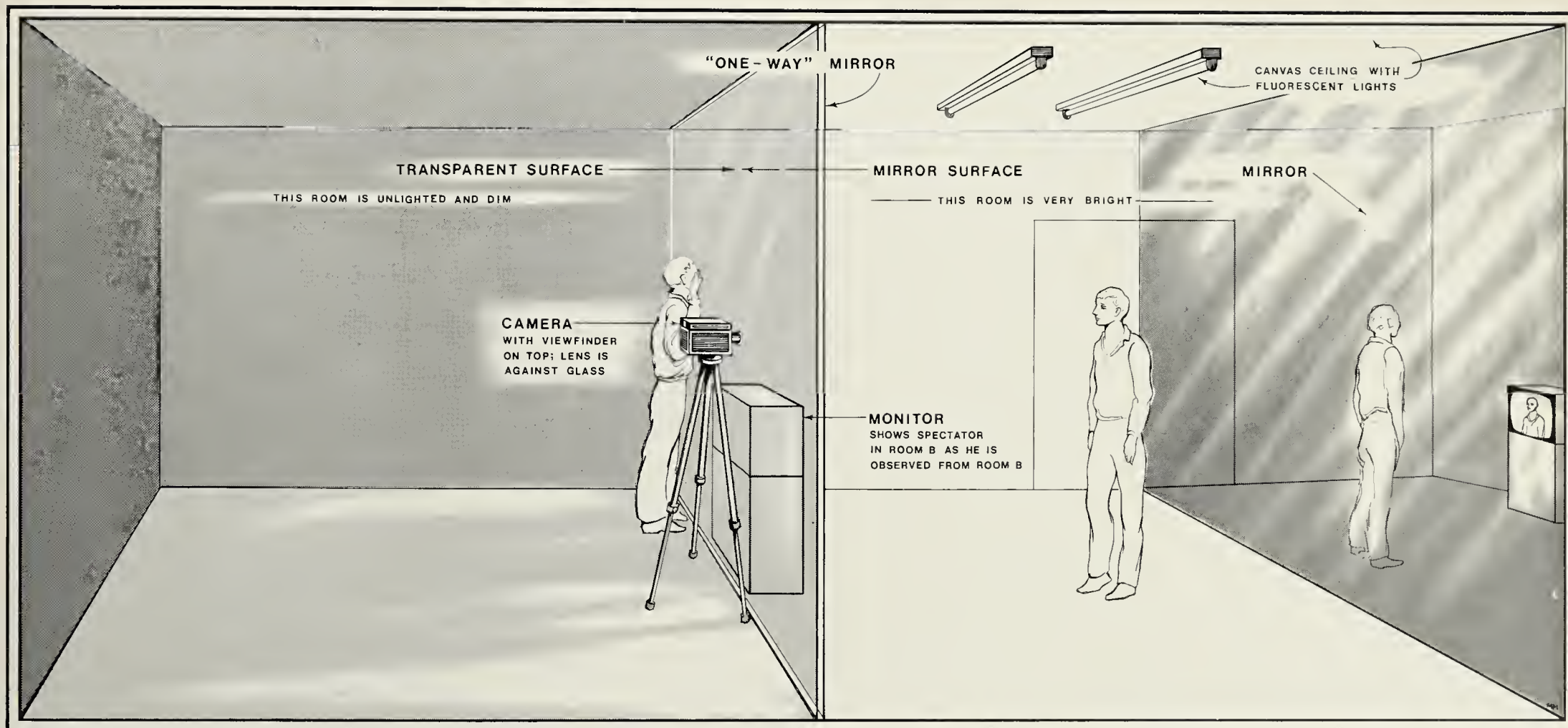
Two Viewing Rooms (1975)

Room A:

Room A is approached from an opposite direction than the approach to Room B (so that it is accidental which room a spectator might enter first). Room A is darkened. It contains a camera on a tripod at eye-level, placed against and facing the surface of what is for it and the spectator a transparent glass window. The camera's lens observes the other room, but is itself unobserved through the back mirror or by those people facing it in Room B. A spectator in Room A may look either through the viewfinder of the camera or through the surface of the glass into the other room, unobserved by anyone in that room. The person in Room A may see a person in Room B looking directly at them in the (direction of) the mirror/or TV monitor (whose image, of themselves and not the person in Room A, they are seeing). The TV-monitor's view (the camera's view) corresponds nearly, but not identically, to that of the person or persons looking in the direction of Room B from Room A.

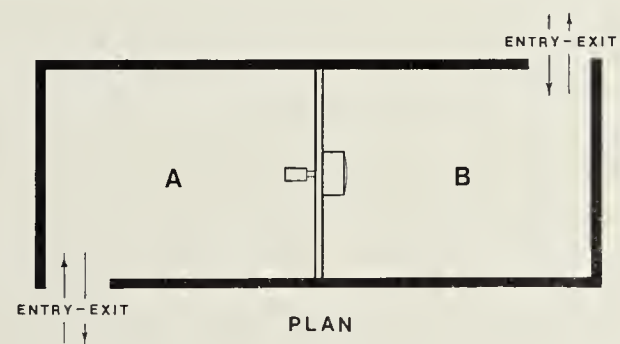
Room B:

Room B contains 2 opposite mirrored walls. It is well-lighted. A TV-monitor is placed in front of the mirror-wall dividing Room A and B. Its image is reflected on the opposite mirrored wall. The monitor is at a height of 2 to 4 feet from the ground. The monitor shows an image of the spectator. If the viewer in Room B is facing the monitor (and front mirrored wall), the monitor shows him a view of himself different in scale and mirror-reversed from that of the mirror wall above the monitor. The relative size of the mirror-image and the monitor image continue to change relative to the exact distance a viewer in Room B is from them. If this spectator faces the other, rear mirror, he sees the reflected view of the monitor image (which now shows his backside), and the mirror-view of his front. The view on the monitor will be smaller or larger in size from the mirror-view, depending upon the distance the spectator is from the mirror.



ROOM A

ROOM B





Gallery, Otis Art Institute, Los Angeles, September-October, 1975: the monitor and recording were placed in the gallery to which the general public (from the street) was

admitted; the camera and microphone were placed in a student lounge across a parking lot and within a building associated with only the school's activities.



Yesterday/today (1975)

A video monitor in a public space displays a present-time view of the visual activities of a second, nearby room. This space is one having a characteristic presence in which the inhabitants' daily activities follow a defined routine with rhythmic periodicity related to a specific time of the day, where people discuss ongoing activities (informing an ongoing chronicle), and which imposes a definite modification in role, or of consciousness, upon someone entering it.

The visual scene on the monitor is accompanied by an audio play-back of sounds, tape-recorded from the second room one day before, but at exactly the same time of the day. Two time continua having a presumed same rate of forward flow, one sound and the other visual, can be observed separately or conjointly. The visual activities and the sounds may more or less phase rhythmically, overlap or actually coincide.

As the room is nearby, the spectator may directly enter its actual space if he desires. The installation may be repeated daily indefinitely.



Samangallery, Genova, May, 1976: the monitor and recording were placed in the gallery space; the camera and microphone were across an alley inside a bar frequented by both

regular visitors to the gallery and general public.



Notes on 'Yesterday/today'

Whereas video by artists tends to emphasize the purely visual aspects of the medium, broadcast television would subordinate the visual image to the narration placed upon the image (expressed in vocal commentary and in the ordering of the visual sequences). In broadcast TV any dissociated or contradictory reading of the relation between the narrative and visual is suppressed, narrative interpretation being always dominant. An example of this is in news stories about Communist China using visual footage supplied by the Chinese, which, when shown, are 'put in perspective' by the spoken words of the news commentator. Unlike *film*, where both sound and visual tracks are of necessity in the past and constructed from discontinuous segments, edited and re-ordered according to conventional rules of syntax, *video* (both visual and audio tracks) is assumed to correspond/be congruent to the real, present-time/space continuum, or the identical continuum from an earlier time, shared by both the producers and receivers of the video. In video, unlike film, the sound and visual tracks are presumed to be different perceptual aspects of this space's physical presence. In 'Yesterday/today', as the visual image and the audio recording are 24 hours separated, the formal distinction between the aural and visual representations of a nearby space become evident. Similarly the distinction between the real space and the representation of that space is made evident. As similar types of activities happen in the depicted space on a daily basis, the aural and the visual representations may nearly coincide; thus there are two ways to read their close, but not total identity: as due to the one-day time-delay in the sound or due to the difference between sound and video tracks as representation. As both the video image, the audio, the spectators, the real space documented one-day delayed and live, all share the same continuously forward flowing space/time, there is always a historical (real) relation between the present time/space

depicted on the monitor and the one-day delayed audio, as there is a relation between the real space and the monitor image's depiction of it, and between the audio documentation of yesterday's spoken text and events observable in that space today.

'Yesterday/today' is representational and narrative. It is better read, not as immediate image, but over an extended time period. It is contextually related to the real (historical) (unpredictable) events of the particular space, to the viewer's relation to that space (and the institution it encloses), and the real world environment; all these factors have a bearing on the work's 'reading'. The observer must compare the narrative contained in the work with the actual events/place of the art (the gallery). Being grounded in real space and time, the verbal 'soap opera' structure of 'Yesterday/today' contradicts the usually stressed visual, instantaneous and silent comprehension of the visual art work.

In 'Yesterday/today' the video/audio system historicizes the institutional space. This is contrary to the neutral, 'timeless' quality implied by most architectural spaces. Historical reality depends upon the medium through which it is documented and re-presented. Video and audio can add an historical and sociological perspective to define the specific function of a space for those who use it. The spectator can follow yesterday's story of a designated space by viewing it on the video monitor from the outside, listen to yesterday's story, and then enter the real space, listening to, participating in the present-moment dialogue (with a mental reference to yesterday's dialogue). The pattern of the chosen quasi-public/quasi-private space is one which is basically invariant from day to day, although suggesting slight 'development' or variation.

A specific architectural space tends to be institutional; it structures the needs, roles and responses that people who use it, have (that is, their roles tend to be influenced by the conventions, history and present function of the space). Likewise, the space serves a function in the larger social order. Thus 'Yesterday/today' is best read by those people who comprise the institution, by those who use the spaces it relates. If situated in an art gallery, the characters in its narrative are the art dealer, the art viewers, the artists, the critics, and the various people who service its needs.

In the John Gibson Gallery installation the public exhibition area displayed the monitor and audio recording coming from the immediately adjacent semi-private/semi-public gallery director's office. This outer office, whose door is usually kept open and accessible to the curious gallery visitor, is where real business takes place, as opposed to the purely public exhibition space where the monthly art exhibition is displayed. John and Susan Gibson, the proprietors working in this space (often visited by other people), negotiate with prospective customers, design future exhibitions, talk with artists and critics, view young artists' slides of work, etc... The office space is reacted to somewhat differently by the 'regulars' ('people in the business') than by the more easily intimidated members of the general public. What is revealed in this space of the gallery, in distinction to what is hidden in the public gallery space, is the functional, social and economic realities of the art gallery.

For the Samangallery in Genova's installation, the small single room of the gallery space, serving as both showroom and office, was used to display the monitor and audio recording of activity in a bar directly

across a small alley-way from the gallery entrance. This bar, like most bars in Italy, had a front entrance to the street and back entrance orientated to the grouping of businesses and residences to its rear (these are usually in a courtyard, but in this instance were dispersed along the small alley-way). Such a bar has the dual purpose of servicing both people from the neighbouring streets and the businesses to its rear. The bar takes messages for these businesses when they are not open, serves them refreshments and snacks and becomes a convenient place to meet people during the business hours outside of the constricted business interior.

The installation at Galleria Banco in Brescia, recording the immediately adjacent office of Galleria Nuovi Strumenti, connected two ideologically dissimilar galleries. A single wall separated the spaces of the two art galleries. The galleries had wished to conceal their proximity (although members of each gallery were constantly visiting one another through the rear courtyard entrances) and interrelated business dealings. The installation made clear these hidden relationships of each to the other. The Art Gallery of Winnipeg installation recorded the activities of a cafe on the top floor. The cafe's clientele were a general cross-section of the users of the museum: museum staff (discussing personal, bureaucratic, political and practical problems usually revolving around the preparation of exhibitions), local businessmen on a coffee or lunch break (discussing business, civic and personal problems), local art lovers (discussing recent music, dance and art events as well as financial support for cultural institutions)... in other words, documenting what is normally not expressed (because of the conventional meditative silence) in front of the artwork on display in the art-museum.

Installations of Yesterday/Today (1975)

John Gibson Gallery, New York, April-May, 1975: the monitor and audio recording were placed in one of the gallery exhibition spaces to which the general public was admitted; the camera and microphone were placed inside the office of the gallery.

I.C.C., Antwerpen, May, 1975: the monitor and the audio recording were placed in a gallery; the camera and microphone were placed in the cafeteria used by a more general public.

Galleria Banco, Brescia, October, 1976: the monitor and recording were placed in Banco's exhibition space; the camera and microphone were placed in the exhibition space of *Galleria Nuovi Strumenti*, a second art-gallery in the same building.

Dalhousie Art Gallery, Halifax, November, 1977: the monitor and audio recording were placed in the gallery's exhibition space as part of a group exhibition of video art, *In Video*; the camera and microphone were placed inside the director's office.

Art Gallery of Winnipeg, March, 1978: the monitor and audio recording were placed in a lobby at the exhibition as part of *In Video*; the camera and microphone were placed to record the activities of a cafe on the top floor.

Collection: Stedelijk van Abbe-Museum, Eindhoven.

Video piece for two glass office buildings (1976)

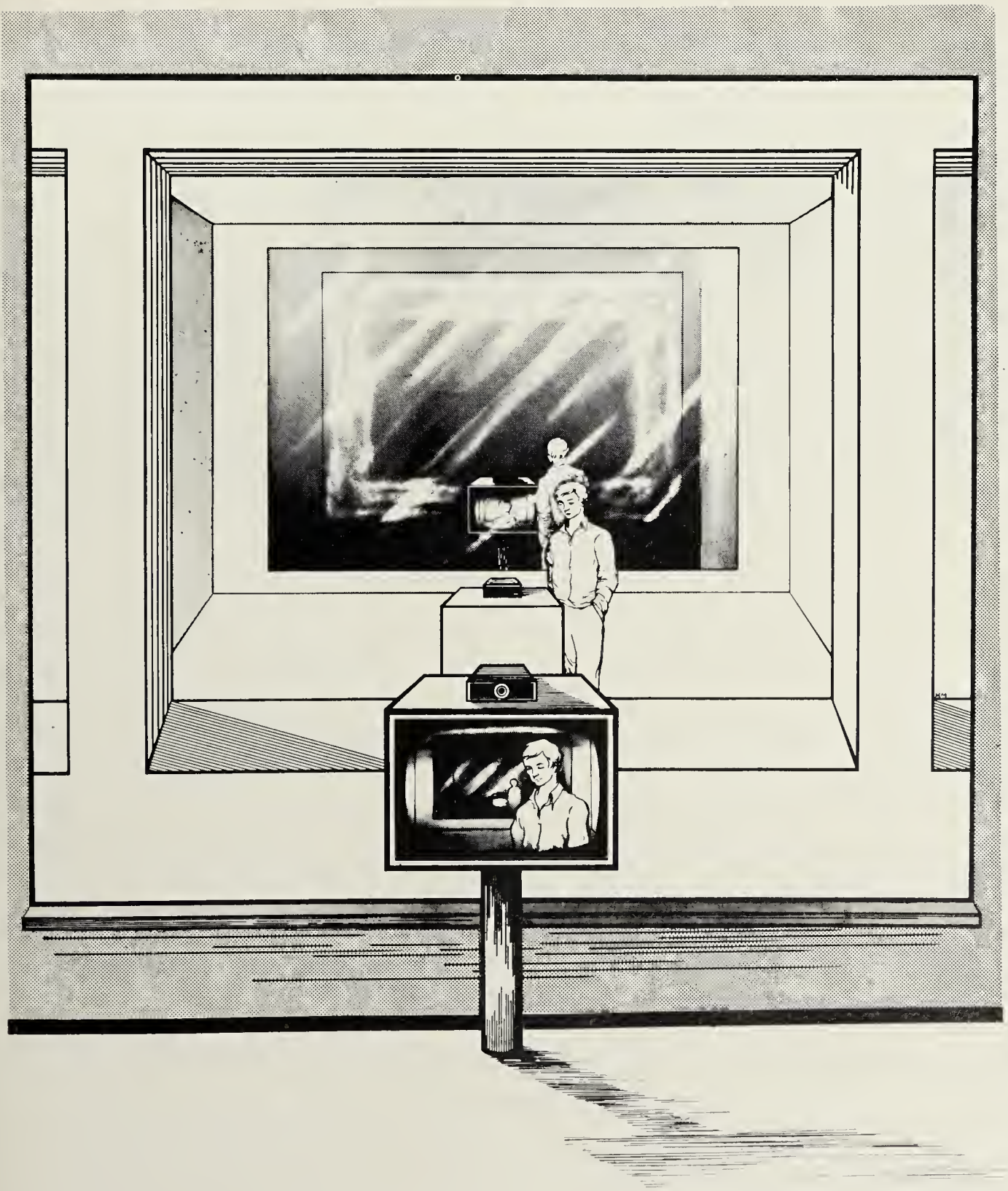
The video situation is for two opposite and parallel rooms located in facing glass office buildings. Each room has a large window looking into a similar window in the other building.

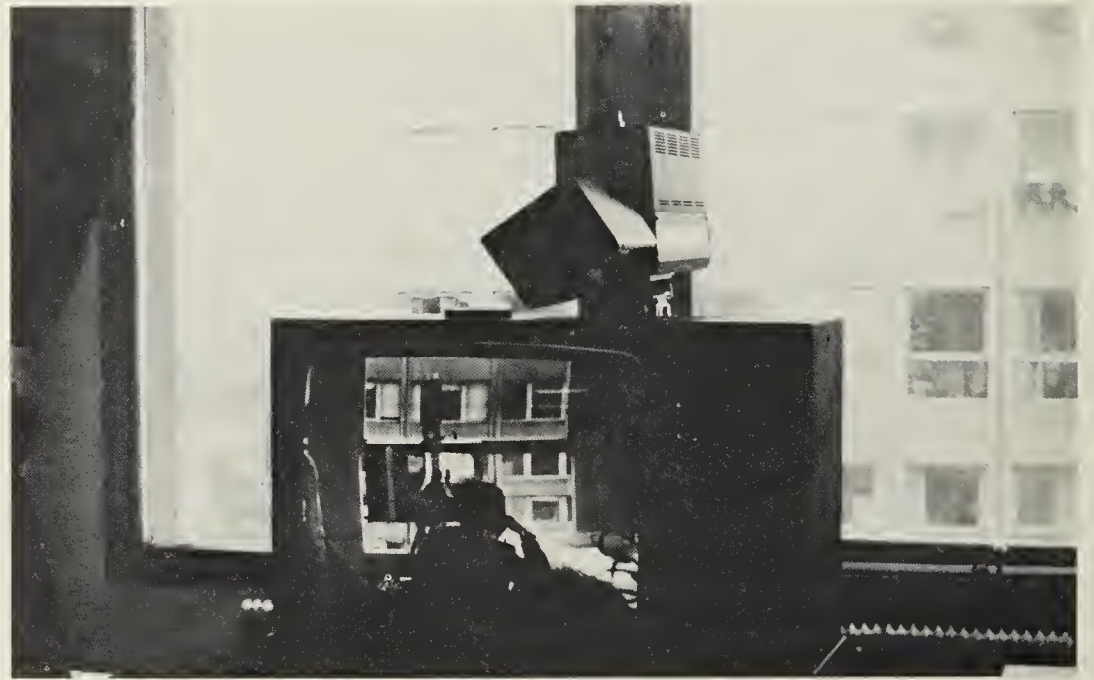
The sun illuminates the space between the two buildings' windows and, as its position shifts through the day, it alters the relative transparency/reflectiveness on the inside or outside of either windows. Each room contains a mirrored wall opposite and parallel to the window which reflects the contents of the room and the view seen through the window. This view through the window includes the reflections on the inside of the window, the outside facade of the other building, any outside reflections on the window opposite, and also what is observable inside the opposite room.

Each room has a large video monitor placed in front of its window so that the screen faces the mirror reflecting its image as well as that of the observer. A camera placed on top of each of the monitors faces the mirror to record its entire view.

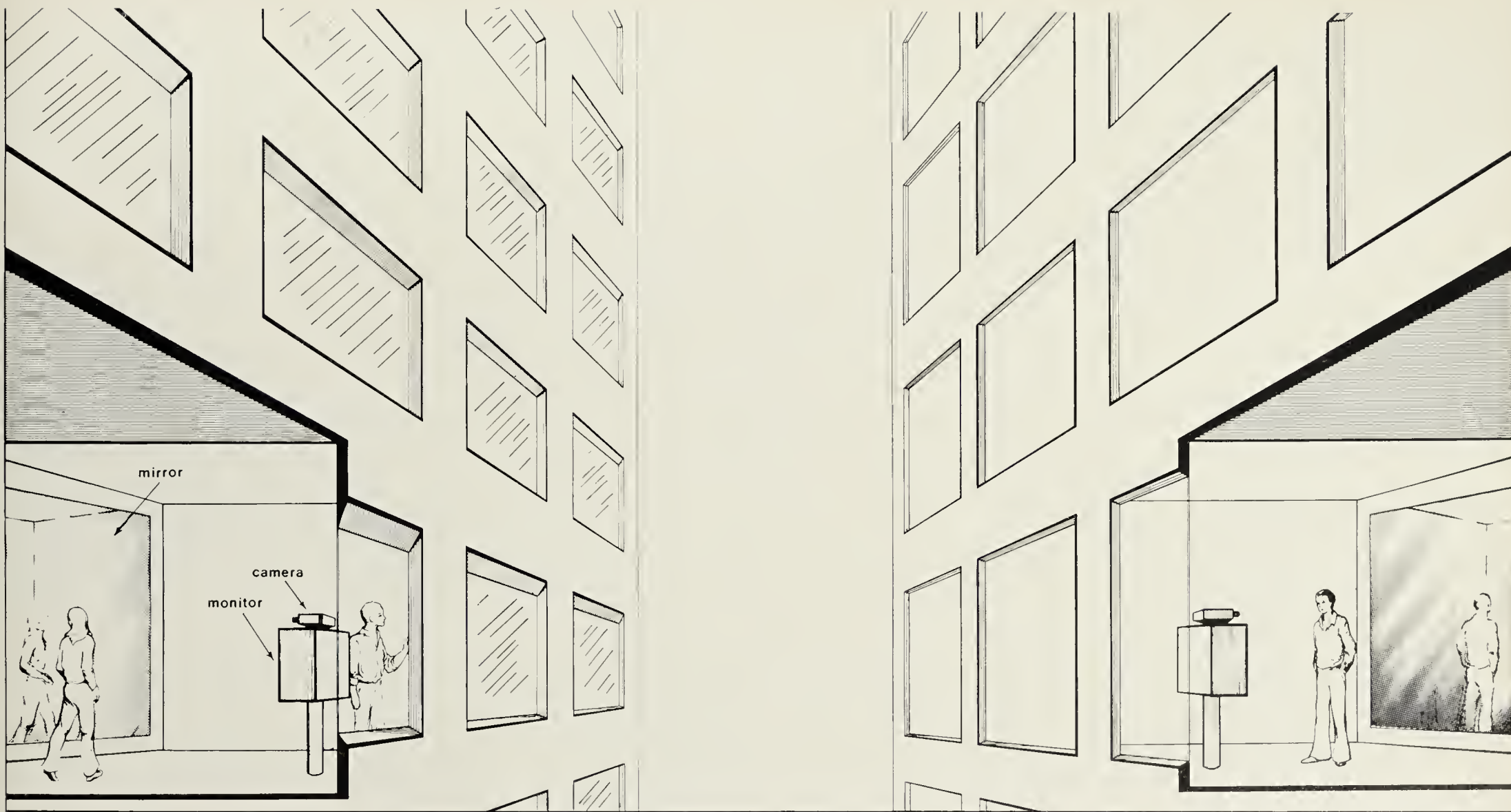
The view from the camera in the left building is transmitted live to the monitor in the right building; but the view from the camera in the right building is transmitted 8 seconds delayed to the monitor in the left building.

A spectator can either look at the mirror's view or look out through his window into the opposite room. In looking into the opposite room, it is possible to see that room's monitor-image reflected on the wall's mirror which shows a view of his room's mirror's reflected image.





Photographs showing two views of an installation of *Video Piece for Two Glass Office Buildings*, at Leeds Polytechnic School, Leeds, England, June, 1974.



Video piece for showcase windows in a shopping arcade (1976)

This video piece takes place in two facing and parallel shop windows, located in a modern shopping arcade where people pass through the arcade between the two windows.

Each shop window contains a mirror on its back wall, opposite and parallel to the window. This mirror reflects what is inside the showcase and the view through the window. This view through the window includes the reflections on either side of both windows, the interior of the other window, and the spectators (shoppers) passing in the arcade between the two facades.

Both shop windows have monitors placed in front of the window. The monitor within the left window faces outwards toward the window; whereas the monitor within the right window faces inward towards the mirror. The camera on top of the left monitor faces inward towards the mirror; whereas the camera on top of the right monitor faces outward toward the window.

The view from the camera in the left window is transmitted live to the monitor in the right window; but the view from the camera in the right window is transmitted 5 seconds delayed to the monitor in the left window.

The show window can be either empty or contain normal product displays. It may be possible for spectators to enter into the shop window if it is part of a store. These details depend upon the specific situation of the piece's placement.





Notes on 'Video piece for showcase windows in a shopping arcade' (1976)

The conventional showcase display is likely to contain a mirror or mirrored fragments behind the products on view, seductively reflecting fragmented aspects of the spectator's body. The mirror enhances the narcissistic tendencies of the spectator, as well as the alienation of the spectator from his body-image and from the goods. Although its initial effect is to exaggerate these effects, closer inspection of the showcase/video/mirror arrangement proposed here, contradicts this initial reading.

The conventional showcase has its goods displayed frontally, facing the prospective customer, composed to create a center of visual attention and importance. The front plane of glass of the box corresponds to the Renaissance painting's picture-plane, just as the overall, three-dimensional showcase container echoes the contained 'three-dimensional space' located 'inside' the painting. The view of what is inside the container substitutes for the spectator a view of the real world (behind him); the person looking at the goods is not consciously aware of the corridor space in which he stands, or of other people looking. He sees only a dim reflection of himself and the actual world on the outside surface of the glass. Similarly, the device of the showcase, its framed form, like that of the painting on display, must be inaccessible to consciousness for the image within it to be fully seen.

A 'good' shop window, like a 'good' advertisement, organizes its selection of goods so that they appear to meet the (psychologically) unique needs of the person who gazes upon them. A spectator standing in front of a show window (like an art viewer standing in front of a painting) feels his perception disturbed if other people are trying to occupy his particular position or, if he becomes too aware of other showcase displays and people responding to them.

The placement of the mirror parallel to the front glass plane and enlarged to fill the back side of the case, makes fully visible the spectator's look and his body's position in the corridor's real space in relation to the opposite showcase. The video provides views of and from inside the opposite showcase (and also from inside the spectator's own showcase, via the view's reflected image from the opposite showcase's mirror); it provides interior front and back perspectives, front and back views of spectators looking at both showcase displays and of spectators in the 'real-world' space in the corridor between the two cases. A spectator can see both sides of his 'picture' as well as both sides of the opposite case's picture; and himself and spectators looking at the opposite case from front and back angles simultaneously. The spectator's body is seen in its entirety in relation to the goods; the goods are seen from both sides and in relation to the opposite shop window's display of its goods; the spectator, the showcases, and the goods displayed are seen through the real corridor space, in relation to the real-world which surrounds (frames) them.



Installation of 'Video Piece for Shopwindows in an Arcade' at Groningen (Netherlands) in 1978, organized by *Corps de Garde*. Photographs by Dan Graham.

Production / reception (piece for two cable TV channels) (1976)

The piece utilizes two cable channels in a local environment in addition to a normal commercial broadcast. Two cable programs are to be broadcast live and at the same time as a commercial program, originating on a local station. Any locally produced commercial program can be used, for instance, a local evening news broadcast.

Cable channel A broadcasts a live view originating from a single camera placed inside the control room of the studio producing the local commercial program. A wide-angle lens is used and the camera, aimed through the glass panel at the stage, shows the entire stage-set, surrounding cameras, cameramen, director, assistants and the technicians and technical operations necessary to produce the program. Microphones placed in many locations within the stage-set, behind the stage, and in the control-booth are mixed together and accompany the visual image. They give a complete sense of *all* relationships occurring within the enclosed space of the commercial TV studio.

Cable channel B broadcasts a live view from a single camera from within a typical family house in the community. It shows viewers present observing the local commercial broadcast on their TV set (the view shows both the television image as well as the viewers present). The camera-view is fixed. Occupants of the household may or may not be present in the room watching the TV set at a given time. Sounds from *all* the rooms of the house, documenting all of the activities taking place there during the duration of the broadcast, are mixed together and accompany the camera-view.

Anyone in the local community with cable television in addition to the commercial channels may, by switching from channel to channel, see channel A's view framing the local program in the context of its process of production, or channel B's view showing the program's reception within the frame of a typical family's household, or turn to the commercial channel and be themselves receiving the particular local program in their house.

Note:

Production/Distribution was a response to my partial knowledge of an earlier work by my friend, Michael Asher, using broadcast television: *The Occurrence of rolling the Television Program the tenth of January 1976* (see following page). Both works involve a sense of the architectural properties of television. One might compare the differences and the similarities of the two works.

Michael Asher

Excerpts of a description from Notebook 1/11/76 describing the first run through of a television broadcast delivered 1/18 as a work for the groupshow 'Via Los Angeles' at Portland Center for the Visual Arts, Portland (Oregon) 1/9/76 - 2/8/76

The camera is set up and locked in place in the master control room generating an image of the control panels and screen. Also seen is one of the seven technicians it takes to produce the image and run the master control monitors and cue up promos for public service announcements. There is a technician for the picture control (as in image-watching monitors, his discussion, which you also hear, is with the director and his assistant who are upstairs).

He and everyone else has been asked to carry out their usual tasks, but the technician in the picture keys down his usual verbal activity due to his self-consciousness of being on TV (this information is according to the director and his assistant). My observation of the master control would tell me that this seemed average for this time of day although he did not use any words that might jeopardize the program or station in being selfconscious.

The director controls the show from upstairs and is responsible and able to follow every second's running of the show with a large clock and a digital readout to sync the promos. His assistant helps him and also makes possible switching into the promos. He as well as the director have mikes which are linked with the technician in the picture to control and make any minor adjustments in the picture. The assistant has a panel in front of him in order to switch from show to promos.

The background noise is a technician who sets up tapes of prerecorded promos for future programs. She has difficulty because some tapes do not have audio while others do not have picture. She tells this both to the technician at the panel and the program director. A certain excitement is expressed when she finds no picture or audio in the promo reels. Another technician is helping her run several promos at a time.

The other technician sets the camera and makes sure there are no hitches to it. He picks up certain details which nobody else could get. There is also a technician overseeing the director's booth in a booth behind him. He would make certain suggestions to the director as necessary through an intercom.

The master control booth and tape machine are not in the picture. The booth, the film islands and the like were not used. The only equipment used, yet not visible in the picture was an extra set of tape machines. What they generate can be heard.

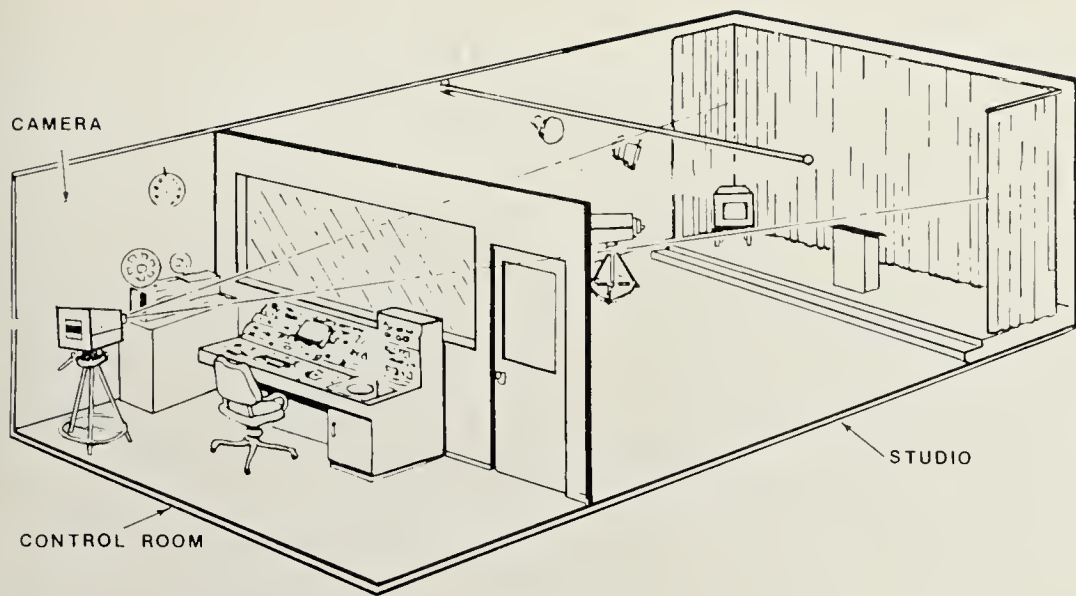
The monitor which the camera is picking up on the left is color bars for color television registration and is sometimes used to check network NBC television. The middle monitor is recording the camera and image. The right-hand monitor is bringing in a constant flow of network television, some of which is taped for viewing on KGW later in the evening. It also shows commercials which the panel operator tried to mask for the FCC regulations but this became impossible. This could not be controlled and it seemed at the time to be very interesting.

The program planner knew the consequences or what it was usually like in the master control area and, I submit, due to the technicians' activities, did not want them aired. The technician on the first rolling encountered an intruder to the master control and had to explain to him what was happening. The intruder left. The program planner tried to get out of showing any human activity by setting up the first trial at a late hour when only one technician was in the master control room for the camera while one was cueing-up commercials and could be heard in the background (the commercials and machinery). It was not as I had intended but when I viewed it, I found it to be terribly engaging. But it was more important to stick to my original plans. There were several drawbacks, the main one being a lack of familiarity with television and air time procedure from the studio and more important, from master control. The tape was taken at a different time than the actual presentation but under (from my observation) similar circumstances to the time it was meant to be aired. Actually I would have looked for the same time same day. The tape is then re-used so no trace of the original program exists. If I choose to do another work that addresses itself to TV, it would follow the news by a complete record of what has been going on in the director's booth during the news period, and it would be meant to be uninterrupted because the camera would record the director, newsroom below and switchboard and monitors unedited.

In order to follow my original proposal, I wanted it to be clear that this was a work of art in itself and that my proposal was on the wall at the center, and the program had to be entered into the newspaper and TV times so there was no mystery. I have compromised to necessitate the airing of the program and agreed that a round table discussion take place a week later of viewers to discuss the pros and cons. I was willing to take phone calls during and after the presentation as a producer would ordinarily do to answer any questions.



Family seen in cable channel B broadcast.



Position of camera in cable channel A broadcast.



Technicians producing a broadcast television program.

Local television news program analysis for public access cable television (1978)

To be produced by Dara Birnbaum and Dan Graham in cooperation with the *Advanced Media Course of the Nova Scotia College of Art and Design, 1978-79.*

Proposal

This is a tentative proposal for the production of a 4 part, 30 minutes each, daily cable TV-series in conjunction with NSCAD's Media course from September, 1978 until April, 1979. It is firstly conceived as a didactic analysis of the way that broadcast television functions and the role that it performs in the culture of a community. It requires the cooperation of a local outlet of one of the two Halifax national network affiliates and a channel of the local free access cable TV.

This project attempts a structural and cultural analysis of the production and reception of a typical daily local news program as seen on broadcast television. This genre of program is typically broadcast in the time period before or just after the national early evening newscast. A news team of reporters, sportscaster, and weather-person introduce stories of local interest in a round-table format. The atmosphere is more relaxed than during 'The National' news. Within a fictional matrix, which has been termed the 'happy news' format, the 'news team' is like a family at ease in a domestic setting.

We propose to examine the objective conditions of the production of the

local news show by revealing the objective conditions (hidden by the fictional convention in which it is framed) of the people producing it and the real conditions of the family-life of those watching it — for whom TV is a substitute for the real world. By this comparison of the two normally invisible spheres (production and reception), we want to observe/disclose the conditions obscured by the conventions of television.

All videotaping and filming is done before, during and just after Monday evening's program. On Tuesday, Wednesday, Thursday and Friday at the same time that that day's version of the broadcast news program is taking place, the free access channel of cable TV presents our analysis of Monday's show. Each day's program on cable deals with an analysis of Monday's program as divided into three aspects. One aspect deals with the reception of the news program in the living room of a typical local family residence. The second aspect deals with the way in which the newscast is produced in the studio. The third aspect deals with analyzing the formal elements of the program itself.

Tuesday's cable analysis of Monday's program would consist of:

- a) the initial 10 minutes of the actual program re-played;
- b) the initial 10 minutes of this program as viewed from within the living room of a typical local family, using a wide-angle lens on a fixed position camera (to give a classical Renaissance-space, centered view of the TV set with people sitting around it);
- c) a 'behind the scenes' control-room-view as well as a wide-angle lens view of the stage-set as a whole, showing the surrounding technicians working as a 'team' in production (with the actors) of the 'news-team'-program... this is documented during the initial 10 minutes of the TV program.

Wednesday's cable analysis of Monday's program would consist of:

- a) the next 10 minutes of Monday's program analyzed using various techniques (sound separated from image, written dialogue superimposed upon image, diacritical analysis superimposed upon sound or image, are possibilities), to be worked out by the three collaborators;
- b) the next 10 minutes of Monday's program as viewed from the living room of a typical local family, using a back and forth panning camera technique between the image on the TV set and the frontally observed watching TV viewers;
- c) a didactic analysis of separate work roles and organizational responsibilities of the production staff of the news program.

The exact structure of Thursday's and Friday's cablecast has not yet been determined; however, it is proposed that a portion of Friday's cablecast have the three collaborators and production staff itself appear live on television to discuss the content and intentions of the series of programs. Perhaps viewers might telephone in their comments and questions directly to the station for the responses of the producers of the 'Local TV News Program Analysis for Public Access Cable TV'.

Working notes

1. Studio space is meant to (fictionally) represent both, the exterior psychological space experience of the viewer *and* the projection of a living room space in which the typical viewer is presumed to be enclosed.
2. Similarly, the 'team' of newsmen/women on the local evening newscast 'represents' an idealized 'family', seemingly 'just after work is done' and they 'can be themselves'.
3. A contrast is apparent between the 'representation' of this on screen

— into which members of the real families are transported — and the actual reality taking place (around - outside of - the space framed by the screen) in the real studio space and in the specific viewer's real homelife. The TV news program is a distorting mirror of the reality of the family group watching it. Actual local news is found, not in its 'reflection' on TV, but in the home of its viewer(s).

4. Mythically, home is where a fantasized plenitude can be found — a realm of personal freedom, removed from the market-place where the family indulges their 'life-style' projections, free from the constraints of the work part of their day. The home is the realm of the personal and 'subjective' (free of 'objective' demands). Most people watch television while at home during this 'free' period.

5. The time at which the 'happy news' is scheduled, corresponds to the time between work and relaxation in the family house before dinner; it is a transition point between the outside world and the 'inner' world of private self-indulgence. As it is when the workers in the family come home from work, it serves as a transition period from the frame of public to that of domestic space. Like the cocktail 'happy hour', it has the socially important function of ritualizing the passage from public sphere to private sphere.

6. TV sells the idea of a person — family-life — corresponding to that 'self' which the advertisers (the economic support for most TV programming) need in order to sell their products to a definable market; a stereotype family is created by both ads and conventional programming's fictional format to 'stand for' the viewer at home; they 'see themselves' as idealized in the ads and on the other programs, but with problems, which require institutionalized solutions (for example those which the purchase of the sponsor's product provides).

7. TV sells the notion of the idealized, happy family. As simulated on the 'happy news' program, it consists of the news anchorman, 'The Father', his sons and daughters, uncles and aunts. The father is a condoning figure-head who rests at home, while the more active sons and daughters pursue (literally follow the action of) developing local news stories by travelling to their sites of origin. Although the news may not be good, the overall feeling projected is one of reassurance; news stories (no matter how grisly) are presented tongue in cheek, or may be subject to wry comments or even giggles by various members of the inner circle of the news 'family'.

8. The home viewers of a news program identify first with the news personalities, then they accept or do not accept his version of the news. The narrators, as personalities, give the news stories (often mythic fictions) a local, human, family validation.

9. It is often said that broadcast television presents those working within it with incredible constraints. By contrasting workers producing the show under these pressures with these same workers in the production of the show 'just after' the work of producing the show is over, and by contrasting the objective work of workers producing the show to workers from other professions, returned to the family and escaping into the (pseudo) 'subjective' world of the news-show with the 'family' of (paid, professional actors) presenters, we hope to show larger cultural and social frameworks than are normally evident in television programming.

10. What constitutes 'news' as defined on TV must be examined in terms of the purpose it serves in the overall organization of TV programming. TV programming is a linearly flowing continuum, congruent with the

events of the real world's time/space continuum which is also that of its receiving audience. This gives it the possibility of immediacy, for news stories are taking place within the time/space of everyone's lived world. In the actual construction of a typical daily news program, unmediated immediacy is simply mythic; in fact, 'action'-news is pre-planned in advance of the stories taking place, so that camera, crew and narrative reporter can *be* 'there when it happens'. In fact, most news-stories are just that, stories, stereotypes repeated in slightly different forms each day and not very different from other fictional TV programs. They are, in distinction from other shows, isolated fragments, episodes, the entire news hour or half-hour constituting the complete story.

11. The local news-show may be analyzed in terms of its component units: the live portion with the presenters present, as against the news footage with narrative comments spoken on the scene or superimposed in the studio by the presenter, as against the advertisements, and as against the station breaks. Each of these units must conform to pre-structured standard time lengths, rules of narrative organization (to tell a story), must contrast with other like segments — follow rules of editing — and of macro-organization (so each unit helps collectively 'build' the program as a whole);

a) it is noted by Edward Jay Epstein in his study of national news, 'News from Nowhere', that in filming a news-story 'usually less than 5% of news is selected, re-arranged, to stand for the whole event'. It functions as a *sign* for the whole; it is edited, segmented, and the elements left are reordered. They then 'must be combined with sound... 'natural' or 'canned' and a (scripted) narration.' A piece of film or video-tape seen on TV can be made to represent any meaning desired by the writers and producers.

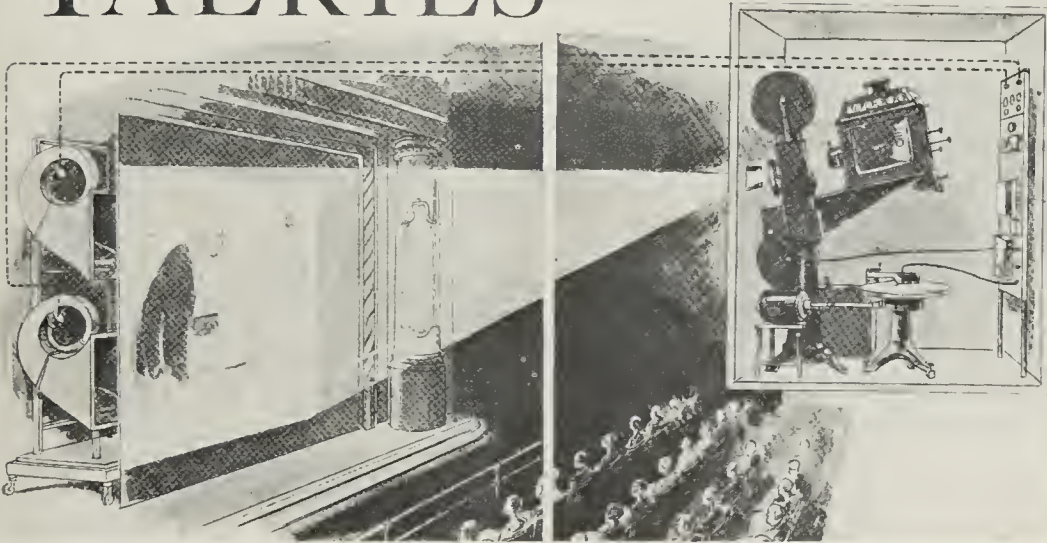
b) the news-show conforms to the general continuity of television programming. Epstein notes that, 'no matter how high the quality of its coverage, TV executives... believe that 'visually unsatisfactory' news ...can cause a significant number of viewers to change channels... any noticeable reduction in a network audience flow during the dinnertime news seriously affects the ratings of the entire schedule... In practice, therefore, cameramen, correspondents are instructed to seek out and select pictures that have an almost universal meaning. Hence stories tend to fit into a limited repertory of images... shabbily dressed children symbolically stand for poverty, uniformed police symbolically stands for authority; and fire symbolically stands for destruction, and so forth. Since television is regarded as a medium for the 'transmission of experience' rather than 'information'... (all) issues are presented on the level of emotional experience.'

12. Epstein shows also how the specific news-stories, covered each day, are decided by the producer in response to larger organizational and economic issues, which *a priori* determine themes and types of news coverage, geographic coverage, questions of political viewpoint, and in general determine the meaning which the ensemble of messages conveys.

13. An important question which we must ask and attempt to answer is: what is the meaning of 'local' news coverage (to the community), if the framework for 'local' news is a fictional, conventionalized national formula?

14. A last question: can an analytical, didactic de-construction of media, such as we propose, be of cultural and political value to the community?

TALKIES Are Made



Film projection in the thirties.
(from: Alison Sandford, *The Movie Musical from Vitaphone to 42nd Street*. Edited by Miles Kreuger, Dover, New York, 1975).



Two consciousness projection(s) by Dan Graham (cf. p. 6). Performance at the School of the Art Institute of Chicago, Chicago, Ill., 1975.

Essay on Video, Architecture and Television

Film and video: video as present-time

Video is a present-time medium. Its image can be simultaneous with its perception by/of its audience (it can be the image of its audience perceiving). The space/time it presents, is continuous, unbroken and congruent to that of the real time which is the shared time of its perceivers and their individual and collective real environments. This is unlike film which is, necessarily, an edited re-presentation of the past of another reality/an other's reality for separate contemplation by unconnected individuals. Film is discontinuous, its language constructed, in fact, from syntactical and temporal disjunctions (for example, montage). Film is a reflection of a reality external to the spectator's body; the spectator's body is out of the frame. In a live-video-situation, the spectator may be included within the frame at one moment, or be out of the frame at another moment. Film constructs a 'reality' separate and incongruent to the viewing situation; video feeds back indigenous data in the immediate, present-time environment or connects parallel time/space continua. Film is contemplative and 'distanced'; it detaches the viewer from present reality and makes him a spectator.

Centralization / de-centralization of information

The distribution of both films and broadcast-television represents an asymmetrical imposition of information by capital. Film is a consumption product, as is broadcast-television, which, in the interest of advertisers of products, installs a terminal in the home and controls access to information.¹ The concentration of power through capital is also facilitated through the mythology contained in the story-lines of programs and advertisements, and through withholding or controlling the availability of information. The centralized production facilities of film or broadcast TV exploit the saleable (product) aspects of culture at the expense of the existential. A cable system, by contrast, presents the possibility of becoming two-way and decentralized. Individuals, families and the local, extant cultural systems could be given potential self-determination and control. Local cable television could feed back the immediate environment.

Addendum

TV gains much of its effect from the fact that it appears to depict a world which is immediately and fully present.

The viewer assumes that the TV image is both immediate and contiguous as to time with the shared social time and parallel 'real world' of its perceivers — even when this may not be the case. This physical immediacy produces in the viewer(s) a sense of psychological intimacy, where people on TV and events appear to directly address him or her.

¹ One explanation for the form that broadcast television has taken — a centrally originated transmission sent to the passive home viewer on a privately owned TV set — is that television came into being first as a commodity item, mass-produced for the consumer market. When it appeared, the TV set belonged to a new type of inexpensively produced small machines (other examples are: automobiles, cameras, electrical appliances, radio), designed to be transportable or provide means to private transportation. The consumer's demand for these goods was a response to the changed work and life conditions of the industrial worker; he was uprooted from his traditional house for a mobile and urbanized pattern. With the aid of these products the newly re-settled worker could plug in quickly to whatever urban, social environment he found himself in. At the same time, because of the pressures of a more technically organized work-life, the private area of family and house became retreats for the worker on his 'time off'. Television programming allowed the person in his private space to feel connected to a larger, public world, but free of its demands, sheltered in his private home-life.

Components of a cable system

A cable television signal receives off-the-air broadcast signals and feeds them through amplifiers and cable to its subscribers. This requires (A) an antenna tower and a head-end, (B) a distribution plant and, (C) house drops and terminals. (See Figure 3.) The head-end (A) consists of receiving antennas, receivers and amplifiers for local broadcast signals. It might also include equipment for translating signals from UHF stations to VHF channels. Head-ends can also include microwave equipment to bring in distant TV signals.

The distribution plant (B) contains amplifiers and trunk cable attached to utility poles or fed through underground conduits like telephone and electric wires.

House drops (C) are taps on the distribution plant for each building. Terminals include connectors, transformers and converters (if necessary) on the subscriber set.

Typical costs are \$100,000 for a 12 channel head-end, including microwaves, \$4,000 per mile for the aerial distribution plant, \$15,000 to \$50,000 per mile for underground plant and \$40 to \$60 per house drop.

For example, Figure 3 also shows a local origination center (D) which is used to produce community cablecasts. Costs for a local origination center can vary from \$50,000 to \$250,000 for equipment only, depending on the amount of equipment and whether it is black and white or color.

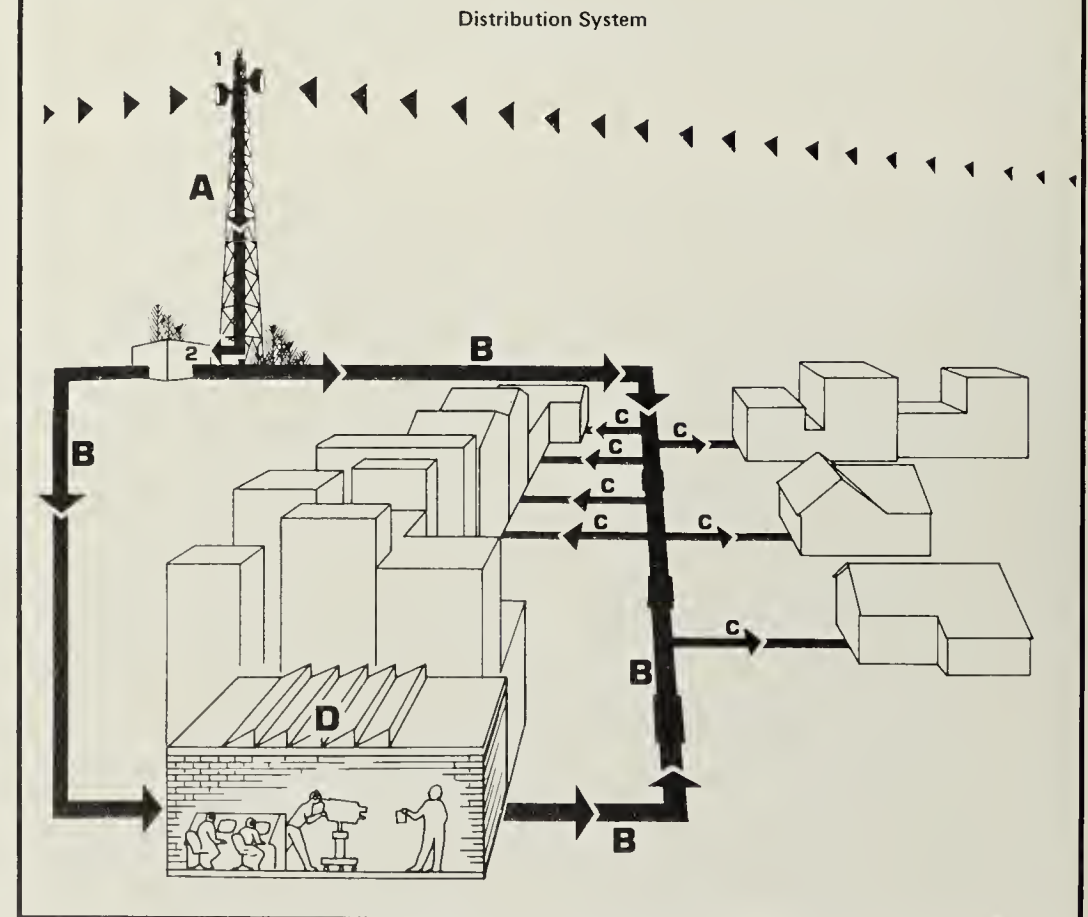


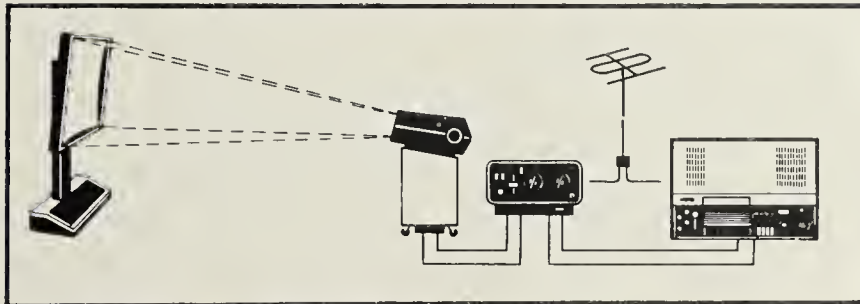
Illustration and quotation 'Components of a Cable System' from: *Cable Television in the Cities*; edited by Charles Tate, published by the Urban Institute, Washington D.C., 1971.



The architectural code / the video code

An architectural code both reflects and directs the social order. In the not too distant future one can envisage that this code will be supplemented, modified and in part supplanted by a new code, that of television. As cabled television images displayed on wall-sized monitors connect and mediate between rooms, families, social classes, 'public'/'private' domains, connecting architecturally (and socially) bounded regions, they take on an architectural (and social) function. Video in architecture will function semiotically speaking as window and as mirror simultaneously, but subvert the effects and functions of both. Windows in architecture mediate separated spatial units and frame a conventional perspective of one unit's relation to the other; mirrors in architecture define self-reflectively, spatial enclosure and ego enclosure.

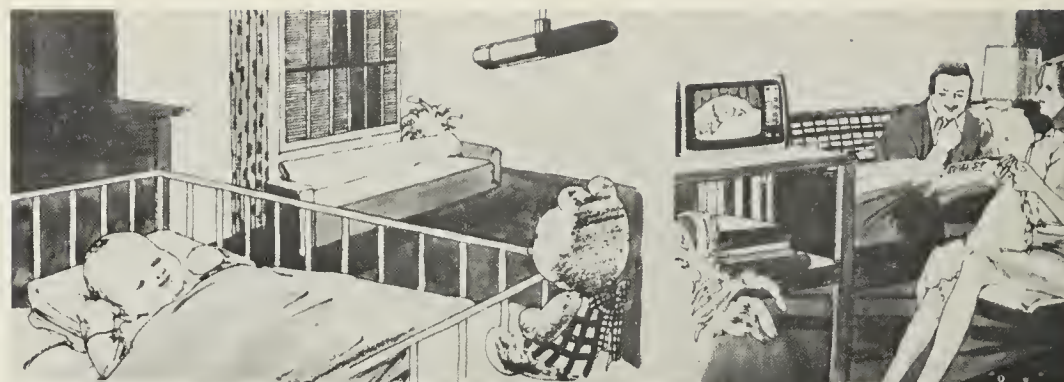
Architecture defines certain cultural and psychological boundaries, video may intercede to replace or re-arrange some of these boundaries. Cable television, being reciprocally two-way, can interpenetrate social orders not previously linked; its initial use may tend to de-construct or re-define existing social hierarchies.



Production Control: production lines can be monitored from your desk. Dangerous areas can be safely watched from a remote location.

'Public'/'private' codes

Public versus private can be dependent upon architectural conventions. By social convention, a window mediates between private (inside) and public (outside) space. The interior seen defines or is defined by the publically accepted notion of privacy. An architectural division, the 'house', separates the 'private' person from the 'public' person and sanctions certain kinds of behaviour for each. The *meaning* of privacy, beyond its mere distinguishability from publicness, is more complexly connected to other social rules. For example: a private home restricts access to members of one family; a bathroom within that house is private as it allows usage by only one person at a time (whereas a toilet in a public place is public as it allows multiple access, but is gender restricted); the individual bedroom of a child or adult member of the family may be considered to be private at certain times. Moral sanctions are attached to violation of these codes. There are areas which reflect transitional social change. The taping of private conversations for public law enforcement is one area of unresolved claims between private (including interpretation of the term, 'private') rights and public rights to justice or knowledge. The widespread use of video surveillance cameras involves similar 'moral'/legal issues. The use of video would have social-psychological implications for the family structure: for instance, children being continuously observed through the use of a video camera by their parents, 'lose' their 'right' to be different in private, that is, to have separate 'public' and 'private' identities.



Parent's Helper: parents can find more time for themselves by remotely supervising their children as they play, work, and sleep. Parents can provide this supervision without disturbing or awakening their children.



Employee Supervision: a supervisor can monitor different office locations without leaving his desk. The supervisor can thus spend more time working at his desk and the office can operate more smoothly and efficiently.

Conventions of the glass window

The glass window, like the Renaissance painting, creates a picture plane that places the world at a measured distance for the viewer on either side. The world, held at a distance, frames a conventional view which is defined by the specific size, shape, and direction of orientation of the opening of the window frame. A view from one space into the other space, by what is allowed to be seen, defines one space's socially (pre-)conceived 'view' of the other. What someone on one side of the window can see of the other space, *and*, what can be seen of them as part of their space by a viewer on the other side (*and*, *vice versa*, for someone on the other side) is conventionalized by the social/architectural code. A look from one side, as opposed to a look from the other side, may be symmetrical, appear symmetrical but not be, or be clearly asymmetrical. The 'picture-window' appears to be symmetrical in the length of time allowed a person on either side to stare, but actually is not. An employer's view of his employees' work-space through one-way glass, as opposed to the employees' view of their employer's office, is asymmetrical, expressing inequalities of power.



A typical 'picture window' from a dutch private home. Photograph by Dan Graham.

The mirror image / the video image

A mirror's image optically responds to a human observer's movements, varying as a function of his position. As the observer approaches, the mirror opens up a wider and deeper view of the room-environment and magnifies the image of the perceiver. By contrast, a video image on a monitor does not shift in perspective with a viewer's shift in position. The mirror's image connects subjectively with the perceiver's time/space axis. Optically, mirrors are designed to be seen frontally¹. A video monitor's projected image of a spectator observing it, depends on that spectator's relation to the position of the camera, but not on his relation to the monitor. A view of the perceiver can be transmitted from the camera instantaneously or time-delayed over a distance to a monitor which may be near or far from the perceiver's (viewing) position in space or time. Unlike the flat visuality of Renaissance painting, in the video image geometrical surfaces are lost to ambiguously modelled contours and to a translucent depth. Mirrors in enclosures exteriorize all objects within the interior space, so that they appear on the mirror as frontal surface planes. In rectilinear enclosures, mirrors create illusory perspective boxes. The symmetry of mirrors tends to conceal or cancel the passage of time, so that the over-all architectural form appears to transcend time, while the interior area of the architecture, inhabited by human movements, process and gradual change, is emptied of significance. As the image in the mirror is perceived as a static instant, place (time and space) becomes illusorily eternal. The world seen on video, by contrast, is in temporal flux and connected subjectively (because it can be identified with) to experienced duration.

Addendum:

The child sees itself formed as an image in the same way as an Other, beside which it identifies. The child's 'ego' is formed by an identification with its like; the other human being who is in the mirror and the reflection of its body, which is dissimilar to its subjective experience, but is identified with it. In the mirror-image its 'ego' seems to be located in two places simultaneously, outside itself (in the world of other objects and looking back at the child), and within itself (looking out at the image of itself). The child falsely imagines his body image to be a unified and complete entity, identified with the image of Otherness.

¹ The mirror inverts the position of the spectator seeing a Renaissance painting. There the spectator faces the painting and looks forward into its projected space; in doing this, he reconstructs the exterior (and also 'interior') view of the painter at the point in time and space when he made the painting.



Installation of *Opposing Mirrors and Video Monitors on Time Delay* (1974) at St. Lawrence University, Canton, N.Y., 1975 (cf. p. 27-30).

Mirrors and 'self'

Mirrors are metaphors for the Western concept of the 'self'. In his theory of the 'mirror phase', Jacques Lacan has posited that a developing child first discovers his 'self' by a mirror-like identification with the image of an other. When the mother holds the child up to the mirror, the child views his body-image reflected in the mirror as an objectified and complete form, at a time when it is subjectively experienced as incomplete and un-coordinated. The child identifies itself with an image of an other, or an image which is outside its body sensations, but, in terms of social reality, must be taken to be its identity.

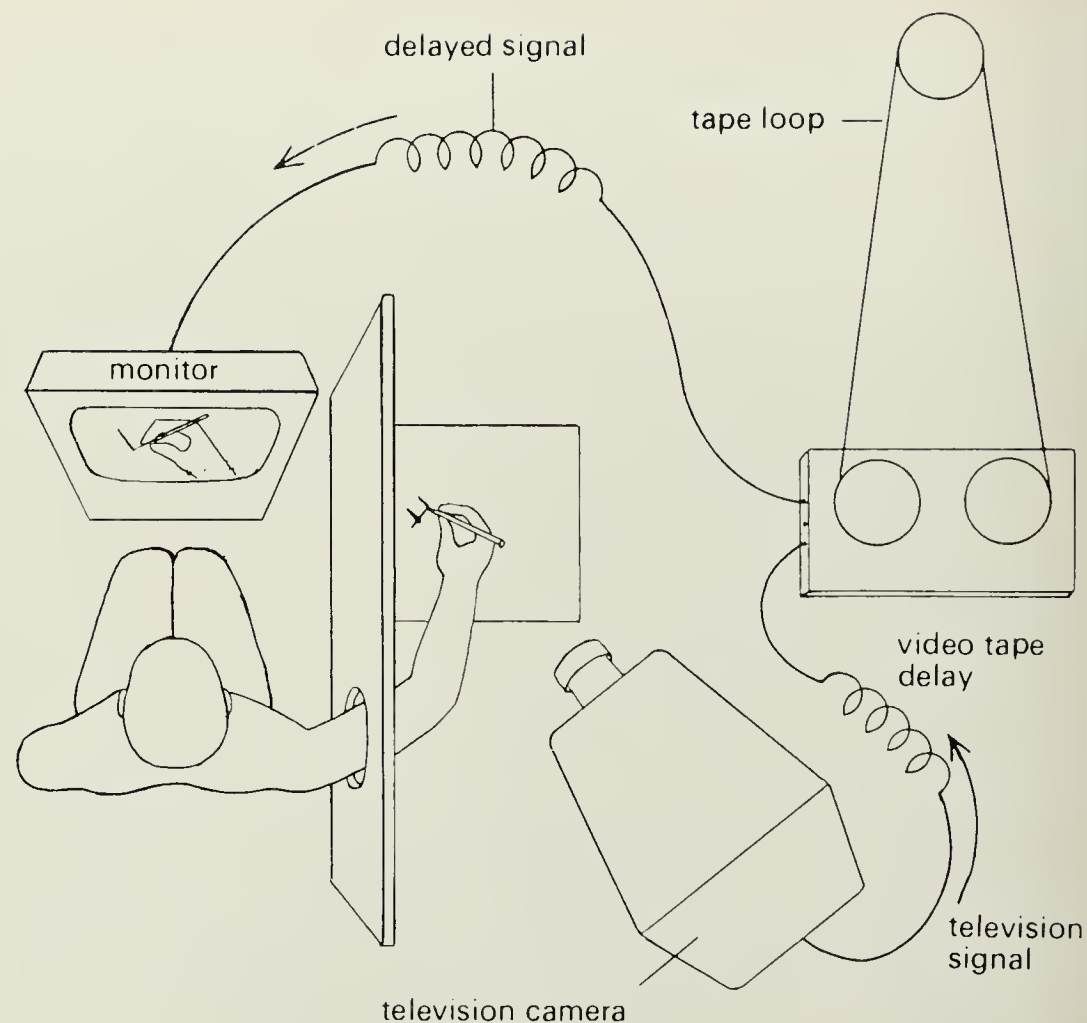


Installation of *Present Continuous Past(s)* at Otis Art Institute Gallery, September, 1975
(cf. p. 7-8).

Video feedback

The video feedback of 'self'-image, image, by adding temporality to self-perception, connects 'self'-perception to physiological brain processes; this removes self-perception from the viewing of a detached, static image; video feedback contradicts the mirror model of the perceived 'self'. Through the use of video-tape feedback, the performer and the audience, the perceiver and his process of perception, are linked, or co-identified. Psychological premises of 'privacy' (as against publicness) which would be derived from the mirror-model, depend on an assumed split between observed behaviour and supposedly unobservable, interior *intention*. However, if a perceiver views his behaviour on a 5 to 8 second delay¹ via video-tape (so that his responses are part of, and influencing his perception), 'private' mental intention and external behaviour are experienced as one. The difference between intention and actual behaviour is fed back on the monitor and immediately influences the observer's future intentions and behaviour. By linking perception of exterior behaviour and its interior, mental perception, an observer's 'self', like a topological moebius strip, can be apparently without 'inside' or 'outside'. Video feedback time is the immediate present, without relation to past and hypothetical future states — a continuous topological or feedback loop forward or backward between just-past or immediate future. Instead of self-perception being a series of fixed 'perspectives' for a detached ego, observing past actions with the intent of locating 'objective truth' about its essence, video feedback encloses the perceiver in what appears to be (only) what is subjectively present. While the mirror alienates the 'self', video encloses the 'self' within its perception of its own functioning, giving a person the feeling of a perceptible control over his responses through the feedback mechanism.

¹ 5 to 8 seconds is the limit of 'short-term' memory or memory which is part of and influencing a person's (present) perception.



Smith's (scientific) experiment, introducing time delay between acting and seeing. The delay is given by the tape loop of the video recorder. Diagram and caption quoted from: *Eye and Brain*, by R.L. Gregory, McGraw-Hill, New York, 1966.

The glass divider, light and social division

Window glass alienates 'subject' from 'object'. From behind glass, the spectator's view is 'objective', while the observed's subject(ivity) is concealed¹; the observer on the outside of the glass cannot be part of an interior group's 'intersubjective' framework. Being mirror-reflective², glass reflects the mirror-image of an observer, as well as the particular inside or outside world behind him into the image of the space into which he is looking.

Abstractly, this reflectiveness of glass allows it to be a sign signifying, at the same time, the nature of the opposition between the two spaces and their common mediation. The glass in the window through its reflectiveness unites, and by its physical impenetrability separates inside and outside. Due to its reflective qualities, illumination within or without the space that the glass divides, produces either complex reflections, non-reflective transparency, or opacity. Light signifies various distinct spatial or temporal locations. Artificial light is often placed in contrast to natural illumination (defining indoors and outdoors). The pattern of illumination phases with, and marks off, natural and cultural diurnal rhythms of human activities taking place on either side of the glass partition. Illumination is a controller of social behaviour. Both glass and light (separately or conjointly) enforce social divisions.

1 Seen by a second observer on the other side of the glass, the first observer appears as an outsider.

2 There is a physical and a dialectical relation between mirrors and glass, each reflecting, accentuating qualities of the other.



Shopwindows in West-Berlin Photograph by Dan Graham.

Glass used in shop windows / commodities in shop windows

The glass used for the show-case, displaying products, isolates the consumer from the product at the same time as it superimposes the mirror-reflection of his own image onto the goods displayed. This alienation, paradoxically, helps arouse the desire to possess the commodity. The goods are often displayed as part of a human mannekin — an idealized image of the consumer. Glass isolates (draws attention to) the product's surface appeal, 'glamour', or superficial appearance alone (attributes of 'workmanship' which link craftsmen to a specific product being lost) while denying access to what is tangible or immediately useful. It idealizes the product. Historically this change in the appearance of the product corresponds to the worker's alienation from the products they produce; to be utilized, the product must be bought on the market in exchange for wages at a market value with the conditions of its production obscured. Glass is helpful in socially alienating buyer from producer, thereby concealing the product's connection to another's real labor and allowing it to acquire exchange value over and above its use value.

In a sort of way, it is the same with Man as with commodities... man sees himself reflected in other man. Peter only establishes his own identity as a man by first comparing himself with Paul as being of the same kind, and thereby Paul, 'in hide and hair', Paul in his Pauline corporality, becomes entirely to Peter the phenomenal form of the genus Man.'
*Capitalistic society makes all personal relations between men take the form of objective relations between things... Social relations are transformed into 'qualities of... things themselves (commodities)'.*²

Under capitalism, just as the projected ego is confused with the body image in the mirror, so that ego is confused with the commodity. The individual is made to identify himself (in his feeling for 'himself') with the image of the commodity. The commodity object is a substitute (*fetish*) for his lack — the lack his desire expresses. The glass and mirrors of the shop-window beckon the potential customer by arousing doubts and desires about his self-image/self-identity. It is as if in looking at the product behind the glass showcase, the consumer is looking at an ideal image of himself (in the mirror). Or he sees in the reflections that he deviates from the ideal (represented by the mannekin), but is given the possibility of acquiring attributes of this ideal if he buys the merchandise. The commodity reflects his desire for a more complete, 'better self', identified with the alter ego.

Inseparable from the goods the consumer desires is the illusion that buying them will 'complete' that which is 'incomplete' in himself. This desire is never satisfied (as the market system must continue to function), but because the consumer identifies himself with (his projection into) the commodity, he enfuses the commodity with a psychological value which now becomes part of its market value.

In the showcase display the prospective customer's point of view, his sense of 'self', is equated not only with the object centered in his view, but with the System (which created the device). The showcase window as a framing or optical device replicates the form of the Renaissance painting's illusionary, three-dimensional 'space'. Like a painting's perspective, it frames a determined view (determines a view), creating a point of focus — meaning — organized around a central vanishing point. The customer's gaze is focused upon the centered object's external form; focus creates value. The spectator's 'self', unseen, projected into the space, is identified with the thing(s) represented. The spectator's gaze, his 'self'-projection, organizes meaning around the centered ob-

ject, meeting his centered look.

The showcase materials affect the viewer slightly differently from the painting. First, glass becomes a screen upon which a partial mirror-image of the observer himself (accentuated by the use of mirrors in the back of the case facing the front plane) is imposed. By means of strong overhead lighting, the faint reflection of the spectator as well as that of the outside, real world is superimposed on the glass in front of the visually highlighted objects seen within. The glass of the showcase optically is half-way between the invisibility (which hides the spectator's and the original painter's self-image) of the Renaissance painting and the reflectivity of the mirror (which shows the spectator himself looking, plus that part of the real space which is normally invisible behind him.³) Often a rear mirror or smaller fragments of a mirror are positioned behind objects, displayed in showcases, to fracture the ideal-image of the spectator, partially glimpsed on the glass surface and rear mirror. By these means a viewer's initially desired ideal 'self'-image is focused and imposed upon — identified with — the inaccessible, but visually desired, commodity for sale; the object seems imaginarily complete, while the 'self' is de-totalized, incomplete, lost, not graspable, except through its visual projection upon the object. The shop window thus captures, focuses, and efficiently employs the latent desires of the casual passerby, to confer a subjective, overdetermined meaning upon the goods it 'objectively' places on view.

1 Karl Marx (quoted in Anthony Wilden, 'System and Structure')

2 Herbert Marcuse, 'Reason and Revolution' and Karl Marx (quoted by Herbert Marcuse in 'Reason and Revolution')

3 Both the Renaissance painting and the mirror are two-dimensional, rectilinear surfaces, conventionally hung to meet the standing spectator's eye-level view and flush to an interior wall, so that the wall functions both as an architectural (structural) support and as a support for the painting or mirror. The mirror or painting's back surface and the area of the wall upon which it is hung, are hidden from view; in their place is either the reflection of the opposite side of the space, or a depiction of an illusionary 'space'. Both mirror and painting use the frame to orient the spectator's view, necessitating that he turns frontally and faces the picture or mirror surface, focusing his attention toward the center point (defined by the framed edges of the form.)

A mirror literally inverts the Renaissance painting's perspective; it flattens the real, present world 180° reversed to the spectator facing the mirror, so he can see himself physically in the picture (looking).

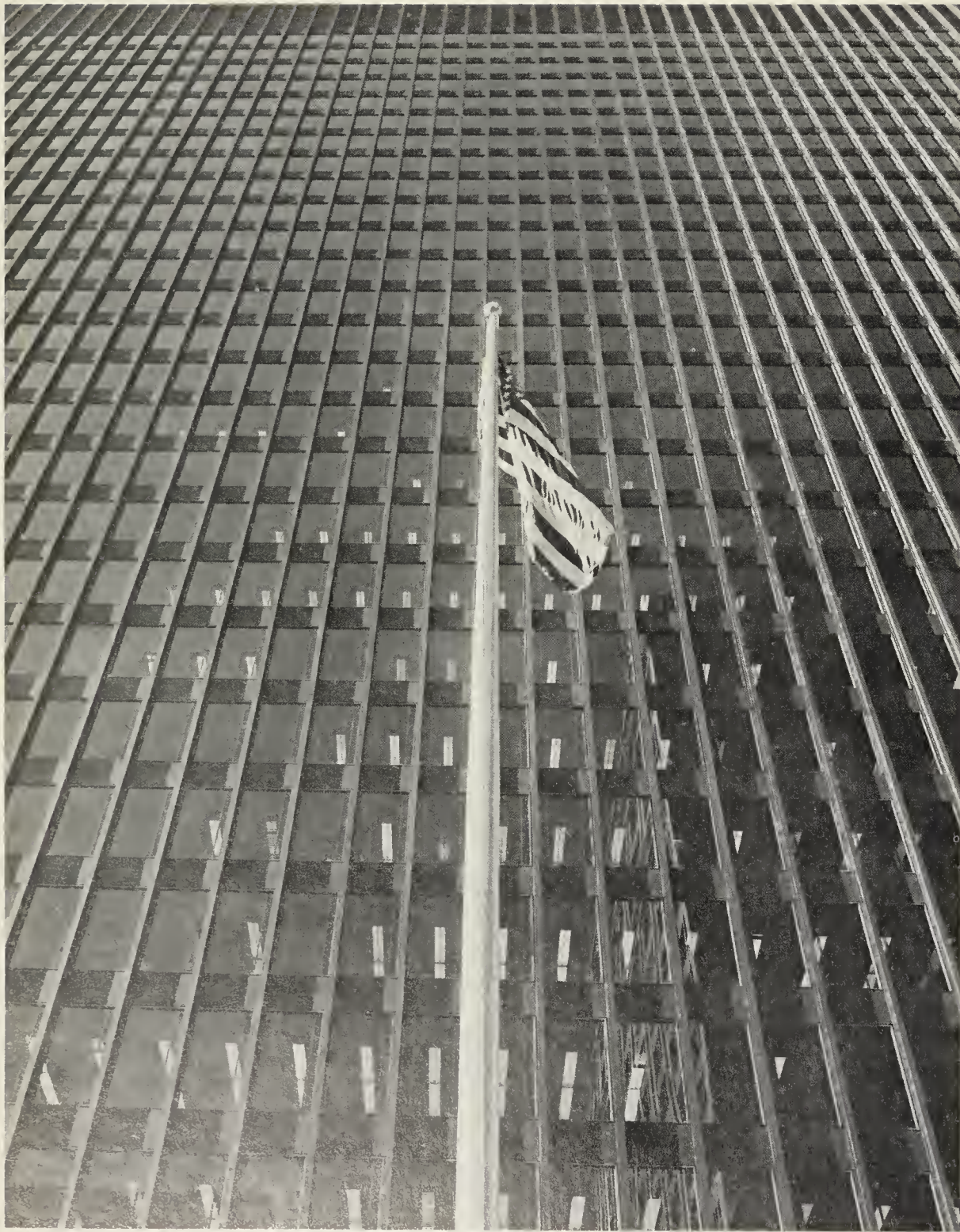


Chicago-office building. Photograph by Dan Graham.

Glass buildings: corporate 'showcases'

At the same time that glass reveals, it conceals. If one looks into a glass showcase, one can have the illusion that the container is neutral, without apparent interest in the content of what it displays; or, conversely, the appearance of what is contained can be seen as a function of the qualities of the container itself.¹ In the ideology of modern functionalist architecture, an architectural form appropriates and merges both of these readings. First, because symbolic form, ornamentation, is eliminated from the building (form and content being merged), there is no distinction between the form and its material structure; that is, the form represents nothing more or less than the material; second, a form or structure is seen to represent only its contained function, the building's structural and functional efficiency being equated with its real utility for those who use it. Aesthetically, this idea is expressed in the formula: efficient form is beautiful and beautiful form is efficient. This has a 'moral' dimension; 'efficient' connotes a melioristic, 'scientific' approach seemingly uncontaminated by 'ideology', which, pragmatically, has (capitalistic) use value. ('Efficiency' is how well a building contributes to the operations of the company housed within it. The look of a building, its cleanness and structural transparency thus joins the myth of scientific progress to that of the social utility of efficient business practice.)² These glass and steel buildings usually house corporations or government agencies. The building's transparent functionalism conceals its less apparent ideological function: justifying the use of technology or bureaucracy by large corporations or government agencies to impart their particular version of order on society. The spectator's view is diverted away from social context by focusing only on the surface material or structural qualities. Glass and steel are used as 'pure' materials, for the sake of their materiality. The use of glass gives another illusion: that what is seen is seen exactly as it is. Through the glass one sees the technical workings of the company and the technical engineering of the building's structure. The glass's literal transparency not only falsely objectifies reality, but is a paradoxical camouflage; for while the actual function of a corporation may be to concentrate its self-contained power and control by secreting information, its architectural facade gives the illusion of absolute openness. The transparency is visual only; glass separates the visual from the verbal, insulating outsiders from the content of the decision-making processes, and from the invisible, but real, interrelationships linking company operations to society.

The glass building, in attempting to eliminate the disparity between its outside facade (which conventionally mediates its relation to the outside environment where it is sited) and its private, institutional function, pretends to eliminate the distinction between its outer form and its inner content. The self-contained, transparent glass building denies that it has an outside and that it participates as an element in the language of the surrounding buildings with other social functions which make up the surrounding environmental context. Where other buildings are usually decorated with conventional signs of their function for the public to see, the facade of the glass building is virtually eliminated. The aesthetic purity of the glass building, standing apart from the common environment, becomes transformed by its owner into a social alibi for the institution it houses. On one hand, the building's transparent 'openness' to the environment (it incorporates the natural environment),



Facade-detail of Court-House, Chicago Federal Center. Photograph by Hedrich-Blessing.
from: James A. Speyer, *Mies van der Rohe*, The Art Institute of Chicago, Chicago, 1968.

and on the other hand, the building's claim to aesthetic hegemony over the surrounding environment (its formal self-containment), efficiently legitimate the corporate institution's claim to autonomy ('The World of General Motors'). A building with glass on four sides gives the illusion of self-containment; while it seems apparently open to visual inspection, in fact, in looking through glass on all sides, the particular, focused-upon detail, the 'interior' is lost (one looks *through* and not *at*) to the architectural generality, to the apparent materialness of the outward form, or to 'Nature' (light, sun, sky or the landscape glimpsed through the building on the other side.)

1 But an optical focus, which aspect of the world is perceived when one looks, is culturally determined.

2 The technological-utilitarian glass office structure derives from the Bauhaus's vision of an architecture built from elemental, ideal formal and social images. The total, utopian vision, in theory could serve as an alternative to the dominant, conservative, bourgeois order, wedding science and aesthetics to a socially just and more rational notion of progress (scientific progress aiding social progress). The vision begins with, and is grafted onto, the mid-19th century notion of 'art for art's sake' which proposed an art that would negate the existing world-order through the creation of an interior order of art. In this vision, 'Art'/'Architecture' attempts to create another (which is always 'its' own) language — in order to transcend that of the existent, real world. The total new order could be seen as a negation of all existing values, the avant-gardist notion being one that radically denies the 'old' in favour of the 'new' (social-aesthetic principle); this is seen in itself as healthy. The structuralist version of 'radical' art devaluation (e.g. Roland Barthes' 'Writing Degree Zero') is to purge the language of its (hidden) ideological contamination by reducing the text to purely elemental structure. The artist was seen as an 'underground', but heroic figure, standing apart from the social order — the existence of his art as a radical negation, denial, of this order. It is a paradox, then, that the more wilful and heroic the imposition of the art form on an environment perceived as sterile or antagonistically unaesthetic, the more transcendent and utopian the artist's or architect's initial vision (which the building/artwork symbolically expresses), the much more distanced (and arrogant) the message that the building/artwork conveys to the general social body and more impotent is its intended ideologically corrective effect.

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Dara Birnbaum

Working Notes for

'Local Television News Program Analysis for Public Access Cable Television' (1978)*

*see page 58

PREMISE:

A collaborative work that calls for simultaneous recordings to take place within the broadcast studio as well as the home/receivership area during a preselected (local news) transmission. These 'documentary framings' are then to be cablecast within a time frame directly related to the original broadcast. Thus, the cablecast playback would provide an analytic tool capable of starting an assessment of the structure and implications of the original (news) broadcast itself.

DEFINITIONS:

CONCURRENT REALITIES

The 'entity' of 'televised-broadcast' is to be defined by three sets of concurrent realities: 1. the transmission itself; 2. its point of origin; 3. its point of receivership. These areas of concern can be delineated both temporally and spacially. The temporal distance between the individuated areas can be (and usually is) minimal. Thus, we can speak of 'concurrency' in relation to time and the relative physical coexistence of these spaces to one another.

1. TRANSMISSION

The *transmission* consists of electromagnetic waves and their subsequent reconversion into 'visual' images. Set down onto a two-dimensional grid-system these images remain continually in motion.

2. POINT OF ORIGIN

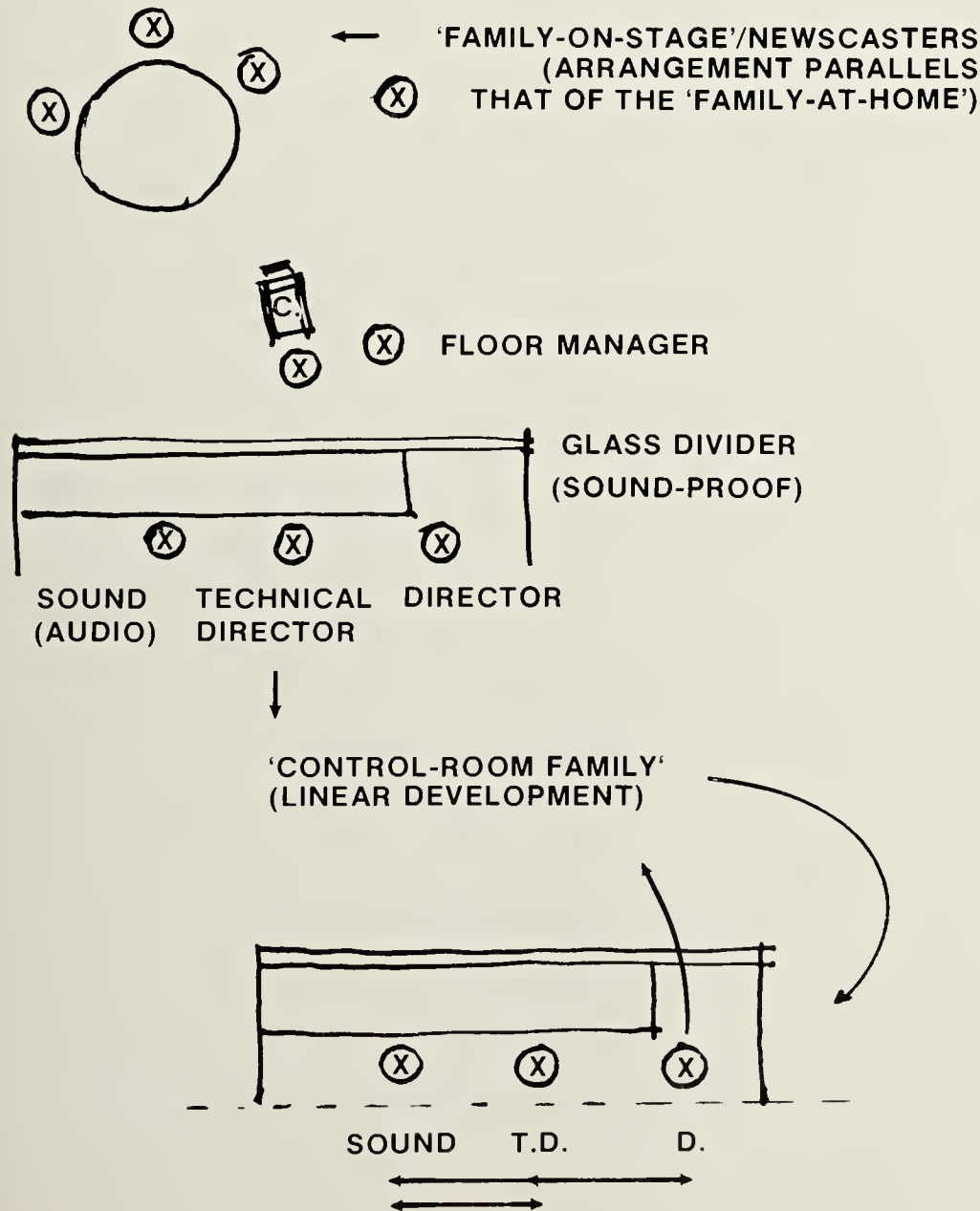
The *point of origin* consists of the broadcast studio (the source of transmission). It includes all physical spaces necessitated by the staging and recording of the material to be included within the actual transmission (ie: control room; stage set; crew/camera area; etc.) It is that area occupied by all technical facilities necessary for broadcast and (for in-studio work) the additional area necessitated by the actuality of the recording activity itself.

3. POINT OF RECEIVERSHIP

The *point of receivership* consists of the end-point of transmission and that area which encompasses this point. The architectural interior space of the receivership area as well as the psychological 'home milieu' form the surrounding body/container/context of those images received/perceived. Frequently those images which are contained within the frame(work) of the television screen can be seen as reflective of/mirroring the contextual situation developing within the receivership area itself.

FIG. 1

**SOME DEFINED RELATIONSHIPS WITHIN THE POINT OF ORIGIN
THE RECORDING/BROADCAST STUDIO**



**SOME DEFINED RELATIONSHIPS WITHIN THE POINT OF ORIGIN
THE RECORDING/BROADCAST STUDIO**

"... There are three different looks associated with cinema: that of the camera as it records the pro-filmic event; that of the audience as it watches the final product; and that of the characters at each other within the screen illusion. The conventions of narrative film deny the first two and subordinate them to the third, the conscious aim being always to eliminate intrusive camera presence and prevent a distancing awareness in the audience. Without these two absences (the reading of the spectator), fictional drama cannot achieve reality, obviousness and truth."

Laura Mulvey, "Visual Pleasure and Narrative Cinema", *Screen*, Autumn, 1975.

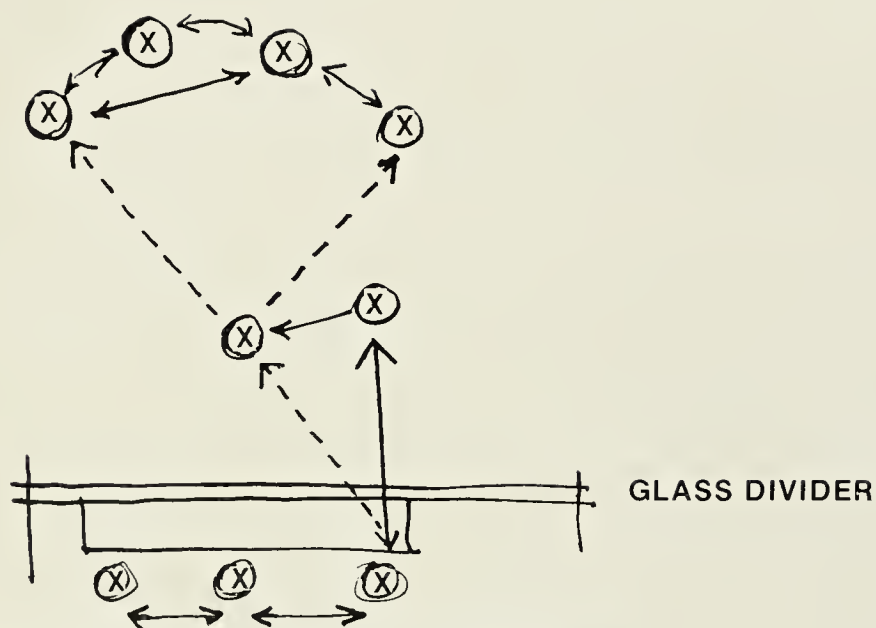
Starting with Mulvey's premises in regards to narrative cinema, paralleled concerns and conclusions can be drawn to the televised broadcast. For example: all mechanisms involved with recording and transmitting the televised event become "camera"; the "audience" watching the "final product" is the 'family-at-home' (end point of transmission); and the "final product" is that of the transmission itself. As with narrative cinema, the usual television broadcast denies the first two "looks", subordinating them to the third.

Within this given collaborative 'local TV news analysis' proposal this can be dealt with in the most fundamental manner by the placement of an 'observing camera' within the situations of 'pro-televised event' (the broadcast studio/point-of-origin) as well as the 'point-of-receivership' wherein the audience watches the "final product" — thus equating rather than subordinating these aspects to the televised event itself.

DETERMINANTS OF LIVE-STUDIO BROADCASTING:

1. Crew needed for recording and/or transmission both within the control room' and 'on set' (see fig. 1).
2. 'Family-on-stage' (newscasters) — the 'objective' of what is being shot/framed out for the viewer's consumption.

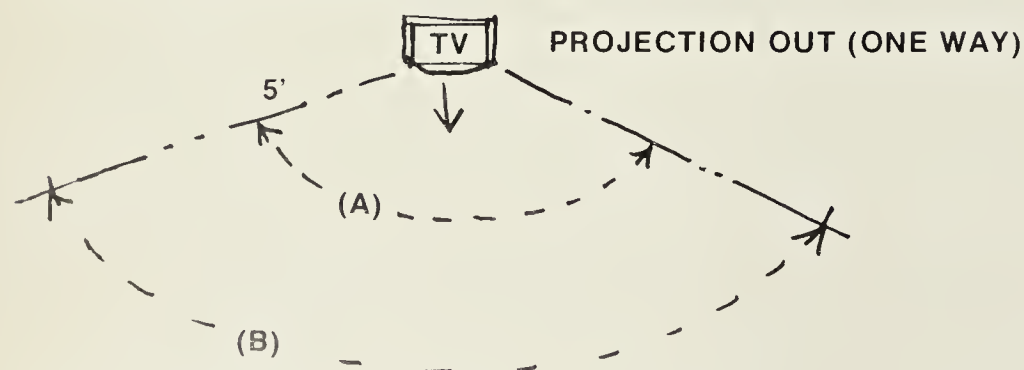
FIG. 2



WITHIN THE RECORDING/BROADCAST STUDIO:
INTER-RELATIONSHIP(S) OF 'FAMILY-ON-STAGE' TO
'CONTROL-ROOM FAMILY'

FIG. 3

ANALYTIC-SPACIAL DIMENSIONING:
HOME RECEIVERSHIP/END POINT OF TRANSMISSION



DEVELOPED VIEWING AREA

(A) 'SUBJECTIVE' POINT OF VIEW

(B) 'OBJECTIVE'/OBSERVER

3. The relationship between the *crew* and the *staged family* (see fig. 2). Note: there are two distinctive sets of *crew* within the studio during a 'live-broadcast': (a) within the control room; (b) on set. Thus, a multiplicity of relationships develop to the 'family-on-stage' as well as between different functioning members of the crew itself. That *crew* which remains within the control room is separated out from the 'stage set' of action by a spacially enclosed sound-proofed area, as well as a differentiated floor height to/above the main studio area. Usually a glass partition between the control room and the studio set allows for visual contact to be maintained while reducing audio contact to 'controlled connections' (such as microphones and headsets).

Metaphors could easily be developed/drawn for many of the physically existent conditions presented within the studio situation. For example, 'height' can be seen to equal 'control'. Those who are 'highest' (above main floor height) are 'most in control' — issuing directives; whereas, those below cannot 'answer back'. It may be sufficient at this point to keep in mind that the interaction within the studio has the capacity to be both, two way (as in visual) or one way (as in audio) — though most directives are issued as one-way audio transmissions with no feed-back other than the simple act of direct compliance with the 'request'.

ANALYTIC-SPACIAL DIMENSIONING: HOME RECEIVERSHIP

The *end point of transmission* is that space whose issuance is from a 'source point' (television set/screen). This physical space is usually an enclosed or semi-enclosed area such as a 'living' or 'family room' whose viewing area can be described by an obtuse angle with one set of inner and one set of outer determinants (see fig. 3). For example: a viewer placed within a five or six foot radius from the projection screen could be seen to develop more 'subjectivity' towards the images presented during

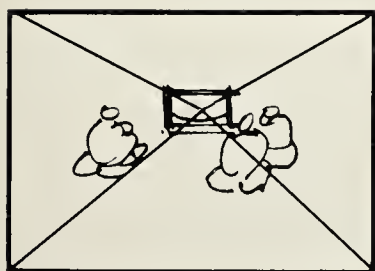


FIG. 4

HOME RECEIVERSHIP AS VIEWING-SPACE
BASIC ENVIRONMENT OF VIEWING SPACE
'RENAISSANCE PERSPECTIVE'
'PROSCENIUM ARCH'

FIG. 5
'FAMILY-AT-HOME'
HOME RECEIVERSHIP AS VIEWING-SPACE
POINT OF RECEIVERSHIP/END POINT OF TRANSMISSION

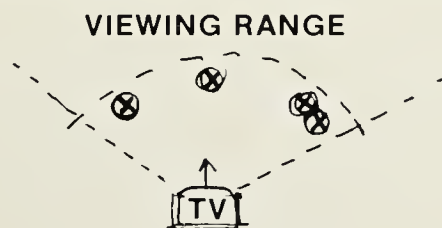
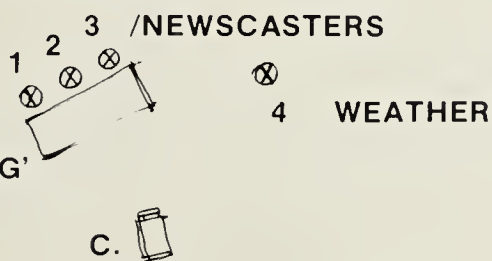


FIG. 6A

TYPICAL SET/'STAGING'

'FAMILY-ON-STAGE'



THE POSITIONING OF THE 'FAMILY-ON-STAGE' (STUDIO SET)
SIMULATES THAT OF THE 'FAMILY-AT-HOME'.
AT HOME THE TELEVISION RECEIVER (SET) REPLACES
THE RECORDING CAMERA'S POSITION.

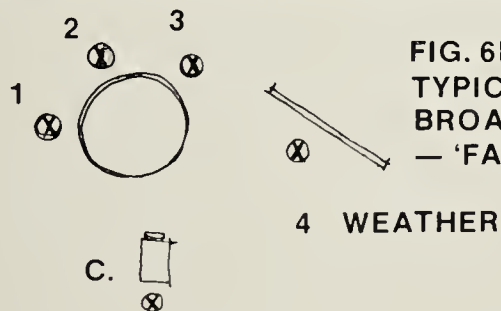


FIG. 6B
TYPICAL 'ROUND TABLE' STAGING
BROADCAST STUDIO
— 'FAMILY-ON-STAGE'

FIG. 7

ROUND TABLE
(BROADCAST) STUDIO SPREAD — ON SET
POINT OF (TRANSMISSION) ORIGIN

GRAPHIC DETERMINANTS



transmission; whereas, a viewer who may choose to remain outside of this radius may be able to remain somewhat more 'objective' to the given situation (seeing the screen as part of a containerized 'set' which becomes part of the environment of the space itself). If the newer implementation of video projection screens (both rear and target) is considered, a more extensive set of inter-relationships ensues between the viewer and the projected image.

HOME RECEIVERSHIP AS VIEWING SPACE:

If a section is cut through the *basic environment* of the viewing space, a *framed area* which defines its contents according to the principles of *renaissance perspective* is thus established (see fig. 4). This *framed area* could also be related to western theater's *proscenium arch* (as well as the beginning developments of television-space from theater-space). This perspective not only operates at the point of receivership of the transmission but at the point of origin as well (see figs. 5, 6a, 6b, 7). Both situations become mirrors for one another. In 'home receivership' the 'at home family' places itself in the depicted configuration around the projected image in order to 'watch'; whereas, in the 'studio family' a grouping of actors/transcribers places itself in close to a similar deceptive patterning in order to 'be watched'. In the process of 'watching' the final product/transmission, the 'at home family' is usually contained within an interior space. The boundaries of this space are normally well defined and although the family is at once contained/contextualized by the given situation, the architectural boundaries do not impose unnecessary limitation on the family's movement. Frequently individual members will interrupt 'programming' by leaving the defined area in order to perform other various 'at home' functions and then return to the viewing space (see fig. 8).

FIG. 8

CONTAINED VIEWING AREA/POINT OF RECEIVERSHIP

THE 'FAMILY' IS FREE TO COME AND GO/IN AND OUT OF THE CONTAINERIZED SPACE

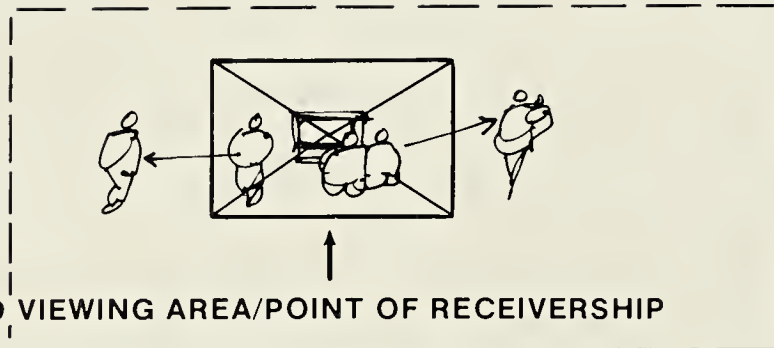


FIG. 9

FRAMING CONVENTIONS

STRAIGHT ON: BUST SHOT
/LOOSE HEAD OR SHOULDER SHOT

SINGULAR/ISOLATED



STRAIGHT ON: TWO SHOT
THE (ON SCREEN) RELATIONSHIP IS FORMED BUT THE SPACE IS FLATTENED AND DISTORTED (OUT OF CONTEXT/CLOSED-IN)



'THREE SHOT'
'FLATTENING ON SCREEN' OF THE CIRCULAR (STUDIO) FORMATION

ON SET — TYPICAL OF TV NEWS STAGING/FORMAT



PROVISIONS AND LIMITATIONS OF RECORDING 'FAMILY AT HOME'/VIEWING AUDIENCE:

Within the collaborative work, the documenting/camera cannot follow all possible extensions of action/movement. Some basic camera positions/techniques suggest immediate yet extensive approaches toward recording the receivership situation.

1. STATIONARY/FIXED CAMERA

This predisposition to a 'fixed point-of-view' establishes a frame which is analogous to 'renaissance perspective'.

2. LIMITED MOVEMENT FROM A FIXED-POINT

This would include: tilts (up and down camera movements from a stationary support; pans (horizontal sweeps from a stationary support); tracking shots (horizontal sweeps from a moveable support); and dollying (in and out from the stage-set of action by means of a moveable support).

3. ROVING CAMERA (HAND-HELD UNIT)

This tries to adapt the 'subjective point of view' of the viewer/spectator by aligning itself to the body movement(s) of the cameraperson as 'viewer'. The changing physical and psychological perspectives of the cameraperson can thus become further activated. By the freedom of movement and variation of shots allowable through this technique, spacial unification can be maintained or broken down (more frequent) — thus paralleling the use of a switcher as it would work towards the montage of isolated shots by individual camera units. This can allow for more intimacy as well as more isolation, for increased manipulation of temporal as well as spacial relationships which are developed (see fig. 9).

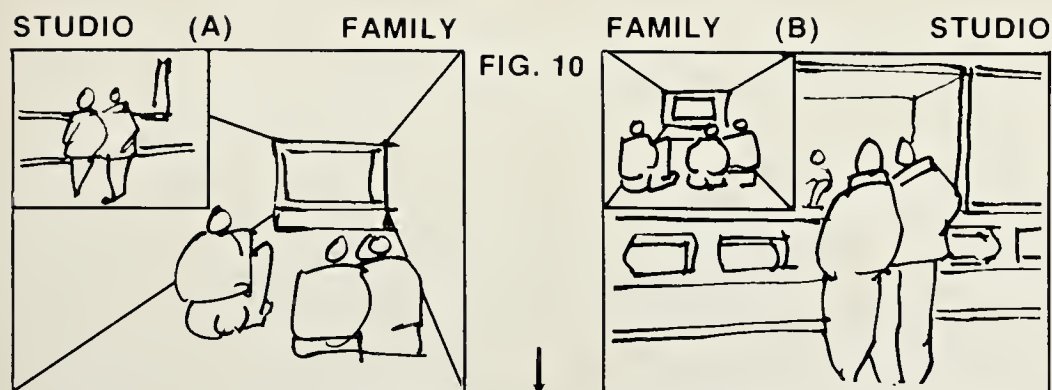
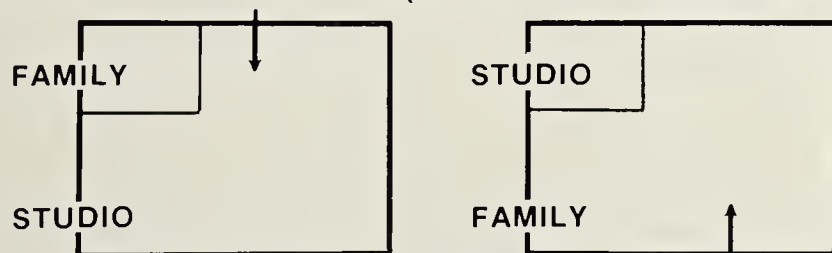


FIG. 10
USE OF THE CORNER INSERT:
COMPARATIVE REALITIES

FIG. 11
AUDIO TO VISUAL

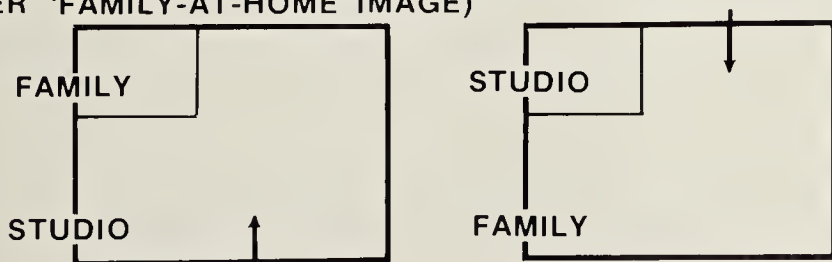
AUDIO OUT = RECORDED SOUND WHICH MATCHES THE VISUAL IMAGE OCCUPYING THE MAJORITY OF THE SCREEN AT A GIVEN TIME (I.E.: LIVE STUDIO CONTROL ROOM)



AUDIO OUT = RECORDED SOUND WHICH MATCHES THE VISUAL IMAGE OCCUPYING THE MAJORITY OF THE SCREEN AT A GIVEN TIME (I.E.: 'FAMILY' WITHIN 'HOME ENVIRONMENT')

FIG. 12

AUDIO OUT IS NOW IN OPPOSITION TO THE VISUAL IMAGE OCCUPYING THE MAJOR PORTION OF THE SCREEN/FRAME (I.E.: LIVE SOUND = STUDIO CONTROL-ROOM SUPERIMPOSED OVER 'FAMILY-AT-HOME' IMAGE)



AUDIO OUT IS NOW IN OPPOSITION TO THE VISUAL IMAGE OCCUPYING THE MAJOR PORTION OF THE SCREEN (I.E.: 'FAMILY-AT-HOME' (LIVE SOUND) IS SUPERIMPOSED ON/OVER 'STUDIO' IMAGE)

LIMITATIONS OF THE PLAYBACK MECHANISM:

The basic premise of the collaborative project relates to systems of 'concurrent realities' existent within the (local news) broadcast. One of the fundamental methods that could be used to analyse the structure of this type of programming would be to present paralleled sets of realities within the presentational framework of the playback documentation. 'Direct cuts' and 'intercutting' tend to relate to linear time flow; whereas, the 'corner insert' is capable of expressing two existent sets of realities at the same time. Thus, the use of the 'insert' becomes an important variable in playback.

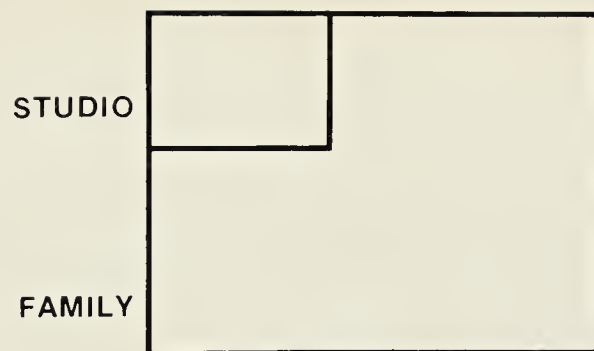
USE OF THE CORNER INSERT:

The *corner insert* allows for two continuous 'realities' to 'co-exist' on screen/within the frame at the same time. Whereas, in a horizontally or vertically split screen the proportion of one defined area to another might tend to be equal, in using the corner insert the proportionate areas tend to become unequal. This inequality allows for the ability to stress different sets of visual information at any one time during broadcasting/viewing (see figs. 10, 11, 12, 13).

Many extended possibilities become apparent: the sizing of both images; the placement (as to corner occupied); the contrasting of different sets of images in relation to one another (i.e.: a 'studio shot' with a corner insert showing 'home receivership' followed by a direct cut to a full frame of the originally received program). It is also possible to compare two identical images of different sizing and set each into contrast with the other. The size difference would tend to develop different 'psychological views' for each of the images presented (see fig. 14). The smaller 'contained' image within the frame would tend to remain a 'gestalt' (a concise whole which can key/trigger information in relationship to the full-screen image). It can be seen as representative of a 'totality' of the presented situation.

Within the broadcasting industry this portion of the occupied screen is frequently referred to as 'window' while the major portion of the occupied screen area is referred to as 'wallpaper'. The reference to 'window' seems to relate to the function of looking 'out'/'through' the existing

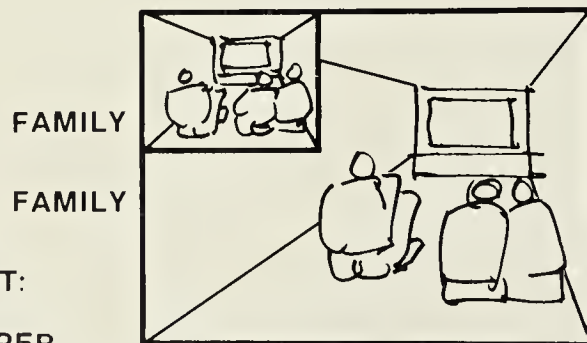
FIG. 13



USE OF THE CORNER INSERT:
AUDIO AS AN EXISTENT THIRD REALITY

LIVE AUDIO OUT = THAT OF THE THIRD ELEMENT/REALITY PRESENT
(IE: AUDIO = THE ACTUAL NEWS BROADCAST/TRANSMISSION
FROM CHOSEN/RELATED TIME SEGMENT.

FIG. 14



USE OF THE CORNER INSERT:
COMPARISON TO SELF
WINDOW (INSERT): WALLPAPER
(CORNER INSERT AS 'TRIGGERING MECHANISM'/'GESTALT')

FIG. 15

USAGES OF (EQUALLY) SPLIT-SCREEN

TWO REALITIES: CONCURRENT AND EQUAL



framework/depicted situation. In viewing, the 'window'/'corner insert' would then describe the 'event' rather than the 'individual action' occurring on screen. For example: a family contained within a living room might be seen as a 'group' rather than allowing the viewer to establish subjective relationships toward one or the other member of the family. Thus, by drawing the comparison between two seemingly similar situations one actually ends up with a heightened operational differentiation and understanding regarding time, placement, and interaction.

USAGES OF (EQUALLY) SPLIT-SCREEN:

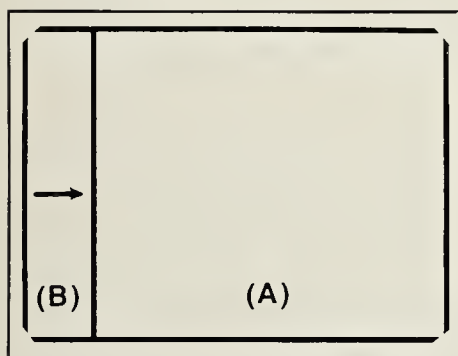
In relationship to the use of the corner insert and its implications, a subsequent examination of the simpler division of split-screen becomes increasingly relevant (and this would then tend to open up discussion of the usages of horizontal and vertical wipes).

Similar to the corner insert, the split-screen represents a format capable of depicting sets of 'concurrent realities'. Here the viewer is made to 'split' his/her attention between both areas of concern (both sets of information being presented 'equally' at once). For example, in the case of 'family-at-home' to 'studio' (see fig. 15), the viewer would tend to see the two realities as concurrent and equal. Not being able to relate more to one or the other 'reality' the viewer would develop a feeling of separation/alienation from both.

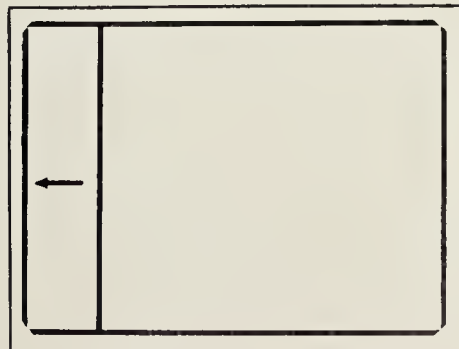
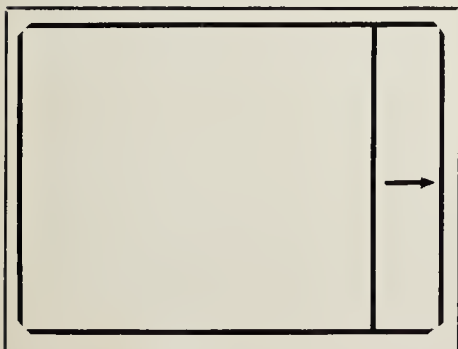
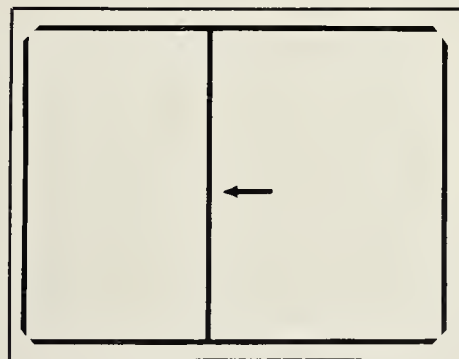
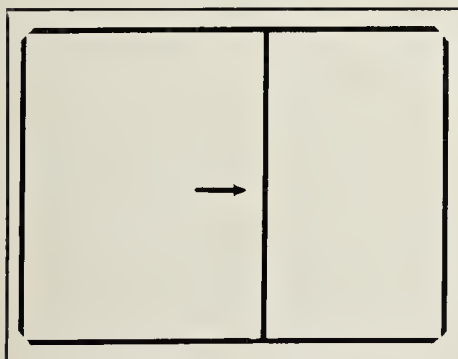
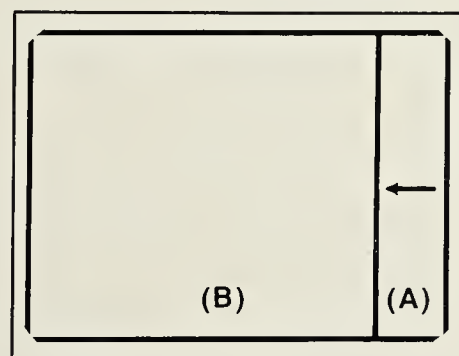
This format operates on continuous and concurrent bases similar to the way repetitive use of a reverse angle shot works in a linear time frame during broadcasting. (Reverse angle: a shot from a camera position that reverses the point of view of the preceding shot). Repetitive use of the 'reverse angle' in programming (especially crime/drama/suspense) establishes two sides of an existent reality for the viewer. A typical reverse

FIG. 16
USAGES OF HORIZONTAL/VERTICAL (DROP) WIPES
'SPLIT-SCREEN-IN-MOTION'

'INSERTION'



'WITHDRAWAL'



angle shot would depict two individuals (i.e.: in conversation) whose stance in front of the camera is in opposition one to the other. This depicted 'concurrent reality' would then be delineated into a linear time flow — where the position of each of the individuals in relation to the camera's point-of-view is (ex)changed several times. The audience is 'acquainted' with an 'objective' or 'subjective' view of the first, only to be switched within very brief time intervals to the 'objective' or 'subjective' view of the other. Eventually both 'points of view' become 'objective/subjective' to his/her viewing of the given situation and the viewer is alienated, eventually becoming passive to the information presented.

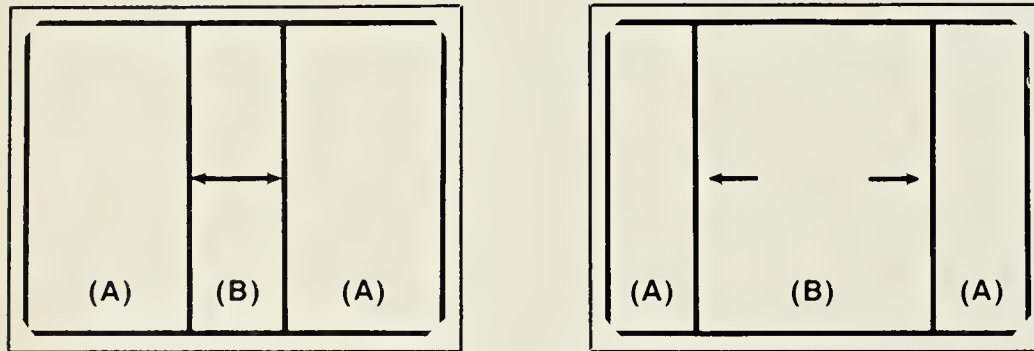
The split-screen has the same tendencies indicated for the reverse angle shot, only the operative time span is different; it is dealing with simultaneity rather than linearly developed senses of an 'extended present'.

USAGES OF HORIZONTAL/VERTICAL (DROP) WIPES:

Structurally, horizontal and vertical wipes resemble the 'split-screen-in-motion'; yet the information presented through this format upon close observation resembles the 'corner insert' (see fig. 16). Here the viewer has the feeling that A and B may in fact be concurrent, but that B has taken precedence over A and thus its information is being inserted over A's. If the wipe is 'taken back' within a short period of time, it tends to take on the value of mere 'insertion' (the revealing of additional information and then a return to the 'original') As B is taken back there is the feeling of 'withdrawal' so that the main body of 'text' (A) may be continued. B is usually seen as explanatory of A therefore out of place and time; whereas A is a continuous reality that B may or may not be concurrent with. As used in sport transmissions, B frequently becomes a freeze-frame which (upon fully occupying the screen/frame) is then 'set into motion'. Once an 'insertion' fully occupies the screen for any length of time, it is seen as the existent reality and carries the signification of 'present tense'. At times B is inserted by 'breaking through' the middle of the screen/frame and the wipe extends itself in both directions toward the frame's outer edges. This introduction to a second reality occurs more rapidly and the results become jarring to the viewer (see fig. 17). This format can be seen as

FIG. 17

USAGES OF HORIZONTAL WIPES: MID-SCREEN INSERTION



'interruptive patterning'. If wipes are used rapidly — especially in succession (given and withdrawn) — temporal and spacial disruption/distortion can occur within the viewer's perception of the current reality of the presented information.

TIME DIVISIONS AS AN IMMEDIATE REFERENTIAL FRAMEWORK FOR ANALYSIS:

The collaborative work (local TV news analysis for public access cable TV) deals with a news program, approximately 30 minutes long. This broadcast is usually divided into three segments (through the use of interruptive 'commercial spots'). Timing becomes the easiest/most accessible manner to deal with the formation of 'reference points' within the actual program (and analysis) itself.

For example: 10 min + (comm) + 10 min + (comm) + 10 min

These commercial points can easily be used nightly during the week of comparative analysis — becoming convenient reference points between the cablecast and the original program. Also, they can function as 'spot markers' that enable easy recognition of important points-of-play within the text of the original broadcast (the 'lead-ins' and 'lead-outs' of commercial breaks are key factors to all television broadcasts). The (local news) analysis could be strengthened if the time period of concern was amplified to include preparatory and concluding activities within the point of origin as well as the point of receivership in regards to the newscast itself. For example, one would present the changing roles/identities of studio crew members on and off the TV news-set prior to and subsequent to the 'transmission'. This pertains equally to the home viewing area.

The broadcast industry considers the early evening news the prime determinant of the evening ratings for each television channel. Thus, it would seem that the 'lead-in' and 'lead-out' of the news-broadcast should be treated with the same significance as the 'commercial spots' — both of which are the economic determinants of the current broadcast system.

Bio-bibliographical notes:

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

One-Man Exhibitions

- 1969 John Daniels Gallery, New York City
- 1970-71 Anna Leonowens Gallery, Nova Scotia College of Art, Halifax, Nova Scotia
- 1972 Fourth Floor Gallery, Halifax, Nova Scotia
Lisson Gallery, London
Protech-Rivkin Gallery, Washington, D.C.
Galleria Toselli, Milan
Project, Inc., Cambridge, Massachusetts
- 1973 Galerie MTL, Brussels
Galerie Zwirner, Cologne
Galleria Schema, Florence
Gallery A 402, California Institute of the Arts, Valencia, California
- 1974 Galleria Marilena Bonomo, Bari, Italy
Galerie 17, Paris
Royal College of Art, London
Lisson Gallery
- 1975 Modern Art Agency, Naples, Italy
Galerie MTL, Brussels
John Gibson Gallery, New York City
Palais des Beaux-Arts, Brussels
International Cultural Centrum, Antwerp, Belgium
Otis Art Institute Gallery, Los Angeles, California. Two-men show with Mowry Baden
Griffiths Art Center, St. Lawrence University, Canton, New York
- 1976 Sperone Westwater Fischer, New York City
Salle Patino, Geneva, Switzerland
Samangallery, Genova, Italy
Galerie Vega, Liège, Belgium
New Gallery, Institute of Contemporary Art, London, England
Anne-Marie Verna, Zurich, Switzerland
Galleria Banco, Brescia, Italy
Kunsthalle Basel, Basel, Switzerland. Two-men show with Lawrence Weiner
- 1977 Leeds Polytechnic Gallery, England
René Block Galerie, Berlin
Van Abbemuseum, Eindhoven, Holland
Studio Terelli, Ferrara, Italy
Museum van Hedendaagse Kunst, Ghent, Belgium
- 1978 Corps de Garde, Groningen, Holland
Museum of Modern Art, Oxford

Group Shows (selected)

- 1966 *Working Drawings and Other Visible Things on Paper Not Necessarily Meant to be Viewed as Art*, Visual Arts Gallery, School of Visual Arts, New York
Projected Art, Contemporary Wing of Finch College Museum of Art, New York
- 1967 *Artist-Writers*, Fordham University, New York City
Focus on Light, New Jersey State Museum, Trenton, New Jersey
Language to be Looked at — Words to be Seen, Dwan Gallery, New York
Art in Series, Contemporary Wing of the Finch College Museum of Art, New York
Fifteen Artists Present their Favorite Book, Lannis Museum of Normal Art, New York
Cre-action, Goucher College, Baltimore, Maryland
Language II, Dwan Gallery, New York
- 1969 *No. 7*, Paula Cooper Gallery, New York
557.087, Seattle Museum, Seattle, Washington
Konzeption-Conception, Städtisches Museum, Leverkusen, Germany
Time Photography, Visual Arts Gallery, School of Visual Arts, New York
- 1970 955.000, Vancouver Art Gallery, Vancouver, British Columbia, Canada
Art in the Mind, Allen Art Museum, Oberlin, Ohio
Information, Museum of Modern Art, New York
Artists and Photographs, Multiples Gallery, New York
American Drawings, Galerie Yvon Lambert, Paris



Dan Graham in the installation of his 'Present Continuous Past(s)' at the John Gibson Gallery, New York in March, 1975. Photograph by Harry Shunk.

- 1971 *Earth, Air, Fire, Water: Elements of Art*, Boston Museum of Fine Arts, Boston
 John Gibson Gallery, New York
Sonsbeek '71, Arnhem, Holland
John Gibson at Daniel Templon, Galerie Daniel Templon, Paris
7^e Biennale de Paris, Paris
Arte de Sistemas, Museo de Arte Moderna del la Ciudad, Buenos Aires
The Boardwalk Show, Convention Hall, Atlantic City, New Jersey
Prospect, Düsseldorf, Germany
- 1972 *Documenta 5*, Kassel, Germany
- 1974 *New Acquisitions*, Tate Gallery, London
Kunst Bleibt Kunst: Projekt '74, Kunstverein, Cologne
Returned to Sender, Galleria Schema, Florence
Art Video/Confrontation, A.R.C., Paris
- 1975 *Video Art*, Institute of Contemporary Art, Philadelphia, Pennsylvania
Video Art, Museum of Contemporary Arts Center, Cincinnati, Ohio
Video Art, Museum of Contemporary Art, Chicago, Illinois
Video Art, Wadsworth Atheneum, Hartford, Connecticut
A Space: A Thousand Words, Royal College of Art, London
Language and Structure in North America, K.A.A. Gallery, Toronto
Painting, Drawing and Sculpture of the '60s and the '70s from the Herbert and Dorothy Vogel Collection, Institute of Contemporary Art, University of Pennsylvania, Philadelphia
- 1976 *Ambiente Arte*, organized by Germano Celant, La Biennale di Venezia
- 1977 Opening Exhibition of the Permanent Collection, Musée National d'Art Moderne, Centre Georges Pompidou, Paris
Time, Philadelphia College of Art, Philadelphia
In Video, Dalhousie Art Gallery, Dalhousie University, Halifax, Nova Scotia, Canada
Kunst und Architektur, Galerie Magers, Bonn, Germany
- 1978 *Numerals 1924-1977*, Leo Castelli Gallery, New York, organized by Rainer F. Crone, Yale University.
In Video, Art Gallery of Ontario, Toronto
Drawings and Other Works on Paper, Sperone Westwater Fischer, New York

First Performances/Important Performance Events

- 1969 *Coulisse*, (with Vito Acconci and Bruce Nauman), Paula Cooper Gallery, New York
Lax/Relax, Nova Scotia College of Art, Halifax
- 1970 *Lax/Relax, Video Camera/Monitor Performance, Like*, produced by John Gibson for New York University Loeb Student Center, New York
- 1971 *Body*, (with Acconci, Nauman, Serra, Snow, Oppenheim), produced by John Gibson for New York University Loeb Student Center, New York
- 1972 *Two Consciousness Projection(s) and Past Future Split Attention*, 98 Greene Street Loft, New York
Intention Intentionality Sequence I, Lisson Gallery, London
Intention Intentionality Sequence II, Protech-Rivkin Gallery, Washington, D.C.
Intention Intentionality Sequence III, Project, Inc., Cambridge, Massachusetts
- 1974 *Two Consciousness Projection(s)*, Kunst Bleibt Kunst, Cologne, West Germany
 #2, Royal College of Art, London
- 1975 *#7 and Nude: Two Consciousness Projections*, Nova Scotia College of Art, Halifax.
Performance/Audience Sequence, Hallwalls, Buffalo, New York
- 1976 *Performance/Audience Sequence*, Salle Simon I. Patino, Geneva, Switzerland
Performance/Audience Sequence, New Gallery, Institute of Contemporary Art, London
- 1977 *Sex Projection*, Ecart Galerie, Geneva, Switzerland and 'de appel', Amsterdam, The Netherlands
Performer/Audience/Mirror, 'de appel', Amsterdam, The Netherlands
Sex Projection, Performer/Audience/Mirror, P.S. 1, Long Island City, New York
Lax/Relax, Past Future Split Attention, Franklin Furnace, New York

Publications

- 1969 *End Moments*, published by Dan Graham, New York
- 1970 *Some Photographic Projects*, published by John Gibson, New York
 1966, published by John Gibson, New York
Performance, published by John Gibson, New York
- 1972 *Selected Works, 1965-72*, published by Koenig Brothers, New York - Cologne and Lisson Publications, London

- 1974 *Textes*, published by Galerie 17, Paris and Daled, Brussels
 1975 *For Publication*, published by Otis Art Institute, Los Angeles
 1977 *Films*, published by Ecart/Salle Patino, Geneva
 1978 *Articles*, edited by R.H. Fuchs, published by Van Abbemuseum, Eindhoven, The Netherlands

Articles and interviews by the artist

- 1967 *Muybridge Moments*, Artsmagazine, February
The Book as Object, Artsmagazine, May
Homes for America, Artsmagazine, December/January, 1966-67
Schema, Aspen, no. 5-6
 Introductory text to Dan Flavin exhibition catalogue, Museum of Contemporary Art, Chicago, Illinois
 1969 *Two Parallel Essays*, in boxed portfolio, titled *Artists and Photographs*, published by Multiples, Inc.
Schema, Art and Language, vol. 1, No. 1, May
 1970 Editorial note and contribution, Aspen, No. 9
Pieces, Interfunktionen No. 5
Thoughts on Two Structures, Text on Sol LeWitt for his Haags' Gemeente Museum-exhibition
Eleven Sugar Cubes, Art in America, May-June
 1971 *Performance as a Perceptual Process*, Interfunktionen No. 7
TV Camera/Monitor Performance, Radical Software, Fall
 1972 *Film Pieces: Visual Field*, various pieces, Interfunktionen No. 8
Eight Pieces by Dan Graham, Studio International, May
TV Camera/Monitor Performance, TDR, June
Dan Graham, Galleria Toselli, King Kong International, No. 2, July
 Interview and various documentations, Artitudes
 1973 Various pieces, Interfunktionen No. 9
Intention Intentionality Sequence, Artsmagazine, April
Dan Graham I/Eve, written with Tommaso Trini, Domus, February
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Magazines/Ads, Income Piece, Deurle, November
 1974 *Two Consciousness Projection(s)*, Artsmagazine, December
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Notes on Income (outflow) Piece, Interfunktionen No. 11
 1975 *#7, Performance/Audience Sequence*, Notes on 'Income Piece', Control Magazine, No. 9
 1976 *The Glass Divider, Light and Social Division, Video Feedback, '+ - o'* (Revue d'art contemporain), No. 14, Septembre
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 1977 *Dean Martin, (Entertainment as Theatre)*, Tracks, Vol. 3, Nos. 1 and 2, Spring
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Articles, Reviews, Documentation

- 1966 Smithson, Robert, *Quasi-Infinities and the Waning of Space*, Artsmagazine, November
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 Flavin, Dan, *Some Other Remarks*, Artforum, December
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 1968 Atkinson, Terry, *Introduction*, Art and Language, No. 1, Vol. 1
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 Smithson, Robert, *A Museum of Language in the Vicinity of Art*, Art International, March
 1970 Antin, David, *Dan Graham*, Studio International, Vol. 180, July 1970, p. 1
 1971 Nemser, Cindy, *Body Art*, Artsmagazine, September
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- Pincus-Witten, Robert, *Pier 18*, Artforum, September
 1972 Meyer, Ursula, *Conceptual Art*, Dutton, New York
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 1974 Borgeaud, Bernard, arts section, Pariscop, no. 309, mars
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 1975 Goldberg, Roselee, *A Space, A Thousand Words*, Architectural Design, May
 Kozloff, Max, *Pygmalion Reversed*, Artforum, November
 Mayer, Rosemary, *Past/Present*, Art in America, November-December
 Moore, Allan, *review of 597 Broadway exhibition*, Artforum, June
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 1976 Grove, Nancy, *Reviews*, Artsmagazine, April, Vol. 50, No. 8, p. 8
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 1978 Buchloh, B.H.D., *Process Sculpture and Film in Richard Serra's Work*, Richard Serra, Works 1966-77, edited by Clara Weyergraf, Kunsthalle Tübingen and Kunsthalle Baden-Baden, 1978, pp. 230, 233, 236.
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