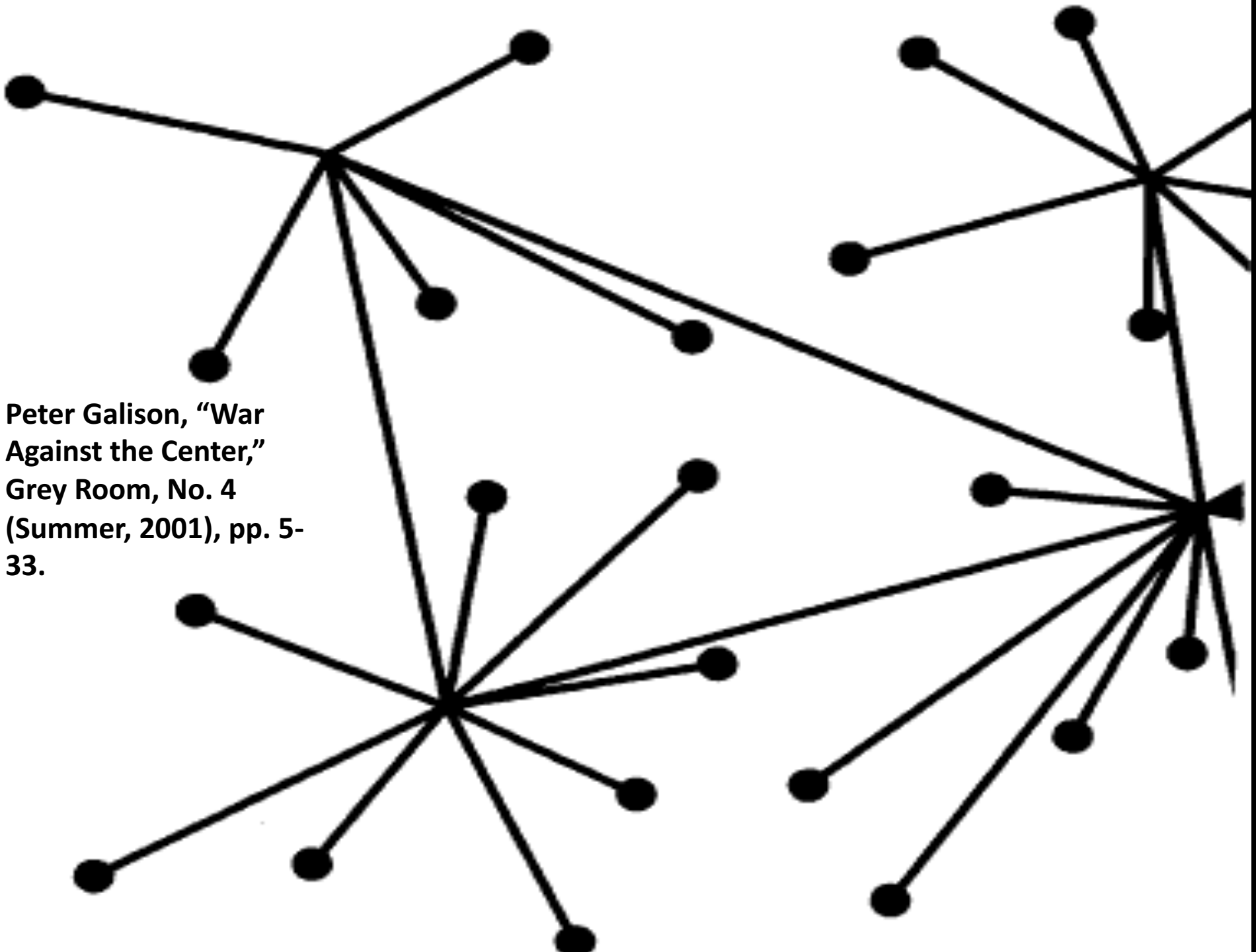
AHST 4342-501 (80555)
History of Media and New Media Art
Fall 2016
Dr. Charissa N. Terranova
University of Texas at Dallas
Arts & Humanities
Wednesday 7-9:45
Class Location: AH2 1.204

Wednesday November 2

Automotive Prosthetic: Rethinking Conceptual Art via Technology

Cybernetics and the City

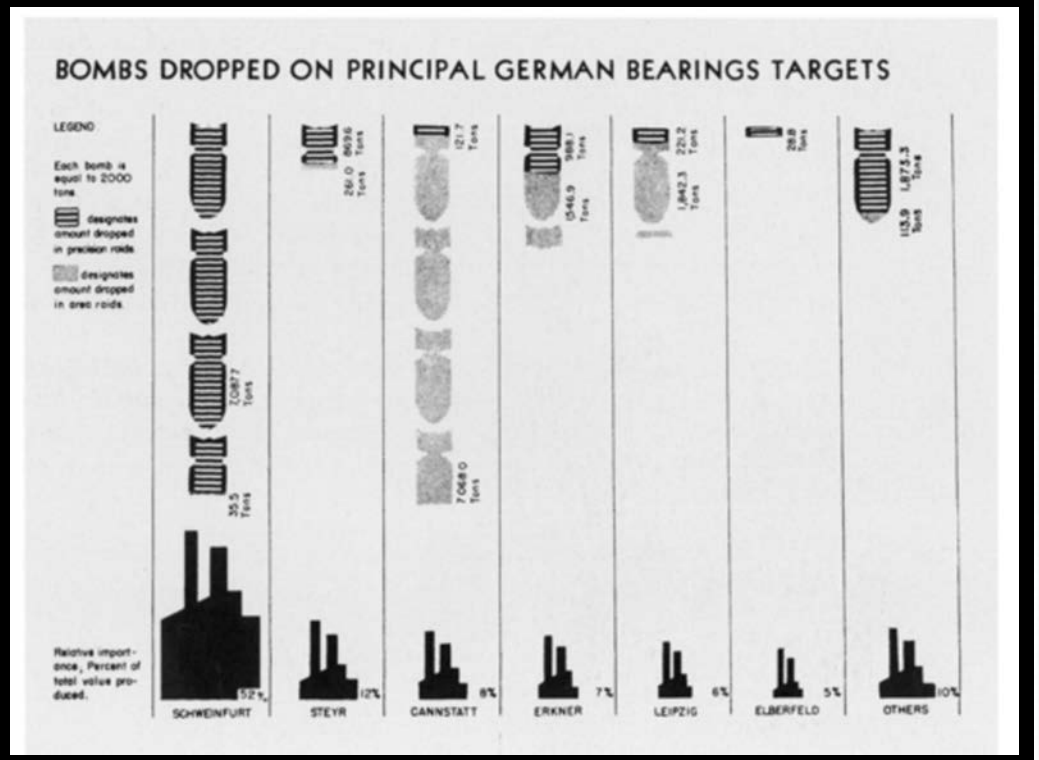
Urban Dispersal

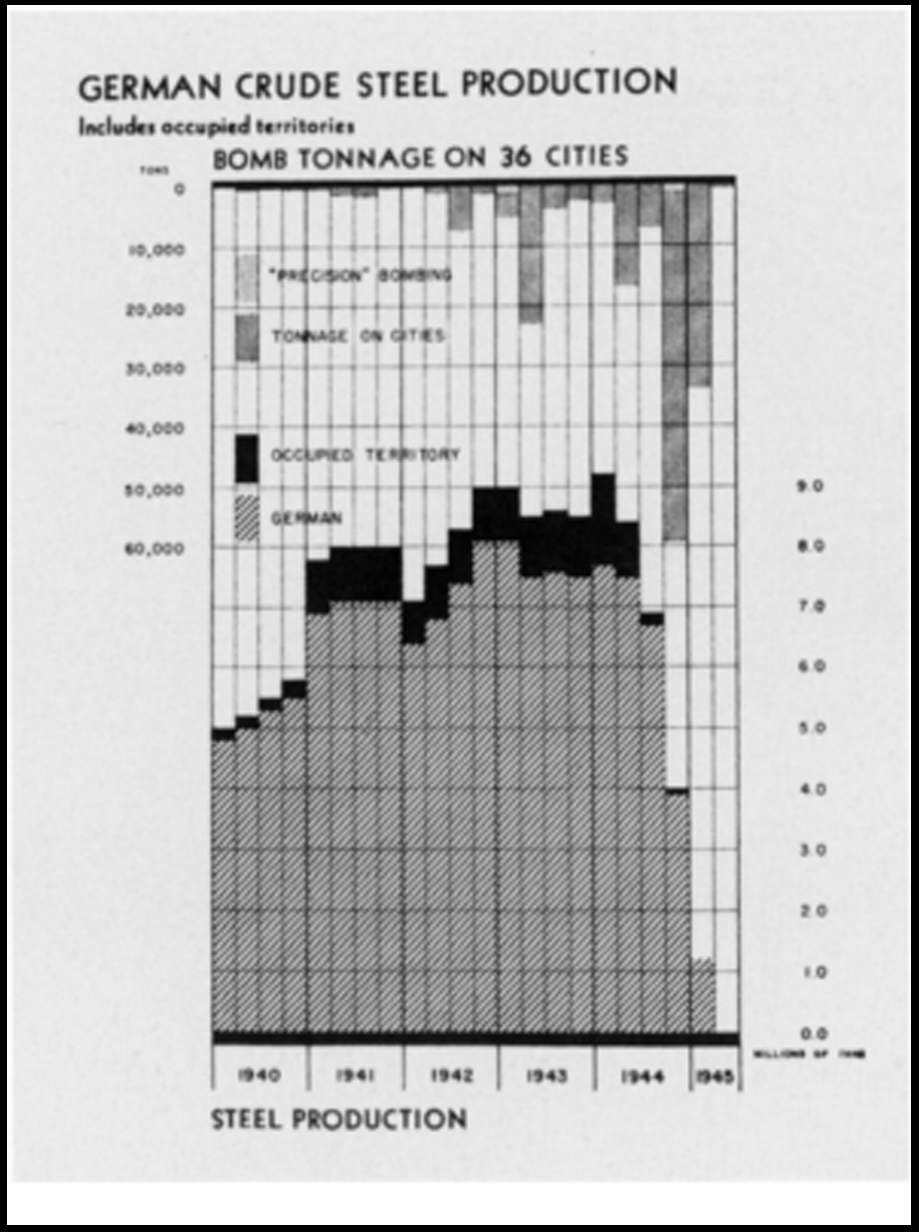


Peter Galison, “War Against the Center,” Grey Room, No. 4 (Summer, 2001), pp. 5-33.

Postwar Urban Dispersal

- US Strategic Bombing Survey, 30 September 1945
- Housing Act of 1949
- President Truman decides to develop hydrogen bomb, January 31, 1950
- White flight from inner cities; development of housing projects and suburbs
- Korean War, June 1950
- National Policy for Industrial Dispersion, August 1951
- American Chemical Dispersion 1955
- Interstate and Defense Highway System Act 1956
- Distributed Communications, study for the RAND Corporation by Paul Baran, August 1964


BOMBS DROPPED ON PRINCIPAL GERMAN BEARINGS TARGETS
LEGEND
Each bomb is equal to 2000 tons
designates amount dropped in precision raids
designates amount dropped in area raids
Relative importance, Percent of total value produced.
SCHWEINFURT
STEYR
GANNSTATT
ERKNER
LEIPZIG
ELBERFELD
OTHERS


GERMAN CRUDE STEEL PRODUCTION
Includes occupied territories
BOMB TONNAGE ON 36 CITIES
"PRECISION" BOMBING
TONNAGE ON CITIES
OCCUPIED TERRITORY
GERMAN
1940
1941
1942
1943
1944
1945
STEEL PRODUCTION

HOW 10 H-BOMBS CAN DESTROY THREE-FOURTHS OF THE STEEL INDUSTRY

1. ONE BOMB ON PITTSBURGH WOULD KNOCK OUT 17.29%
Production in This 25-Mile Radius— 20,439,570 Net Ingot Tons a Year

2. ANOTHER BOMB ON CHICAGO WOULD BRING THE TOTAL TO 33.45%
Production in This 25-Mile Radius— 19,096,900 Net Ingot Tons a Year

3. A THIRD BOMB AT YOUNGSTOWN BRINGS THE KNOCKOUT TO 42.42%
Production in This 25-Mile Radius— 10,606,380 Net Ingot Tons a Year

4. CLEVELAND, THE FOURTH TARGET, WOULD BRING THE TOTAL TO 47.79%
Production in This 25-Mile Radius— 6,344,000 Net Ingot Tons a Year

5. THE FIFTH BOMB AT DETROIT AND DESTRUCTION GOES TO 52.7%
Production in This 25-Mile Radius— 5,802,900 Net Ingot Tons a Year

6. BOMBING BALTIMORE WILL BRING DESTRUCTION TO 57.59%
Production in This 25-Mile Radius— 5,782,000 Net Ingot Tons a Year

7. ADD BUFFALO, AND THE TOTAL LOSS COMES TO 62.79%
Production in This 25-Mile Radius— 5,430,000 Net Ingot Tons a Year

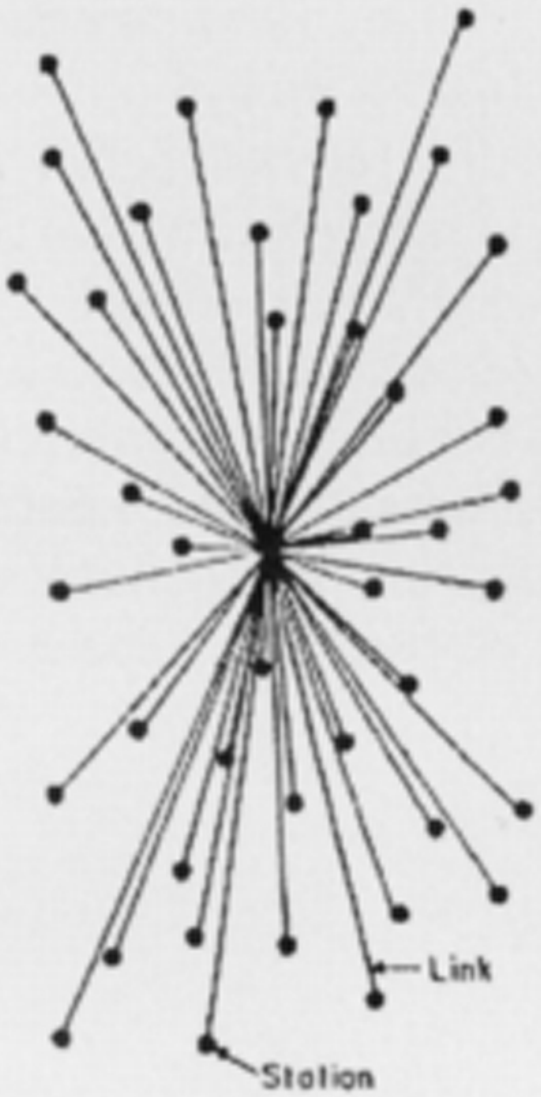
8. ANOTHER BOMB ON WEIRTON AND LOSES THE INDUSTRY 66.73%
Production in This 25-Mile Radius— 5,368,360 Net Ingot Tons a Year

9. THE NINTH BOMB ON BIRMINGHAM BRINGS THE KNOCKOUT RATE TO 69.65%
Production in This 25-Mile Radius— 3,455,000 Net Ingot Tons a Year

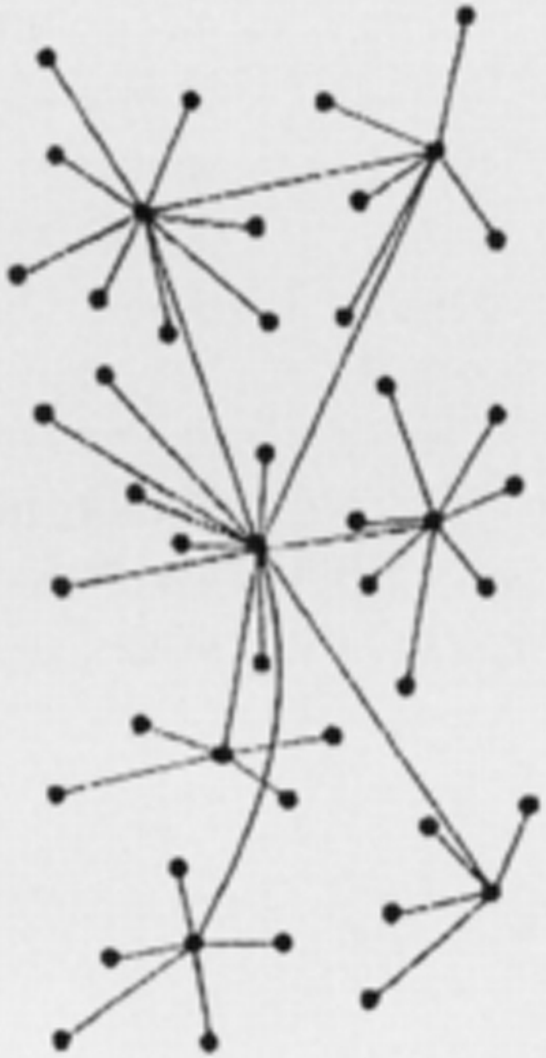
10. THE TENTH BOMB, AT BETHLEHEM, COMPLETES DESTRUCTION OF 72.52%
Production in This 25-Mile Radius— 3,390,000 Net Ingot Tons a Year

Solid circles show cities where dispersal plans have been approved. Dotted circles show communities where plans were being prepared in late 1955.

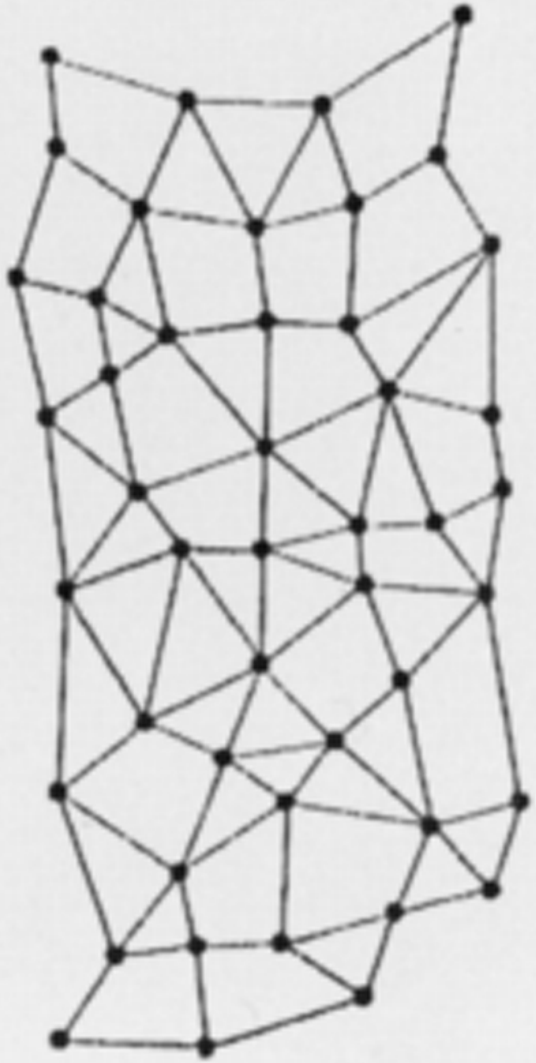
INDUSTRIAL DISPERSAL, 1956*



CENTRALIZED
(A)



DECENTRALIZED
(B)

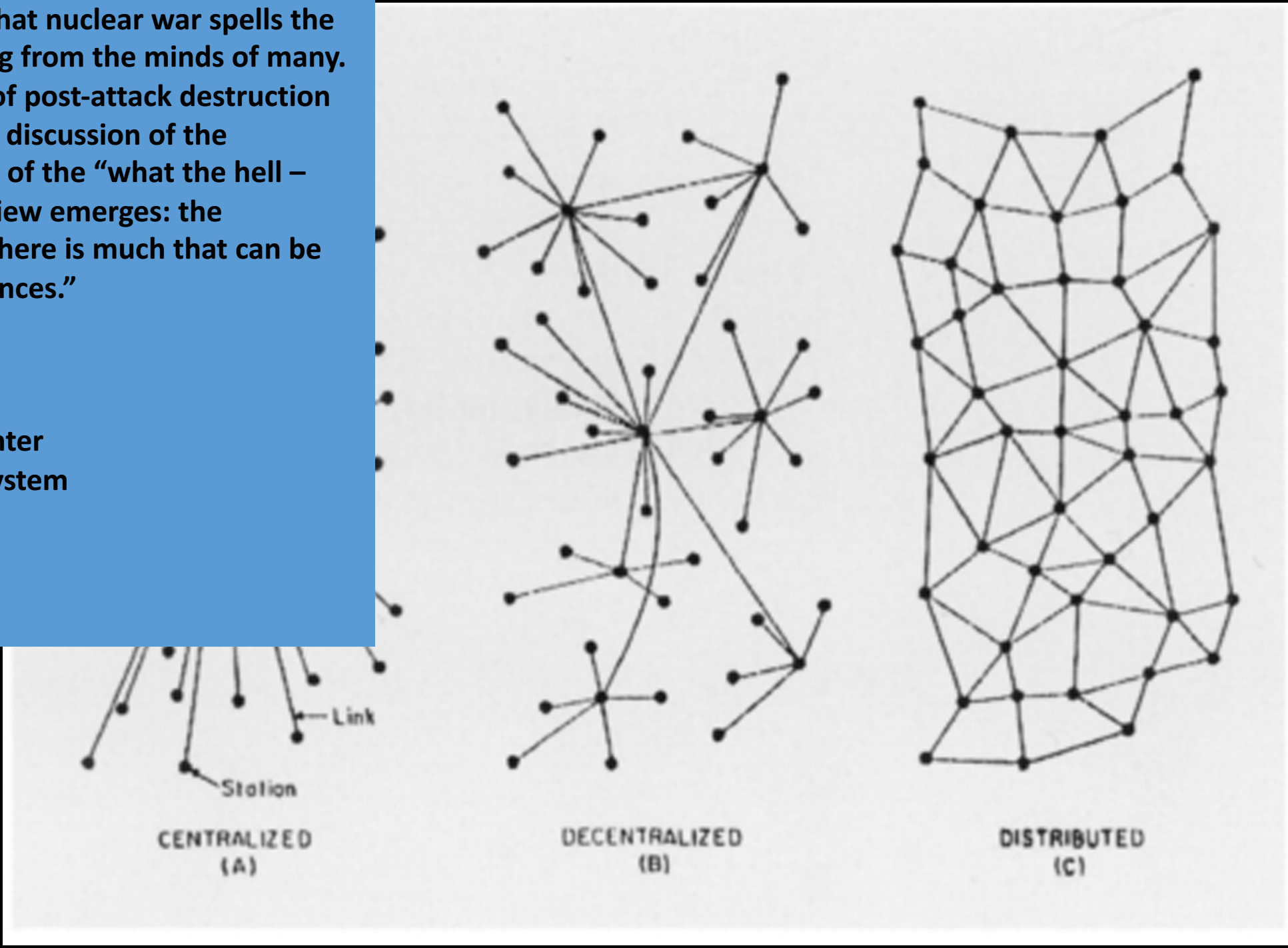


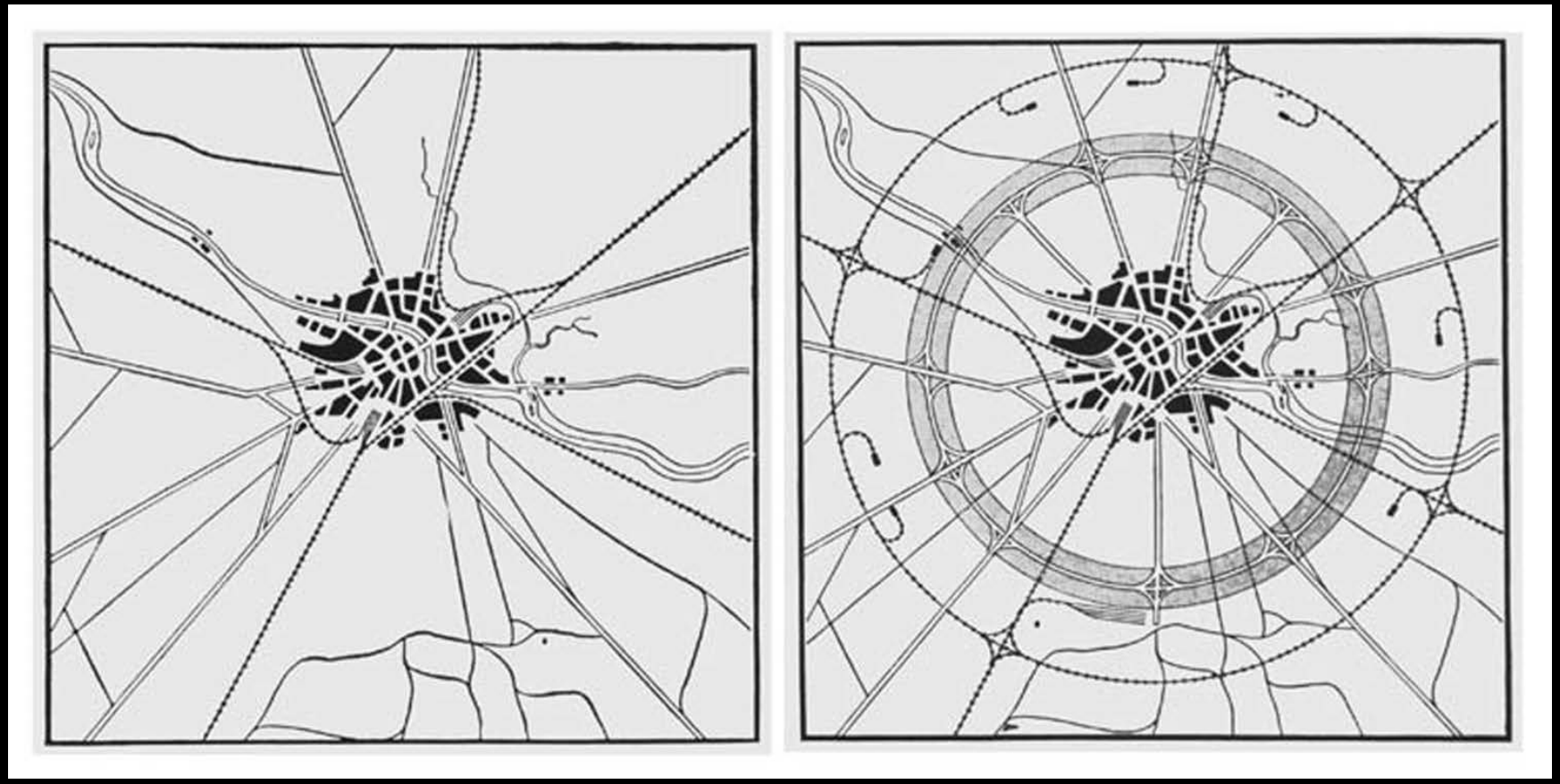
DISTRIBUTED
(C)

“The cloud-of-doom attitude that nuclear war spells the end of the earth is slowly lifting from the minds of many. Better quantitative estimates of post-attack destruction together with a less emotional discussion of the alternatives may mark the end of the “what the hell – what’s the use?” era. A new view emerges: the possibility of a war exists but there is much that can be done to minimize its consequences.”

Paul Baran, RAND Study, 1964

- elimination of hierarchical center
- development of distributed system
- distributed communication
- distributed grid or mesh
- removal of the critical node

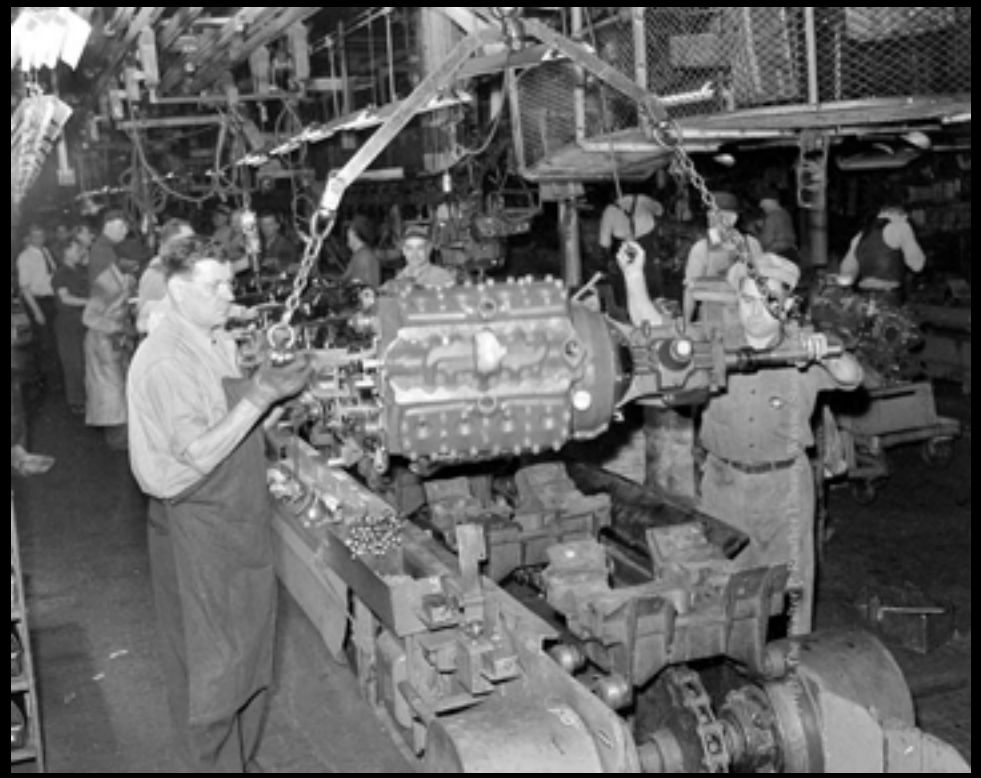




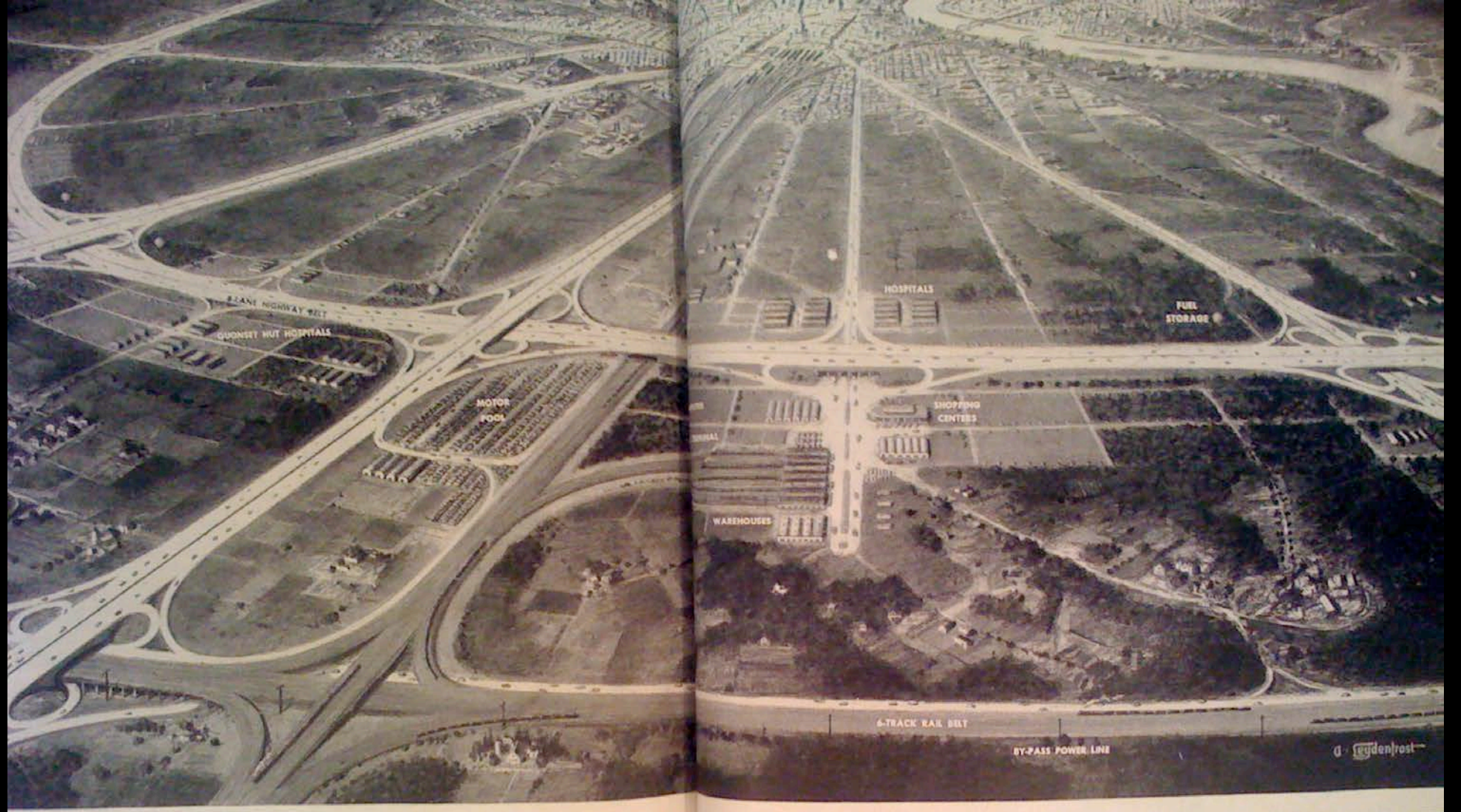
Norbert Wiener, Life Belt from Civilian Defense Plan, July-November 1950

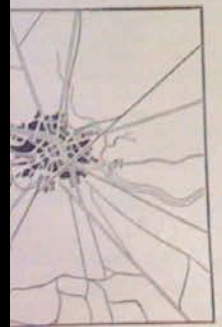
“How U.S. Cities Can Prepare for Atomic War:

M.I.T. Professors Suggest A Bold Plan to Prevent Panic and Limit Destruction,” *Life*, December 18, 1950



• Correspondence between Norbert Wiener and Walter Reuther, President of United Automobile Workers
• in letter of July 1950, Reuther suggests “a positive program of social and economic action directed at elimination of poverty and social injustice which are the source of communist power”
• Wiener responds by encouraging the strengthening of civilian defense, “which needs as much bolstering as our military defense” and the decentralization of cities
• logical outcome: more and better highways; more cars





LIFE BELTS AROUND CITIES WOULD PROVIDE A PLACE FOR BOMBED-OUT REFUGEES TO GO

The Wiener civil defense plan is calculated to meet two urgent needs in the after-bomb crisis. It would tend to check panic among the survivors of a city that has been A-bombed by giving them a definite place to head for, an escape route that could be reached by moving in any direction away from the city. It would also enable vital transportation services to continue functioning, taking food and supplies to the bombed city and bringing casualties out. The emergency transportation system suggested by Wiener would be tied in with existing rail and road facilities; thus no city would be completely cut off from outside aid.

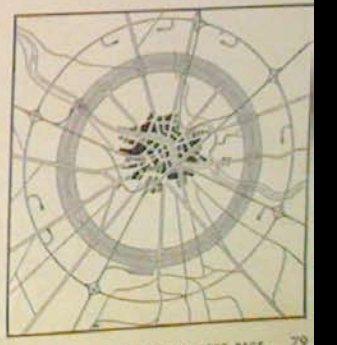
The drawing above shows a mythical U.S. city equipped with the three major elements in Wiener's proposed escape route and communications network: 1) additional roads, radiating like the spokes of a wheel from the center of the metropolitan area, to serve as exits for the people, 2) an express highway that encircles the city about 10 miles from the edge of the built-up area to intersect every road that leads out of the city, 3) a railroad belt line five

◀—MAP OF MYTHICAL CITY (TOP) BEFORE THE PLAN

...beyond the express highway to provide ...direct auxiliary link between existing rail ...(pp. 80, 81).

...between the city and the express highway ...rings it, zoning regulations will prohibit ...all construction. This area will be kept ...as possible to serve as a safety zone, per... an unhindered exit from the city. But ...the highway life belt will be built the hos..., supply warehouses, truck depots and ...stations necessary to cope with the emer... Nearby land will be reserved as parks and made ready for large tent cities which could quickly be erected to shelter the refugees. Supermarkets, suburban homes and small businesses would be permitted to grow up near the life belt to supplement the emergency rations and housing set up for a fleeing population.

In any circumstance the Wiener plan would be useful. In war it would bolster the nation's civilian defenses. In peace it would expand and accelerate the current trend of many city dwellers toward the suburbs and help relieve the traffic congestion which plagues most U.S. cities.



SAME CITY WITH PROPOSED OUTER BELTS —▶

CITIES VS. A-BOMBS CONTINUED

BY-PASSES FOR RAILROADS WOULD KEEP TRAFFIC ROLLING, ENABLE NATION TO HIT BACK

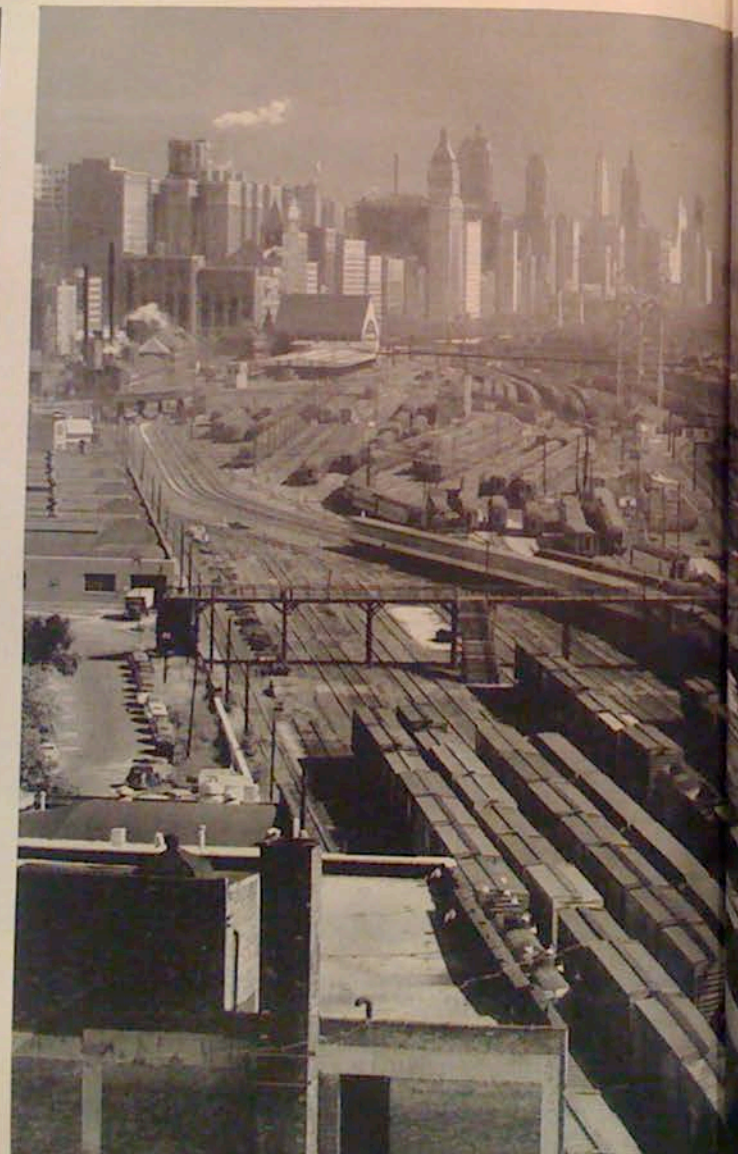
Y-PASSES FOR RAILROADS VOULD KEEP TRAFFIC ROLLING, NABLE NATION TO HIT BACK

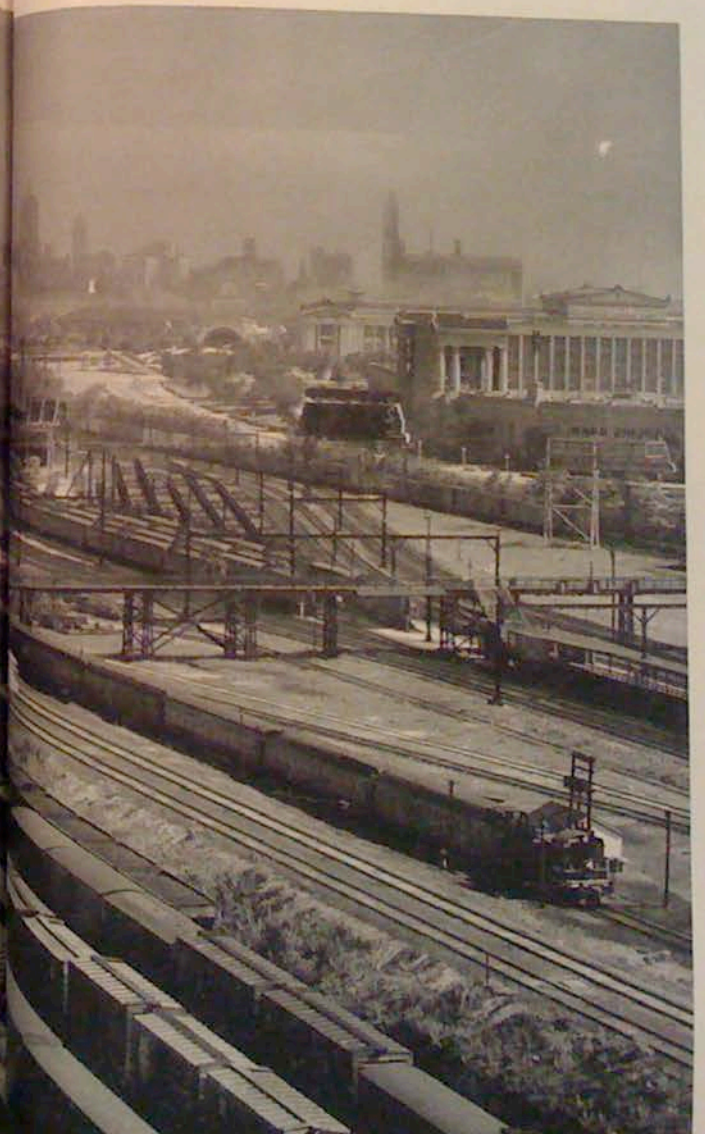
After atomic bombs have dropped on U.S. targets the disrupted civilian economy and all that remains of industry must be restored to efficient operation in order to launch sustained counterattacks against the enemy and survive as a nation. Wiener believes such an effort depends upon protecting our heavy transport system, particularly our rail network. U.S. railroads now weave across the country in an elaborate lacework pattern of lines, almost all of which draw together at the large cities to form knotted intersections (*below*). A few A-bombs could sever these knots and collapse the entire network. The resulting tangle would tie up movements of food, guns, troops and medical supplies and bring about an inevitable defeat of the U.S.

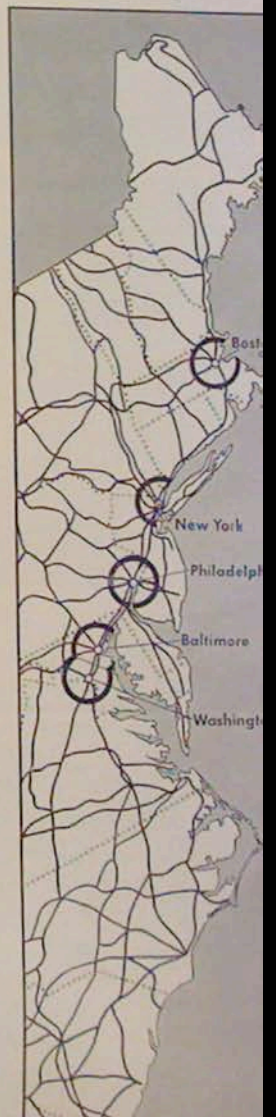
By building by-pass belt tracks around each large city, Wiener believes the danger of atomic damage to railroads would be practically eliminated. Freight and personnel could be shuttled past shattered cities without delay, and no single point in the network would be worth the price of an A-bomb.

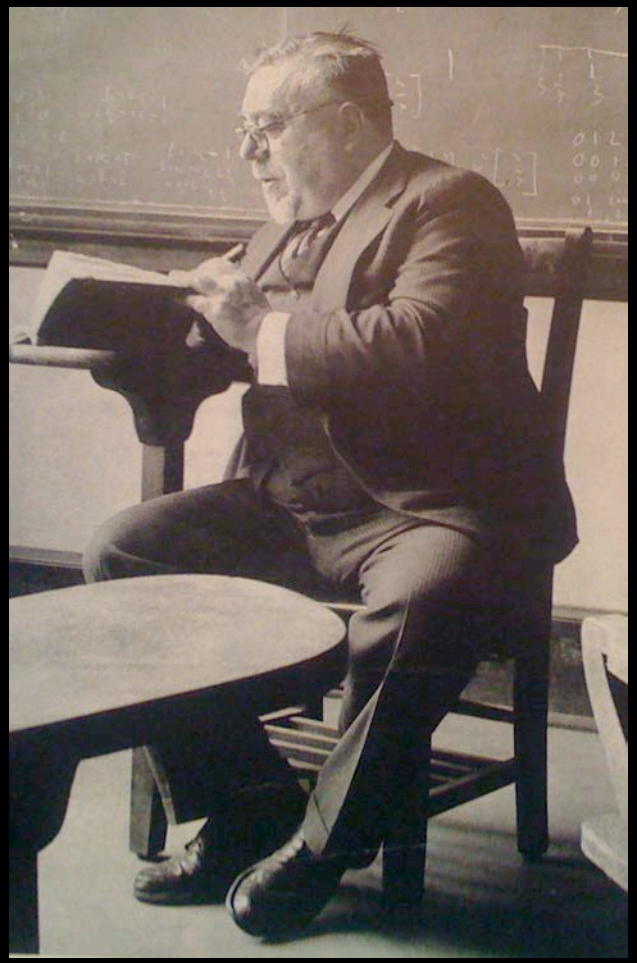
The cost of constructing the belts in terms of dollars and man-power would be huge—right-of-way for the tracks alone can run to $1 million per mile—and probably will bring the greatest opposition to the plan. But the Panama Canal attests that the U.S. can support mammoth construction where it is needed. And the price of not building the rail and highway rings could be even greater. Wiener thinks that price might be national disaster.

MIDWESTERN MAZE carries vital west-to-east rail traffic. Though s pass routes exist here, additional belt lines are needed around the biggest



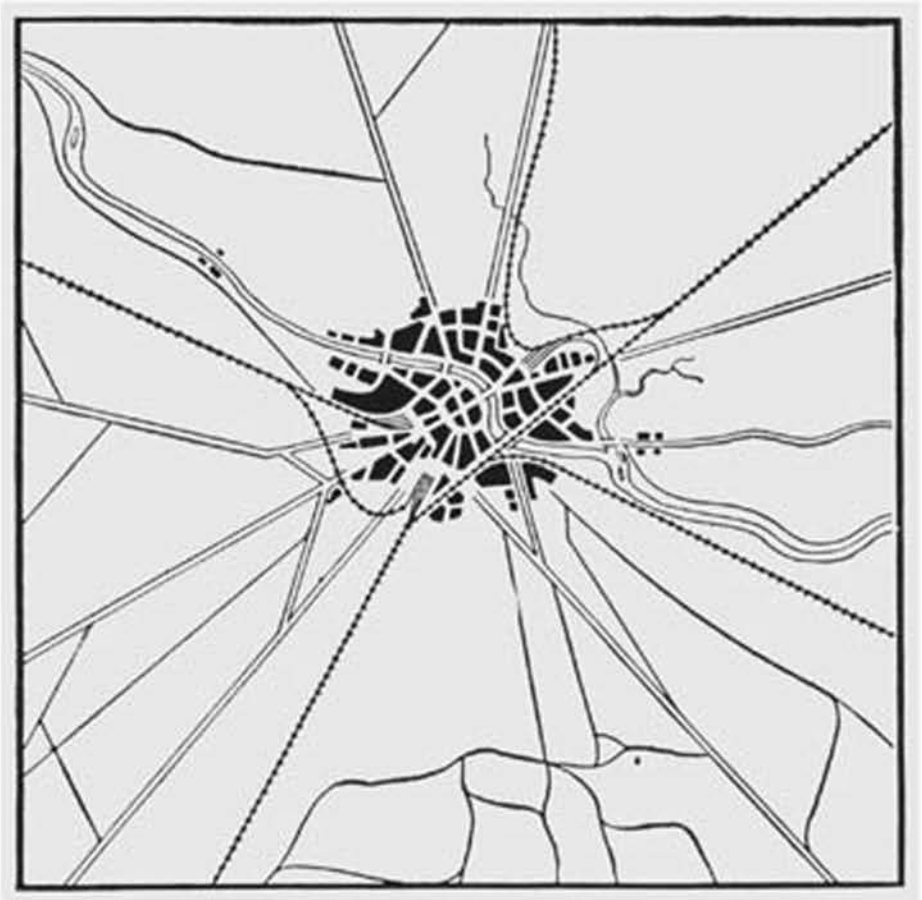


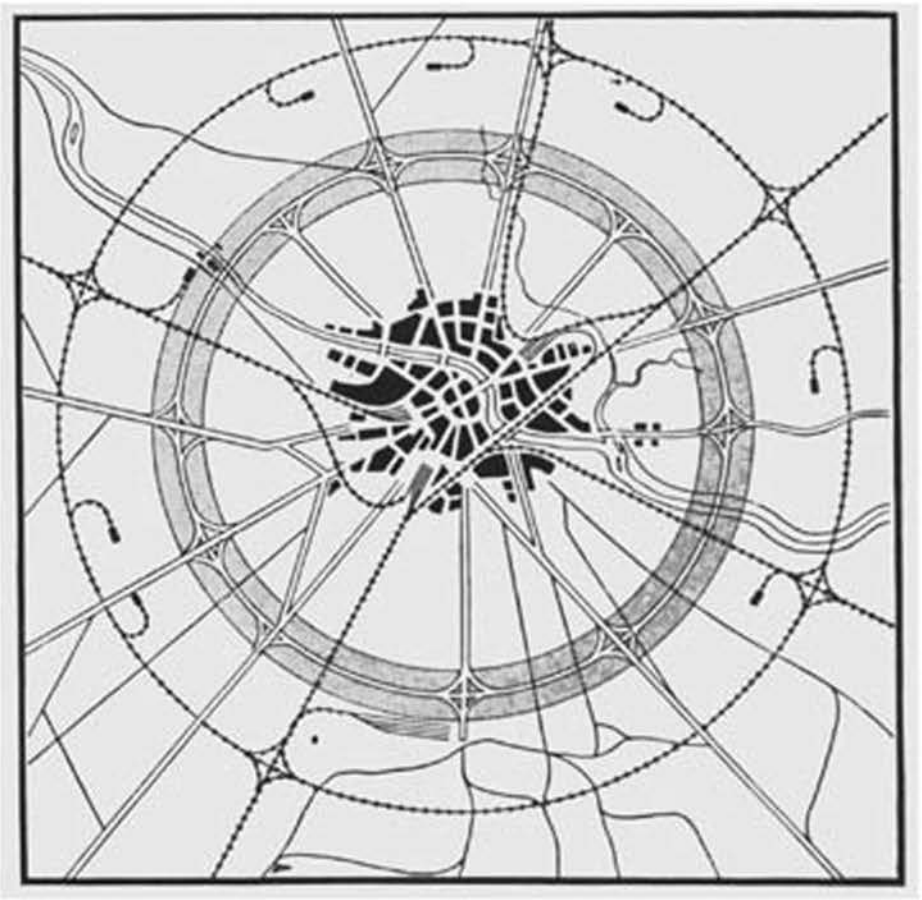




“The decentralization of our cities…plus the release of the whole communication system from the threat of a disastrous tie-up are reforms which are long overdue, war or nor war. [The city] is a place where railroads, telephone and telegraph centers come together, where ideas, information and goods can be exchanged…We believe that the measures we have suggested have an intrinsic tendency to make the city a better organized and safer place to live. They would also serve to thwart the extreme and unhealthy internal growth which is now taking place in most of our big municipalities.”

\





1.) additional roads, radiating like the spokes of a wheel from the center of the metropolitan area, to serve as exits for people
2.) an express highway that encircles the city about 10 miles from the edge of the built-up area to intersect every road that leads out of the city
3.) a railroad belt line five miles beyond the express highway to provide a direct auxiliary link between existing rails

3 moral and political consequences of the plans:

1.) recognition of the principle that no large American cities are expendable no matter how expensive they may be to protect

2.) our metropolitan regions will not be administered as if the protection of the poorer and most congested districts were no concern of the inhabitants of the residential suburbs

3.) as life belts are built around cities, they will become far less rewarding targets for atomic attack

At the same time the idea of a defense-by-communication will be conceived in other countries…As the threat of atomic war is lessened in our cities, so the threat of atomic retaliation will be lessened in the cities of every other great power.

Automotive Prosthetic:
Rethinking Conceptual Art via Technology

Lucy Lippard and John Chandler, "The *Dematerialization* of Art," *Art International* Vol. 12, no. 2 (February 1968), pp. 31-36

During the 1960s the anti-intellectual, emotional intuitive processes of art-making characteristic of the last two decades have begun to give way to an ultra-conceptual art that emphasizes the thinking process almost exclusively. As more and more work is designed in the studio, but executed elsewhere by professional craftsmen, as the object becomes merely the end product, a number of artists are losing interest in the physical evolution of the work of art. The studio is again becoming a study. Such a trend appears to be provoking a profound dematerialization of art, especially of art as an object, and if it continues to prevail, it may result in the object's becoming wholly obsolete.

Lucy Lippard and John Chandler, "The Dematerialization of Art," *Art International,* Vol. 12, no. 2 (February 1968), pp. 31-36.

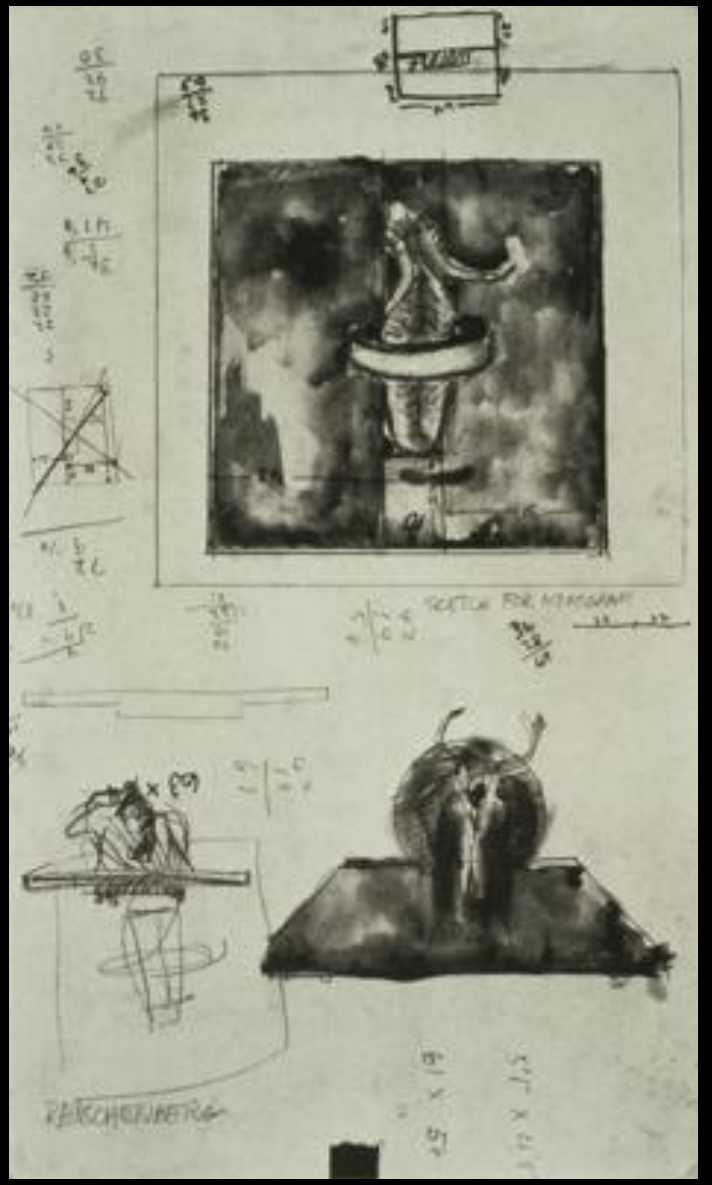
FLATBED PICTURE PLANE
Leo Steinberg

Robert Rauschenberg, Monogram, 1957-59

I borrow the term from the flatbed printing press—'a horizontal bed on which a horizontal printing surface rests' (Webster). And I propose to use the word to describe the characteristic picture plane of the 1960s—a pictorial surface whose angulation with respect to the human posture is the precondition of its changed content.

To repeat: it is not the actual physical placement of the image that counts. There is no law against hanging a rug on a wall, or reproducing a narrative picture as a mosaic floor. What I have in mind is the psychic address of the image, its special mode of imaginative confrontation, and I tend to regard the tilt of the picture plane from vertical to horizontal as expressive of the most radical shift in the subject matter of art, the shift from nature to culture.

the “drip”

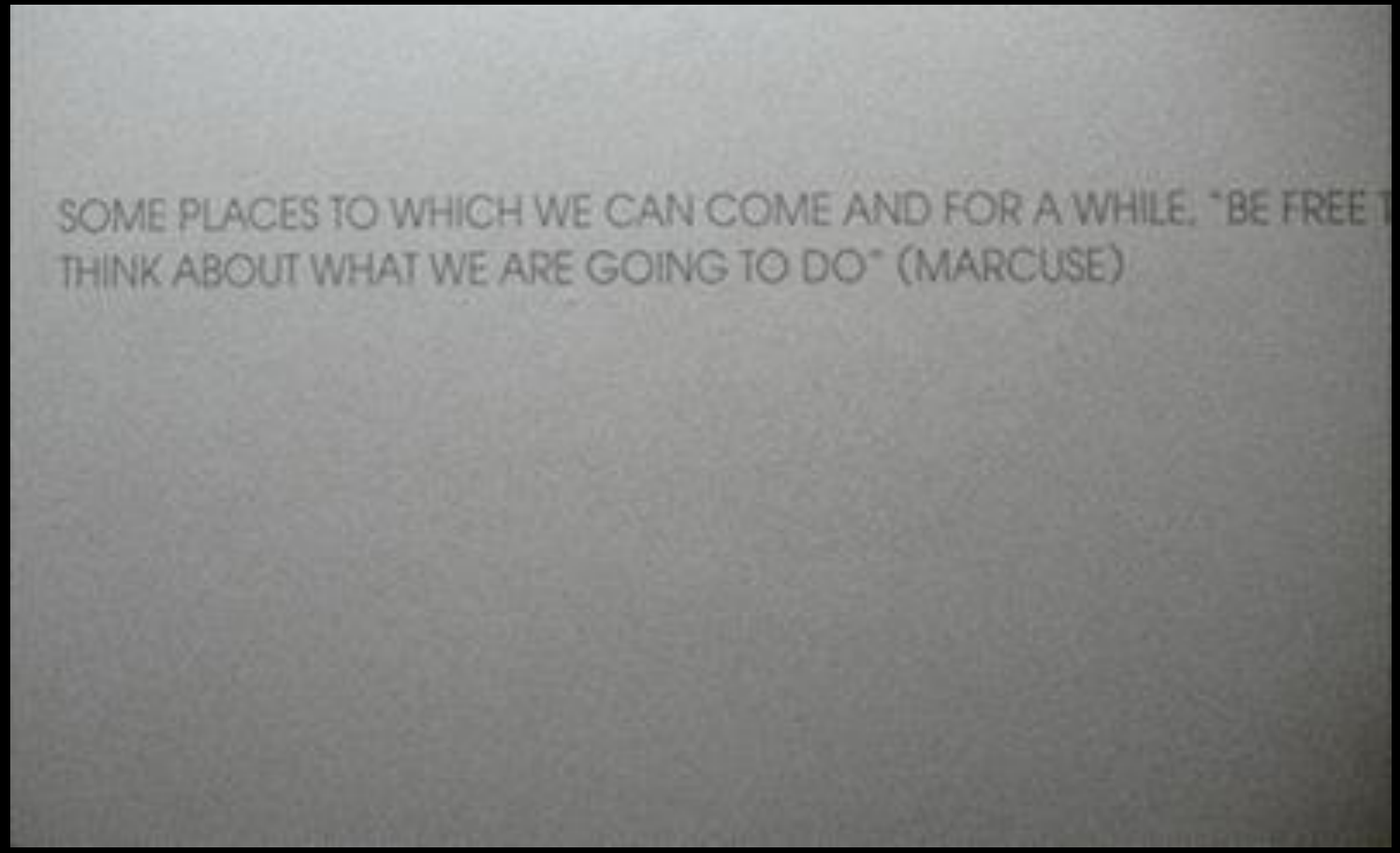


staging or triggering “chance”

Joseph Kosuth, One and Three Chairs, 1965

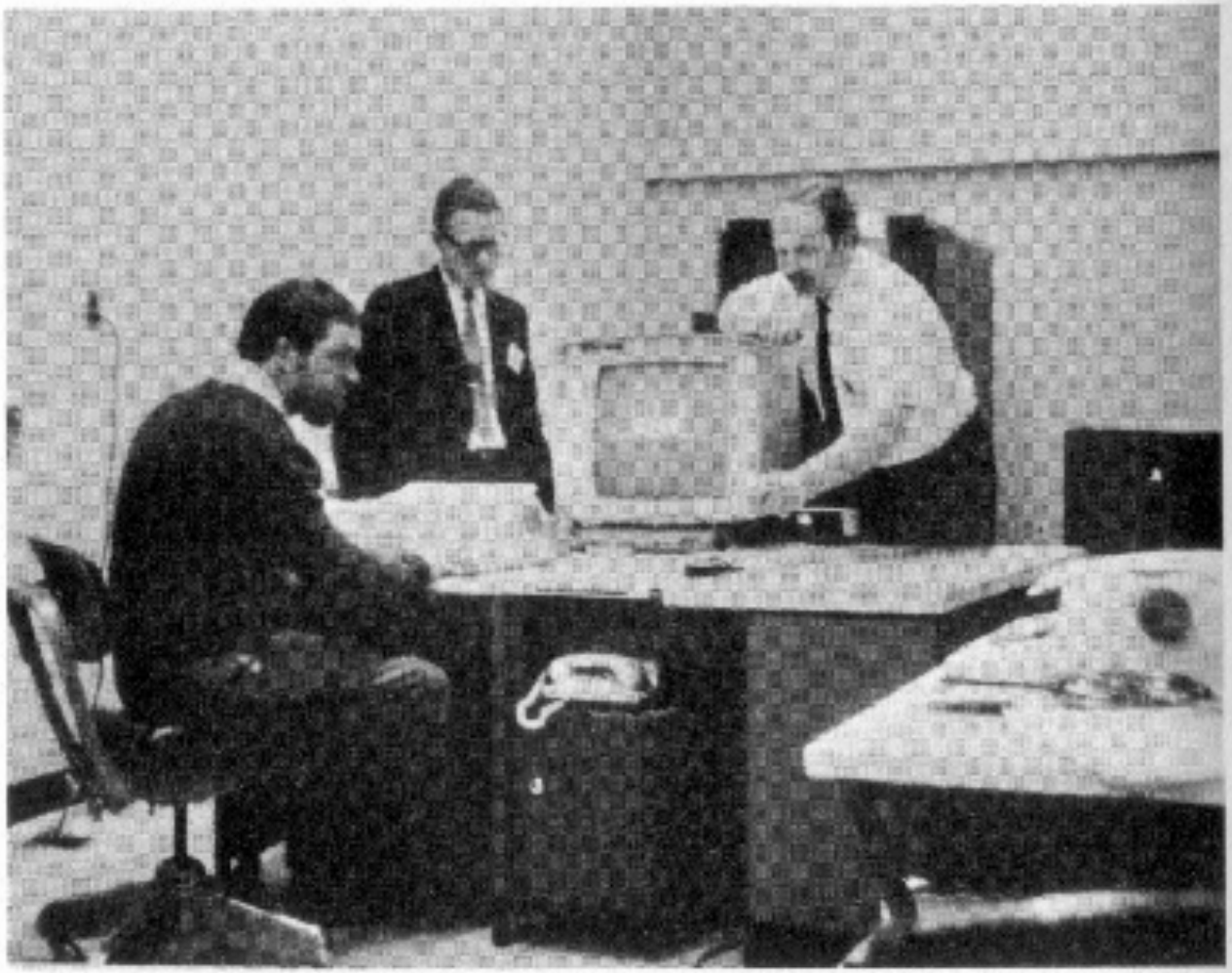
Robert Barry, Inert Gas Series, Argon, 1969

Robert Barry, Inert Gas Series, Helium, 1969



Robert Barry, Marcuse Piece, 1970

Jack Burnham at console, Computer Room, Massachusetts Institute of Technology, Lincoln Laboratory, Lexington, Mass., 1968



Systems Aesthetics

+

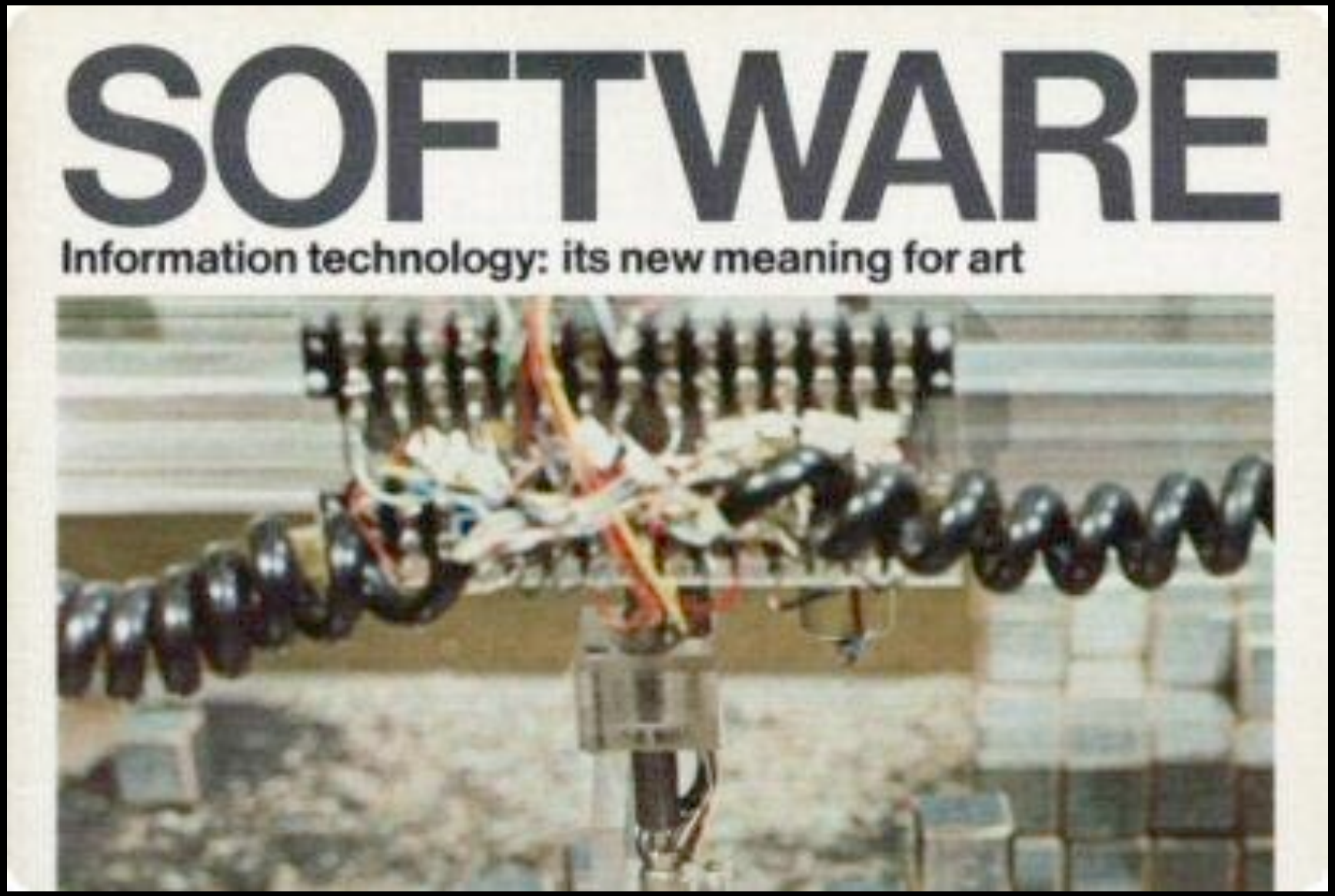
Kinetic Art

+

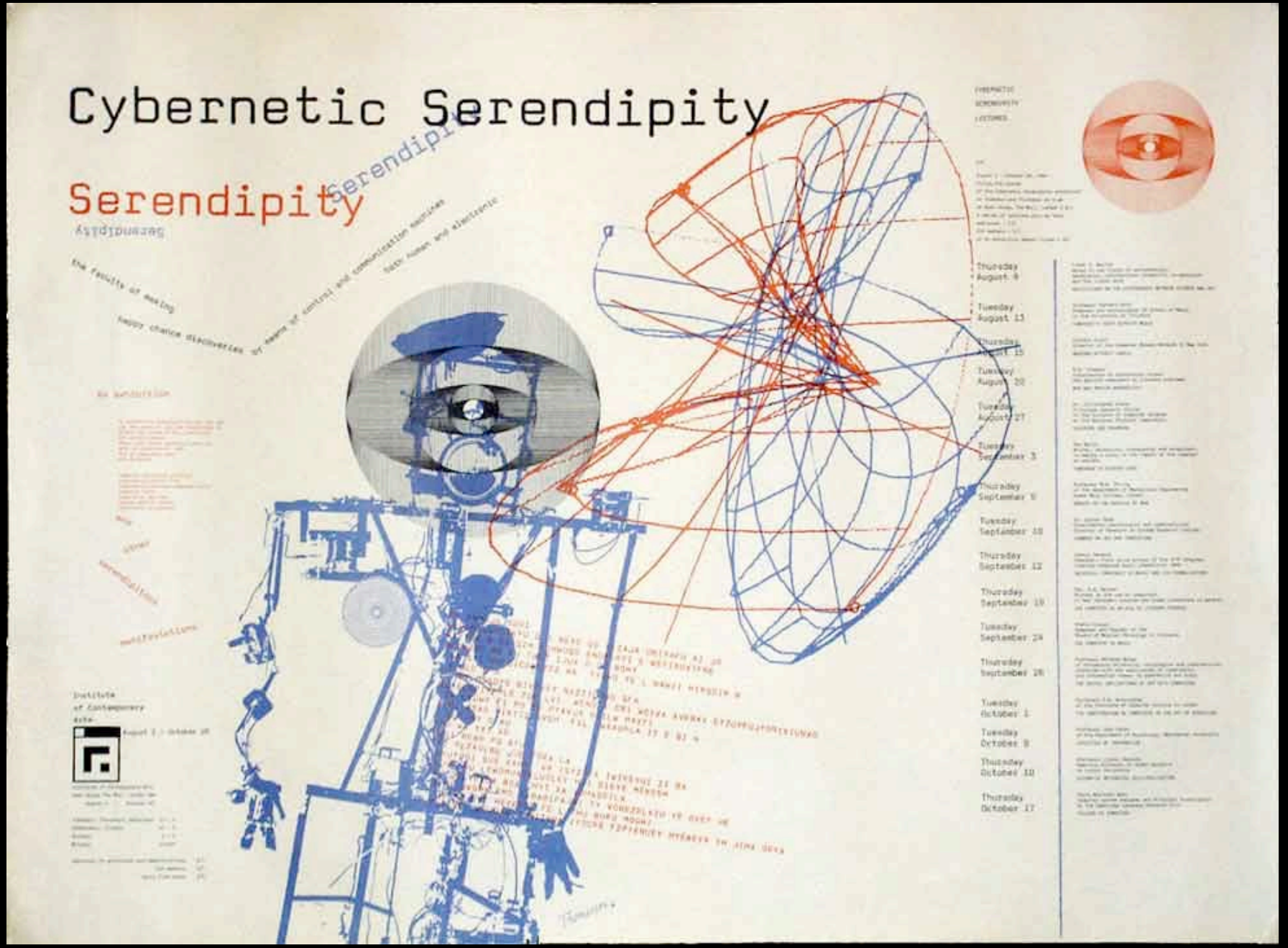
Conceptual Art

+

Dematerialization

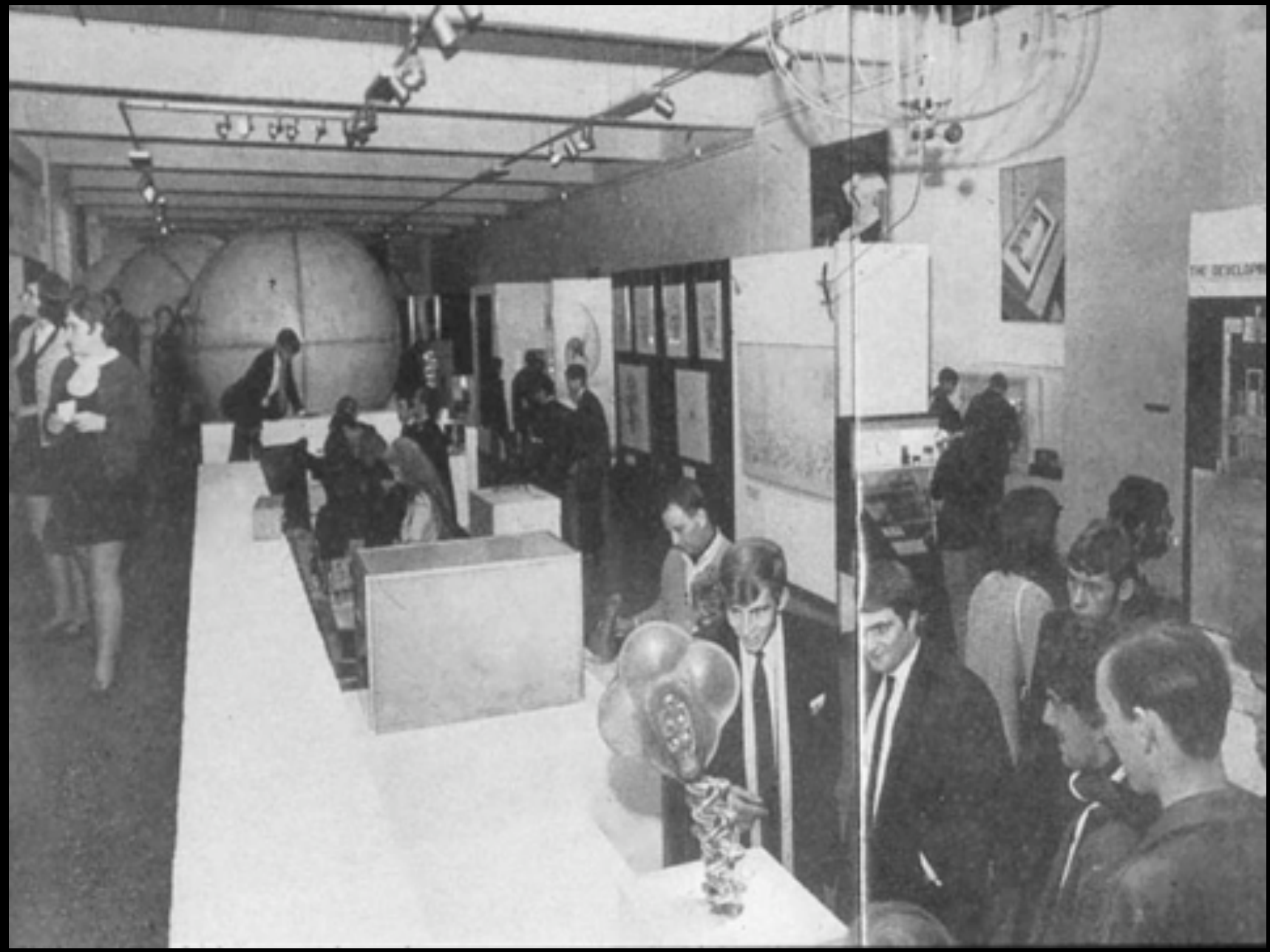


*Software, Information Technology: Its New Meaning for Art*Jewish Museum, NYC, fall 1970
Participating artists: Vito Acconci, David Antin, Architecture Group Machine M.I.T., John Baldessari, Robert Barry, Linda Berris, Donald Burgy, Paul Conly, Agnes Denes, Robert Duncan Enzmann, Carl Fernbach-Flarsheim, John Godyear, Hans Haacke, Douglas Huebler, Joseph Kosuth, Nam June Paik, Alex Razdow, Sonia Sheridan, Evander D. Schley, Theodosius Victoria, Laurence Weiner.



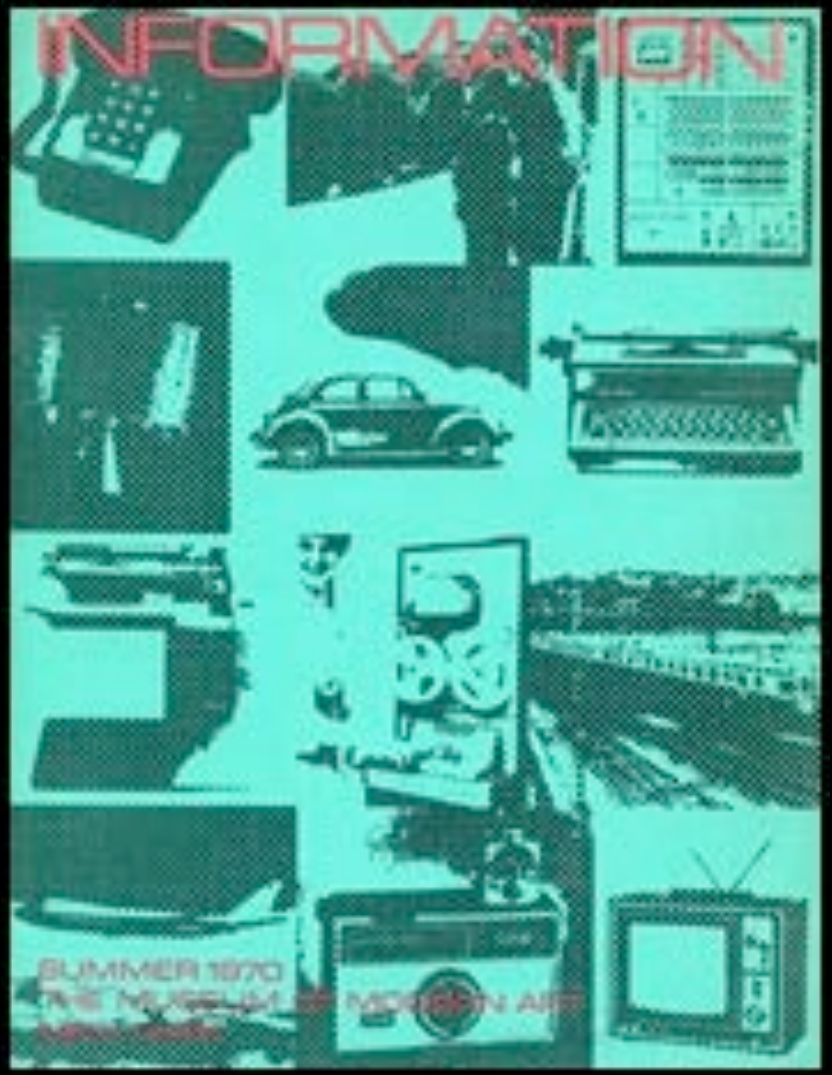
Cybernetic Serendipity, curated by Jasia Reichardt at the ICA London August 2nd to October 20th, 1968


The History of Cybernetics

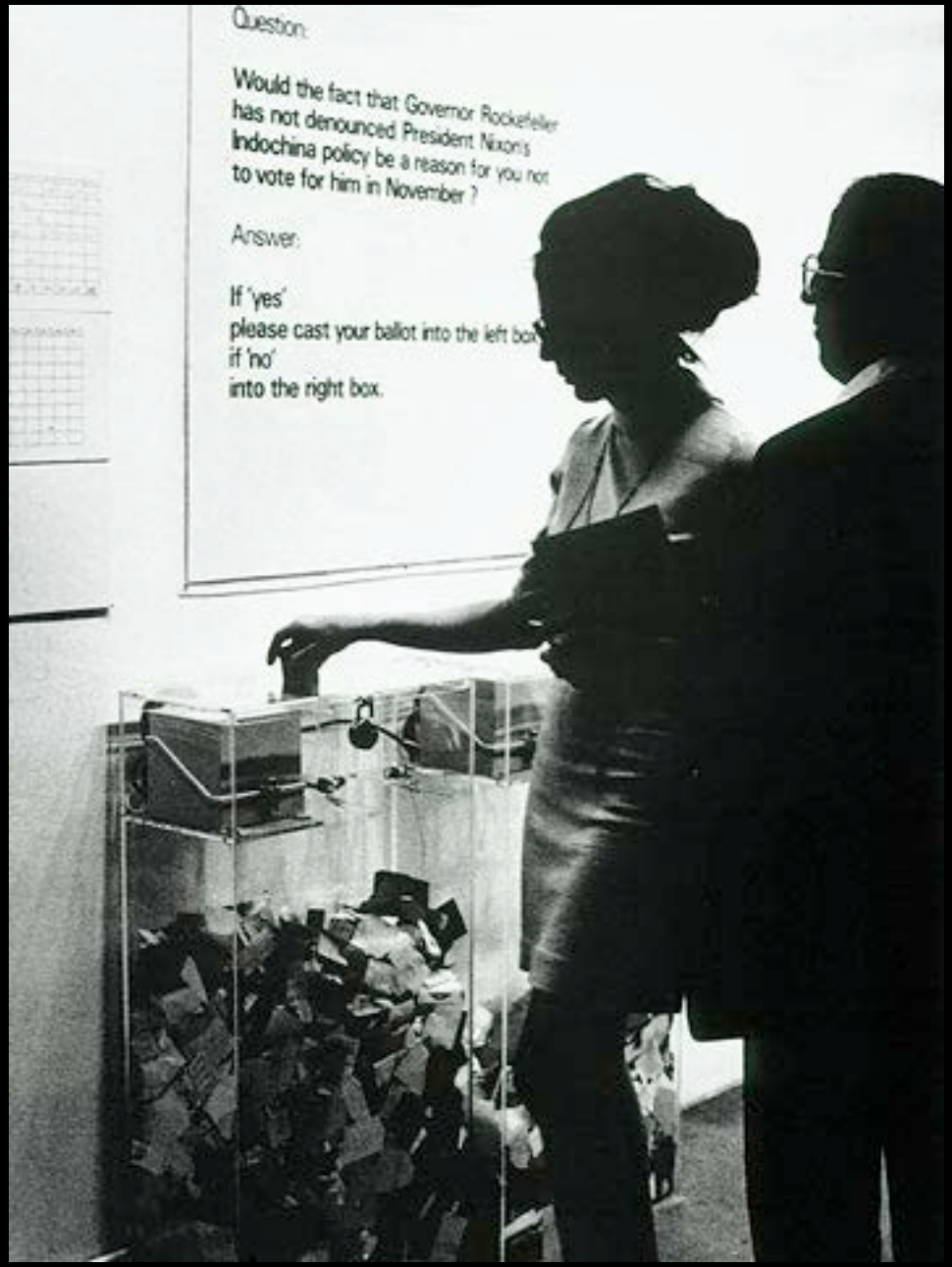


The Machine As Seen at the End of the Mechanical Age, New York, Museum of Modern Art, 1968

Art by Telephone, Chicago, Museum of Contemporary Art, 1969
On the LP the Museum's director, Jan van der Marck, interviews, by long-distance telephone, artists Siah Armajani, Richard Artschwager, John Baldessari, Iain Baxter, Mel Bochner, George Brecht, Jack Burnham, James Lee Byars, Robert H. Cumming, Francoise Dallegret, Jan Dibbets, John Giorno, Robert Grosvenor, Hans Haacke, Richard Hamilton, Dick Higgins, Davi Det Hompson, Robert Huot, Alani Jacquet, Ed Kienholz, Joseph Kosuth, Les Levine, Sol LeWitt, Robert Morris, Bruce Nauman, Claes Oldenburg, Dennis Oppenheim, Richard Serra, Robert Smithson, Guenther Uecker, Stan Van Der Beek, Bernar Venet, Frank Lincoln Viner, Wolf Vostell, William Wegman, and William T. Wiley, each discussing with van der Marck how to execute an artwork for inclusion in the show to be fabricated by in Chicago strictly by the artist's verbal instructions.



Information, curated by Kynaston McShine, Museum of Modern Art, New York, 1970



Hans Haacke, Poll, 1970

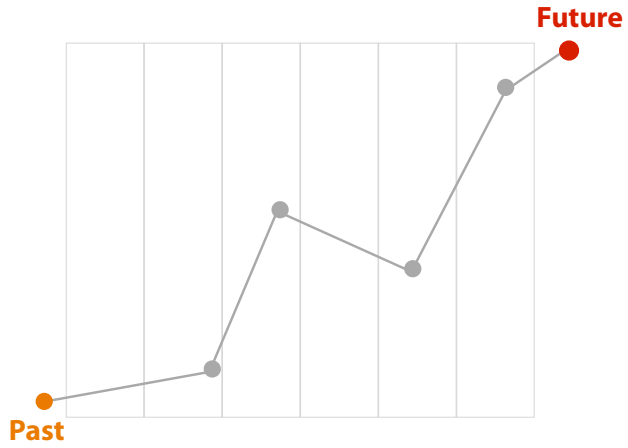
Information, Museum of Modern Art, New York, 2 July – 20 September 1970

The evidence for stylistic change in art, of course, is in works of art themselves, laid out along a chronological scale. But this method of procedure traditionally has led to thinking about a stylistic series as something naturally structured in itself. Hence arise all kinds of speculations about the evolution of styles, and such thinking has led to a separation of art from all other kinds of artifacts, to a total repression of the simple and obvious fact that art is the consequence of behavior. For the spectator a work of art is the occasion for a certain behavior; from the perspective of the artist, it is the consequence…The connection between one work in a stylistic series and the next, even in the total work of a single artist, is *not immediate but mediated* by the behavior of the artist…

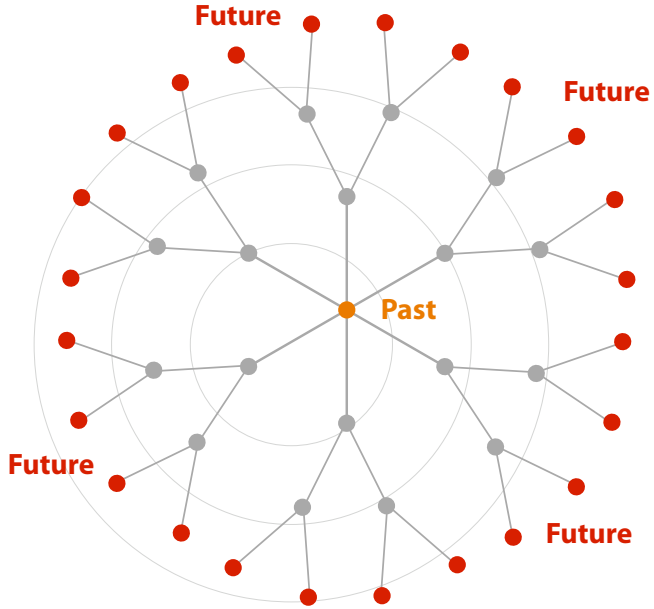
Culture *is* patterns of behavior; and artifacts, including works of art, are merely the consequences or deposits of that behavior."

Morse Peckham, *Man's Rage for Chaos: Biology, Behavior and the Arts* (1965)

Hegel/Wölfflin - Linear Growth/Progress

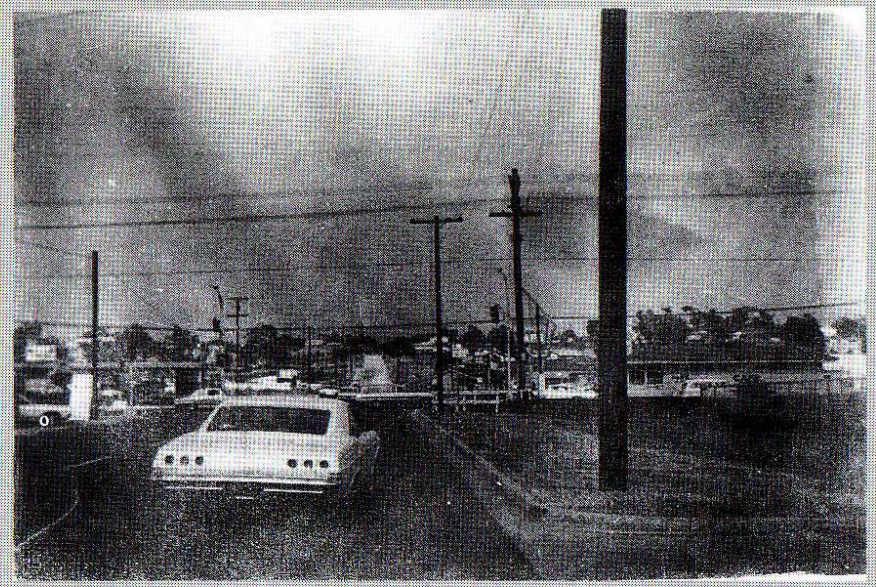


Peckham - Feedback (Exponential Growth)



John Baldessari, The Back of All the Trucks While Driving from Los Angeles to Santa Barbara, 1963

ECON-O-WASH
14 TH AND HIGHLAND
NATIONAL CITY CALIF.



LOOKING EAST ON 4TH AND C
CHULA VISTA, CALIF.

John Baldessari, National City Series, 1966-68

Homes for America

D. GRAHAM

Each house in a development is a lightly constructed 'shell' although this fact is often concealed by fake (half-stone) brick walls. Shells can be added or subtracted easily. The standard unit is a box or a series of boxes, sometimes contemptuously called 'pillboxes.' When the box has a sharply oblique roof it is called a Cape Cod. When it is longer than wide it is a 'ranch.' A two-story house is usually called 'colonial.' If it consists of contiguous boxes with one slightly higher elevation it is a 'split level.' Such stylistic differentiation is advantageous to the basic structure (with the possible exception of the split level whose plan simplifies construction on discontinuous ground levels).

There is a recent trend toward 'two home homes' which are two boxes split by adjoining walls and having separate entrances. The left and right hand units are mirror reproductions of each other. Often sold as private units are strings of apartment-like, quasi-discrete cells formed by subdividing laterally an extruded rectangular parallelopiped into as many as ten or twelve separate dwellings.

Developers usually build large groups of individual homes sharing similar floor plans and whose overall grouping possesses a discrete flow plan. Regional shopping centers and industrial parks are sometimes integrated as well into the general scheme. Each development is sectioned into blocked-out areas containing a series of identical or sequentially related types of houses all of which have uniform or staggered set-backs and land plots.

The logic relating each sectioned part to the entire plan follow a systematic plan. A development contains a limited, set number of house models. For instance, Cape Coral, a Florida project, advertises eight different models:

A The Sonata
B The Concerto
C The Overture
D The Ballet
E The Prelude
F The Serenade
G The Nocture
H The Rhapsody

In addition, there is a choice of eight exterior colors:
1 White
2 Moonstone Grey
3 Nickle
4 Seafoam Green
5 Lawn Green
6 Bamboo
7 Coral Pink
8 Colonial Red

LAWN GREEN

As the color series usually varies independently of the model series, a block of eight houses utilizing four models and four colors might have forty-eight times forty-eight or 2,304 possible arrangements.

Dan Markham

The 8 color variables were equally distributed among the house exteriors. The first buyers were more likely to have obtained their first choice in color. Family units had to make a choice based on the available colors which also took account of both husband and wife's likes and dislikes. Adult male and female color likes and dislikes were compared in a survey of the homeowners:

'Like'

Male	Female
Skyway	Skyway Blue
Colonial Red	Lawn Green
Patio White	Nickle
Yellow Chiffon	Colonial Red
Lawn Green	Yellow Chiffon
Nickle	Patio White
Fawn	Moonstone Grey
Moonstone Grey	Fawn

'Dislike'

Male	Female
Lawn Green	Patio White
Colonial Red	Fawn
Patio White	Colonial Red
Moonstone Grey	Moonstone Grey
Fawn	Yellow Chiffon
Yellow Chiffon	Lawn Green
Nickle	Skyway blue
Skyway Blue	Nickle

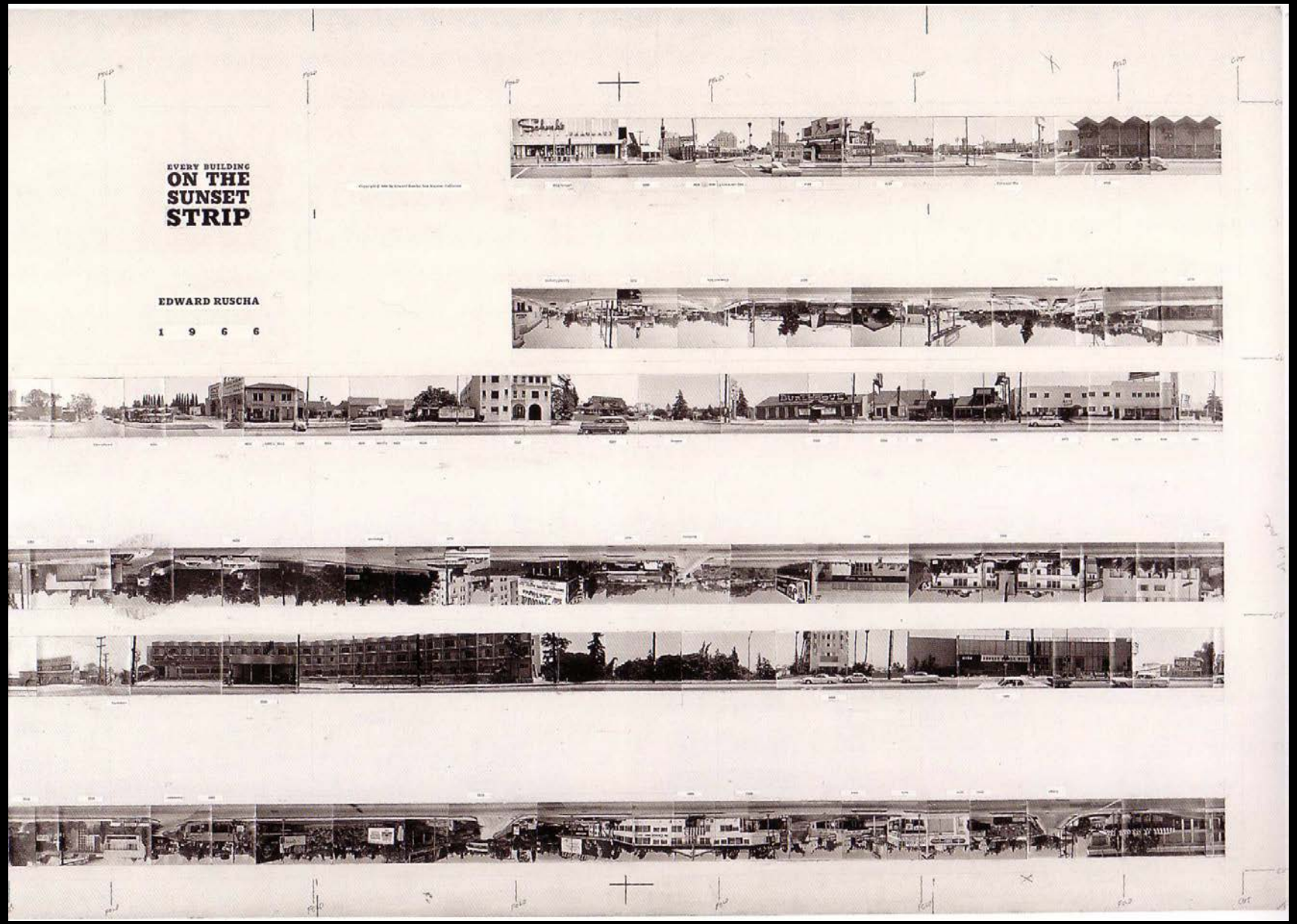
AABBCCDD	ABCDABCD
AABBDDCC	ABDCABDC
AACCBBDD	ACBDACBD
AACCDDBB	ACDBACDB
AADDCCBB	ADBCADBC
AADDBBCC	ADCBADCB
BBAADDCC	BACDBACD
BBCCAADD	BCADBCAD
BBCCDDAA	BCDABCDA
BBDDAACC	BDACBDAC
BBDDCCAA	BDCABDCA
CCAABBDD	CABDCABD
CCAADDBB	CADBCADB
CCBBDDAA	CBADCBAD
CCBBAADD	CBDACBDA
CCDDAABB	CDABCDAB
CCDDBBAA	CDBACDBA
DDAABBCC	DACBDACB
DDAACCBB	DABCDABC
DDBBAACC	DBACDBAC
DDBBCCAA	DBCADBCA
DDCCAABB	DCABDCAB
DDCCBBAA	DCBADCBA

Although there is perhaps some aesthetic precedence in the row houses which are indigenous to many older cities along the east coast, and built with uniform façades and set-backs early this century, housing developments as architectural phenomenon seem peculiarly gratuitous. They exist apart from prior standards of 'good' architecture. They were not built to satisfy individual needs or tastes. The owner is completely tangential to the product's completion. His home isn't really possessable in the old sense; it wasn't designed to 'last for generations'; and outside of its immediate 'here and now' context it is useless, designed to be thrown away. Both architecture and craftsmanship as values are subverted by the dependence on simplified and easily duplicated techniques of fabrication and standardized modular plans. Contingencies such as mass production technology and land use economics make the final decisions, denying the architect his former 'unique' role. Developments stand in an altered relationship to their environment. Designed to fill in 'dead' land areas, the houses needn't adapt to or attempt to withstand Nature. There is no organic unity connecting the land site and the home. Both are without roots — separate parts in a larger, predetermined, synthetic order.

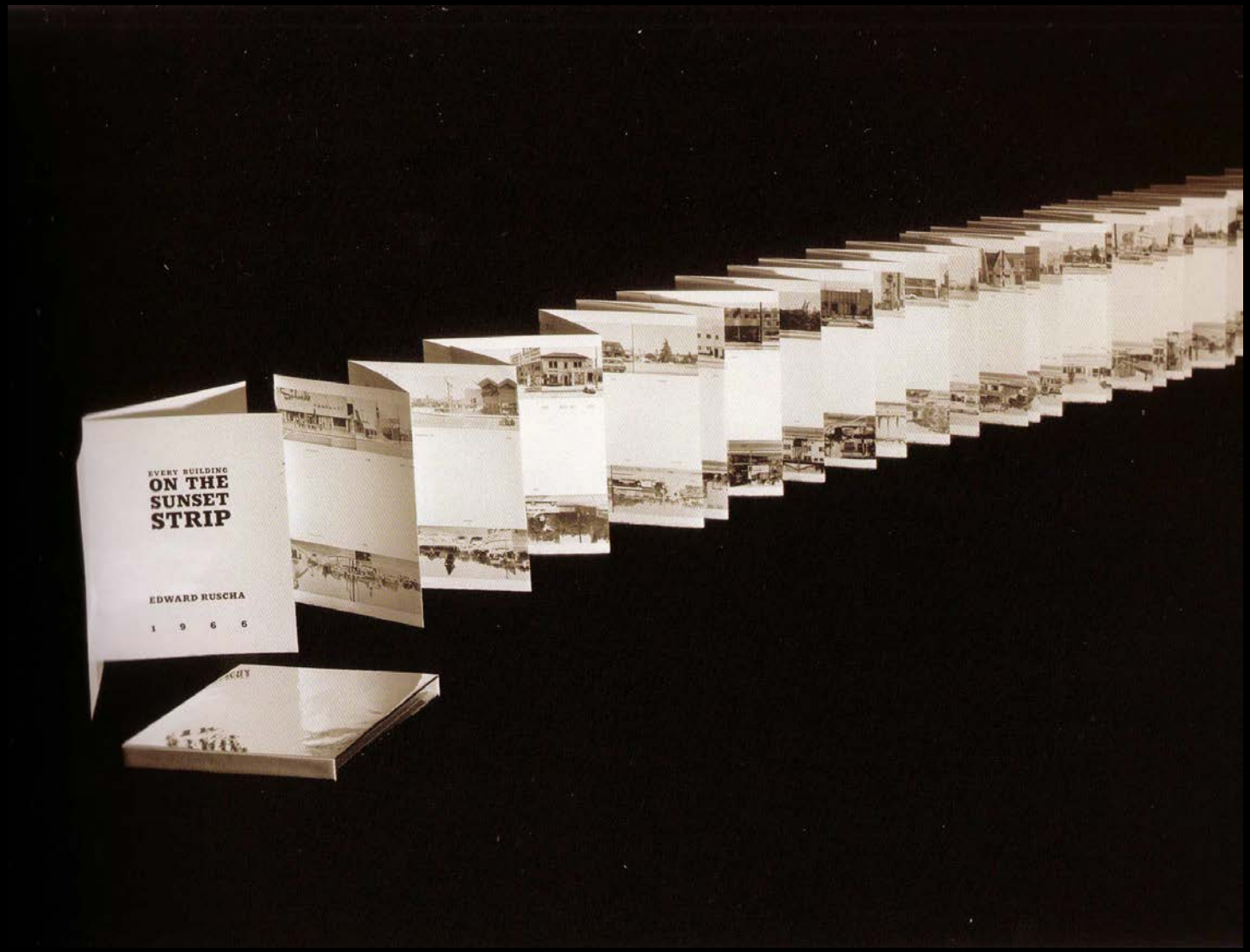
A given development might use, perhaps, *four* of these possibilities as an arbitrary scheme for different sectors: then select four from another scheme which utilizes the remaining four unused models and colors; then select four from another scheme which utilizes all eight models and eight colors; then four from another scheme which utilizes a single model and all eight colors (or four or two colors); and finally utilize that single scheme for one model and one color. This serial logic might follow consistently until, at the edges, it is abruptly terminated by pre-existent highways, bowling alleys, shopping plazas, car hops,

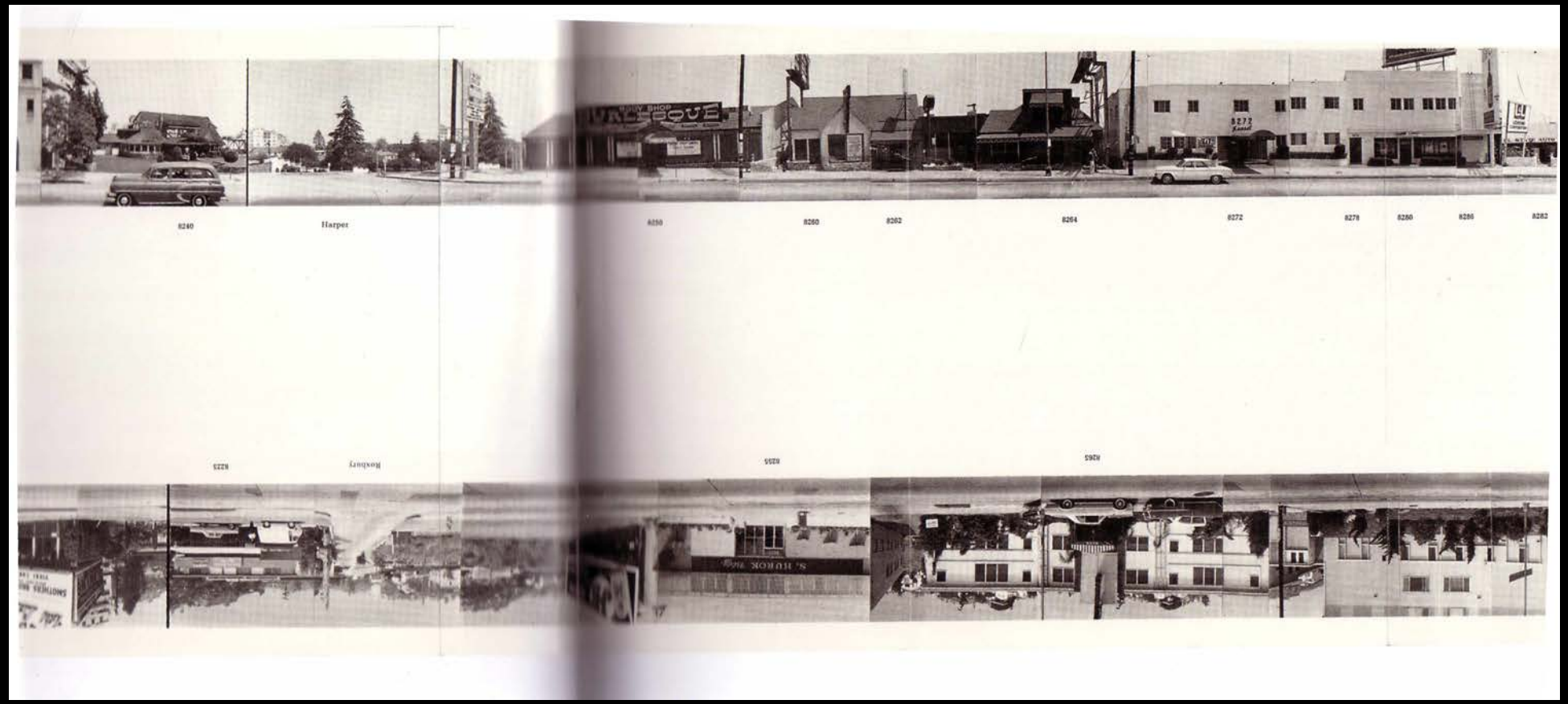
Dan Graham, Homes for America, 1966-67

Dennis Hopper, Double Standard, 1961

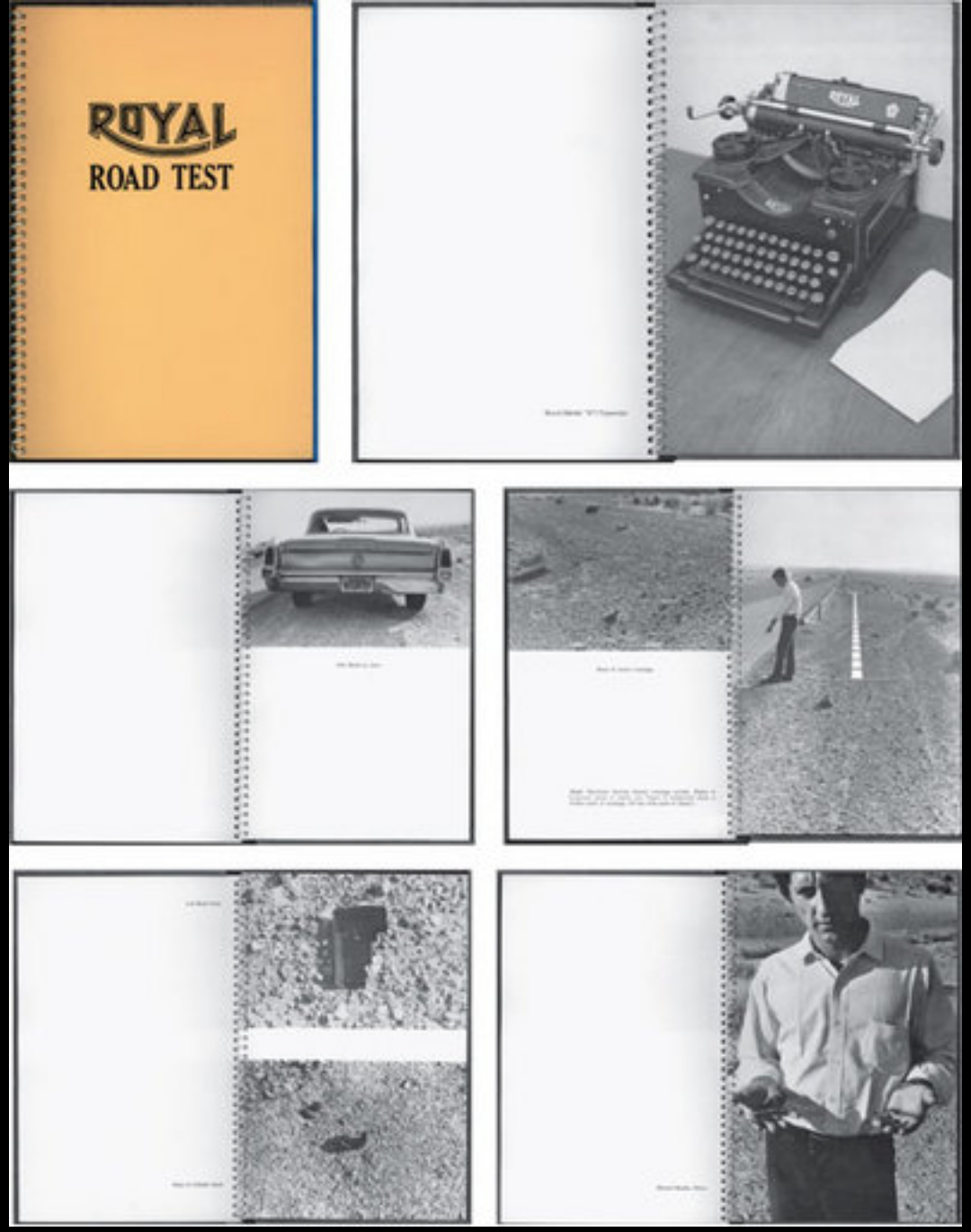


Ed Ruscha, Every Building on Sunset Strip, 1966


EVERY BUILDING
ON THE
SUNSET
STRIP
EDWARD RUSCHA
1 9 6 6



Ed Ruscha, Every Building on Sunset Strip, 1966



Ed Ruscha, Patrick Blackwell and Mason Williams, Royal Road Test, 1967

Paul McCarthy, Sunset Boulevard, 1970

Iain Baxter/N.E. Thing Co., Strip Mall, Toronto, Ontario, 1974

Martha Rosler, Rights of Passage, 1995-97

Sherrie Levine, After Walker Evans, 1979

Walker Evans, Bud Fields and His Family, Hale County, Alabama, 1936

Walker Evans and James Agee, ***Let Us Now Praise Famous Men*** (1941)

Sherrie Levine after Walker Evans, Metro Pictures Gallery, NY, 1981

comatose unconscious

passed out knocked out

laid out

out of the picture

out like a light

loopy groggy boozy

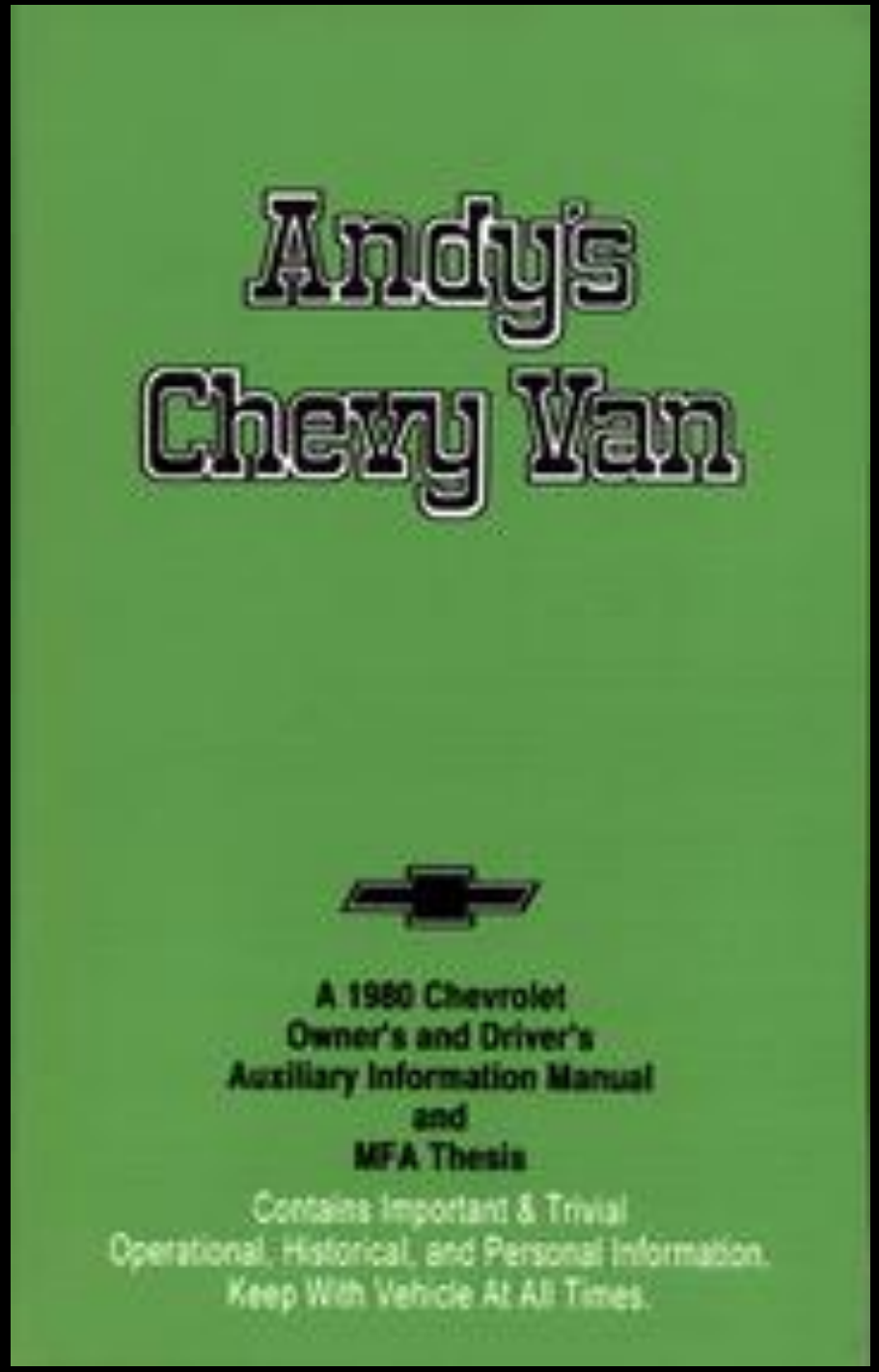
tight steamed up beat

folded floozy

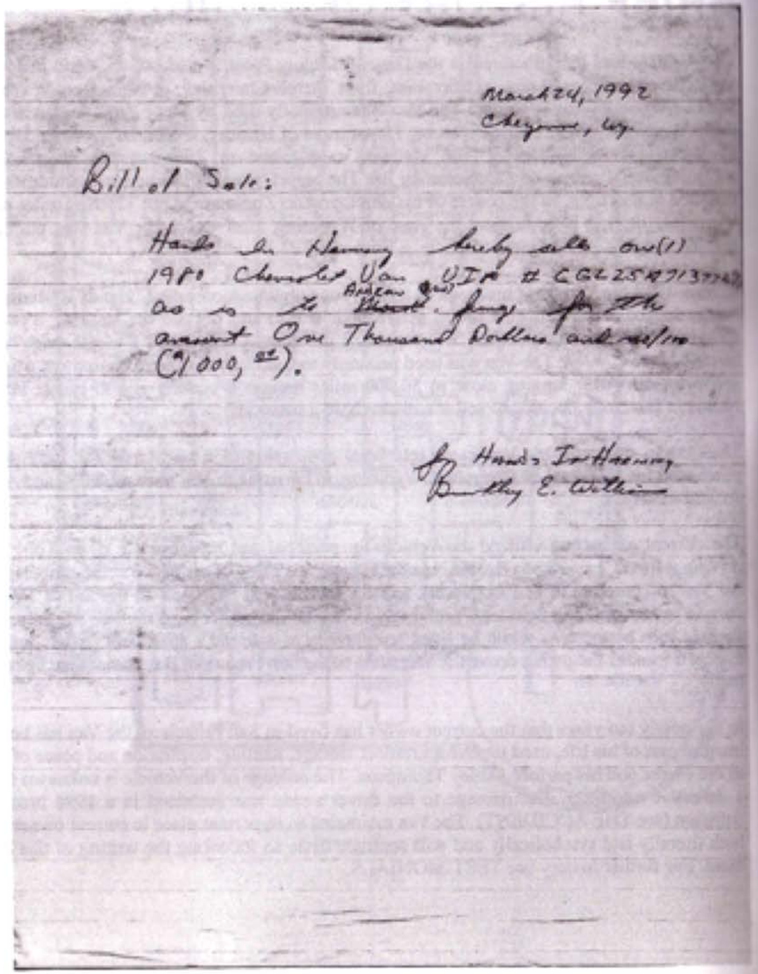
Martha Rosler, The Bowery in Two Inadequate Descriptive Systems, 1974-75

Martha Rosler, Rights of Passage, 1995-97

Martha Rosler, Rights of Passage, 1995-97



Andrew Junge, Andy’s Chevy Van, 2002



March 24, 1992
Cheyenne, Wy.

Bill of Sale:

Hands In Harmony hereby sells one (1) 1980 Chevrolet Van VIN # [illegible] as is to [illegible] for the amount One Thousand Dollars and no/100 ($1,000.00).

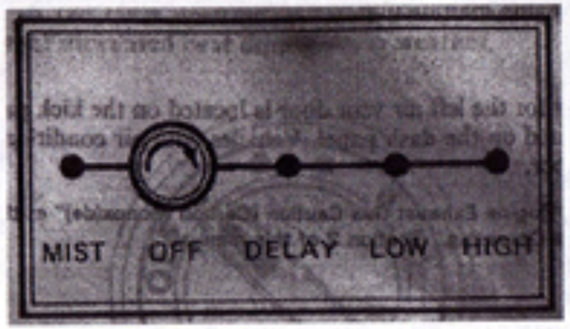
[illegible signatures]

BILL OF SALE TO CURRENT OWNER, CIRCA 1992

(FIG. 6)

VAN AS SELF PORTRAIT

NOTICE: A vehicle is a projection of an owner's psychological self into the world. It reflects the needs, habits, aspirations, and priorities. The choice of a vehicle as a medium of transport can be seen as a statement of personal style - not unlike clothes or a hairdo. Be it a sports car, 4x4 pickup, or station wagon – a vehicle communicates something about it's owner and is loaded with associations relating to a particular culture. The owner may be want to be seen as sporting, fun-loving, practical, macho, stylish, wealthy, or may even want to be anonymous. Color, accessories, and customizations further enhance a vehicle's power of communication. On the most obvious level, bumper stickers, vanity plates, and other types of ornamentation make a vehicle a display board for expression of the owner's personal, political, or religious beliefs. Not having a choice of vehicle can also be indicative of the owner's station in life. Vehicle choice is often a matter of necessity and individual needs are directly related to desires and intentions. WE ARE OUR VEHICLES.

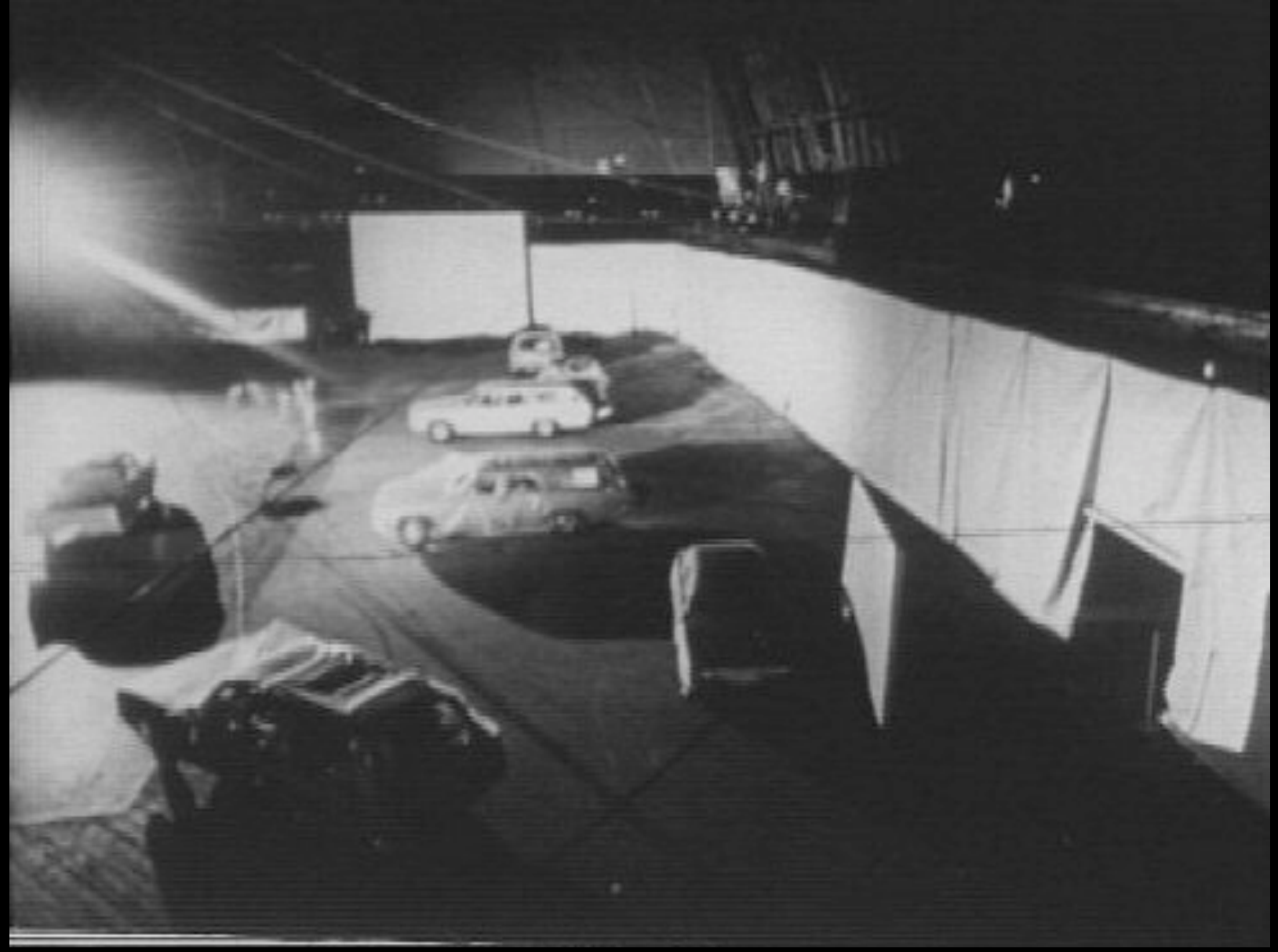


VESSLE OF HISTORY

(FIG. 7)

This Van is a "vessel of history" for the lives of its owners. It has been witness to, and participant in, major events within the last ten years of the current owner's life and the lives of his friends. The dents and scars speak of the roads traveled and the miles seen. The collective essence of past operators is worn into the Vehicle. The Van may be an object, but objects have memories. They are tied to the memories of those who utilize them.

This Van is an outward manifestation of its owner's personality -- in short, a symbol of the current owner. It is a hard worker, devoted, reliable, and trustworthy but full of quirks and special needs. It is white, pudgy and rough around the edges. It is American-made. It is capable of carrying heavy loads but has a tendency to complain when overworked. It has large fuel requirements, takes up lots of space and puts out noxious fumes. While resilient and tenacious, it is reliant upon others. It is at times clumsy, but generally versatile. In some respects it is commonplace, unassuming, even anonymous, yet it is unique. Its true personality is revealed within. It is utilitarian, strong, and hard to miss.



Robert Whitman, Two Holes of Water – 3, 1966
http://www.fondation-langlois.org/html/e/page.php?NumPage=679

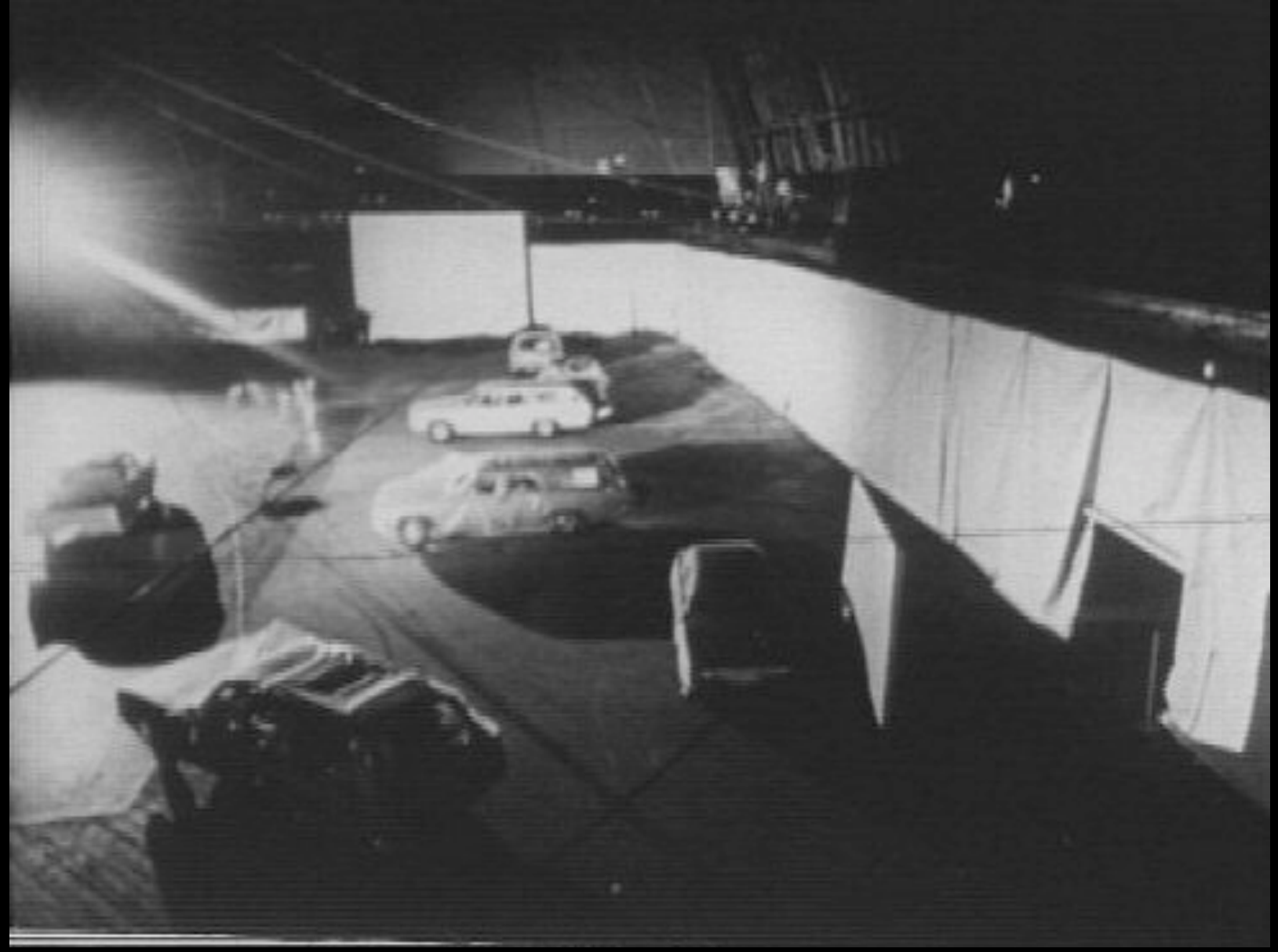
In *Two Holes of Water-3*, Robert Whitman juxtaposed the time frames specific to film and video through a theatrical setting. He wanted to show that the first of these media records traces of events, while the second makes its content appear and disappear in real time (no recordings of TV broadcasts were used during the performance). To make his point, Whitman employed TV cameras on stage, and then projected the resulting image tracks side by side with excerpts of 16-mm films from various sources, some of which were made by himself. The stage environment evoked drive-in movie theatres (cars were used as projection booths).

First moment: Six projectionists in the cars, which were covered in semi-transparent tarpaulins and outfitted with projectors (three 16-mm and three video) waited for a signal from Robert Whitman before running their films. Hung from the balcony, a paper screen covered three sides of the Armory **(b)**. Two more smaller screens were placed to the right of the stage and on the ground. The engine of a seventh car started up and it emerged from a freight elevator (the sound of the car engine were amplified using a contact microphone placed on it's exhaust pipe). The car then came to a stop in front of the screen to the right. Behind it, a 16-mm projector was already showing a film **(c)**. The other vehicles slowly took up positions paralleling the large projection surface at the back of the stage.

Second moment: As each car came to a stop, the projector inside was switched on (handled to the participants, the power cables for these projectors were connected to Armory ceiling plugs). From his position in the balcony, Robert Whitman selected from each source and did a live montage **(d)**, **(e)**. From time to time, he transmitted a signal to the film projectionists in the cars to tell them to switch off their projectors. As pre-recorded material was played, real-time images were shot using seven video cameras.

Simultaneously: Les Levine and Suzanne de Maria stepped out of the vehicle parked in front of the screen to the right **(f)**. Levine was outfitted with a portable lens hooked up via a fibre optics system to a camera that filmed close-ups of de Maria's body. These images were relayed through a closed-circuit system **(g)**, **(h)**, **(i)**. During the break, another camera placed on the Armory floor filmed de Maria pouring water from a pitcher into a pair of shoes (the sound of the water was amplified). From the balcony, Toby Mussman trained his camera on Trisha Brown and Mimi Miller, who moved about slowly near a large mirror designed to produce optical effects **(j)**, **(k)**, **(l)**, **(m)**, **(n)**. Beneath the balcony, the image on the screen alternated between that of the two performers and that of their distorted reflections in the mirror. To the right of this area, on the balcony, Jackie Leavitt was filmed typing (the sound of the keys was amplified) **(o)**, and her image was shown via a video closed-circuit. At times she stopped typing, stood up and remained standing for some time in front of the camera lens **(p)**, **(q)**. A signal splitter made it possible to project two adjacent tracks representing her upper and lower body on the large screen. Other live image feeds came from TV stations picked up during the performance: these included, for example, a Pepsodent toothpaste commercial and news bulletins **(r)**. The film projections, for their part, ran back-to-back excerpts from documentary films and advertising featuring, for example, underwater film sequences and the flora and fauna of Alaska (penguins, honeybees, eagles, birds'-eye views of landscape, etc.) **(s)**, **(t)**, as well as films made by Whitman himself. These short features showed ordinary actions, like a woman dressing and undressing, or a man shaving **(u)**, **(v)**, **(w)**, **(x)**. Some of these actions were shot with an optical device that made use of two parallel mirrors to obtain several viewpoints at the same time. The film and TV program soundtracks were cut. Along with the sounds picked up by the contact microphones during the performance, Whitman played recordings of crickets made near a pond, and a speech by the philosopher Bertrand Russell, played so loud it became unintelligible. Whitman also occasionally asked the projectionists in the cars to honk their horns at the same time.

Third moment: When the film sequences came to an end, the projectors were switched off and the house lights came back on. The projectionists then left their vehicles and headed toward the wings **(y)**, **(z)**. The lengths of the performances are not mentioned in the documents consulted when writing this description.



Robert Whitman, Two Holes of Water – 3, 1966
http://www.fondation-langlois.org/html/e/page.php?NumPage=679

Jonathan Schipper, The Slow Inevitable Death of Muscle, 2009


REMINGTON

This sculpture is a machine that advances two full sized automobiles slowly into one another over a period of 6 days, simulating a head on automobile collision. Each car moves about three feet into the other. The movement is so slow as to be invisible. It is almost impossible to watch a modern action film without at least one automobile wreck.

Why do we find interest and excitement it new versions of the same event? Why are we not satisfied? Cars are extensions of our body and our ego. We buy or modify cars that reflect our personalities and egos. When we see an automobile destroyed, in a way we are looking at our own inevitable death. This moment is, because of its inherent speed, almost invisible. We have slowed the event via film and video but only from a cameras perspective. We never get to see the transformation of living breathing car too wreck in its entirety, in detail.

This piece offers the viewer the ability to examine in three dimensions the collision of these cars. A moment that might take a fraction of a second in an actual collision will be expanded to take days. Car wrecks are spectacular moments. This piece by changing one of the key variables removes and changes the nature of the event. What was life threatening is now rendered safe. What was supremely spectacular is now almost static. The wreck has been broken down to its Newtonian components. We are left to contemplate our own mortality our own Newtonian components.

Jonathan Schipper