

"It's Only Music, John": Dan Graham's Rock Criticism, 1968-88

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DAN GRAHAM

PERFORMANCE-LECTURE

ONDERWERP: NEW-WAVE ROCK & FEMINISME

De New Yorkse kunstenaar Dan Graham heeft in zijn talrijke installaties, performances en publicaties altijd een diepgaande interesse aan de dag gelegd voor de rol die communicatie-media en architectuur spelen in de interacties tussen mensen. Verder is hij een groot kenner van de nieuwe golf van rock 'n roll die recentelijk uit de wereld van de beeldende kunstenaars in New York is voortgekomen. Hij is aanwezig bij alle belangrijke concerten, en vele van de meest vooraanstaande jonge musici behoren tot zijn vriendenkring.

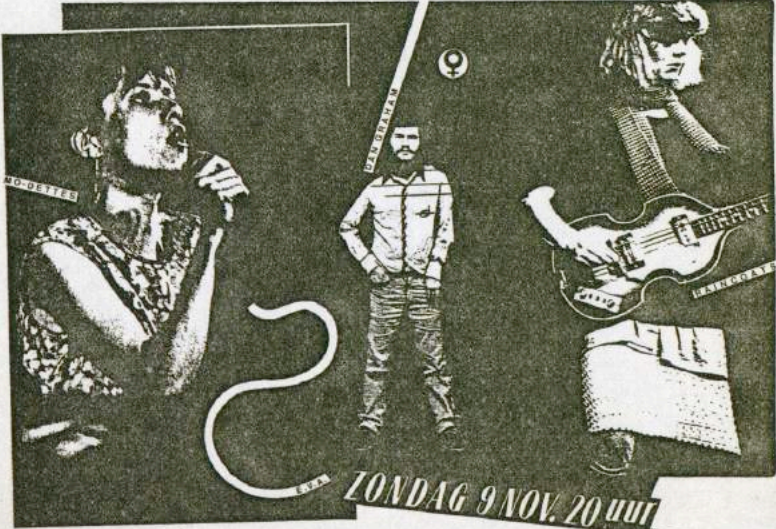
Hij heeft nu een voordracht van anderhalf uur voorbereid, die hij zal presenteren in het Apollohuis te Eindhoven en in het Institute for Contemporary Art in Londen, over het onderwerp "New Wave Rock and Feminism".

In deze voordracht zal hij bespreken hoe de appreciatie van muziek van vrouwelijke bands tot stand komt, en analyseren hoe het publiek zich met vrouwelijke performers vereenzelvigd. Graham's ideeën daarover leunen aan bij de feministische stroming binnen de moderne Franse semiotiek.

De voordracht zal zich niet helemaal in abstracte sferen afspelen, maar uitgebreid ondersteund worden door muziekvoorbeelden en diaprojecties. Daarbij zullen meer en minder bekende vrouwelijke musici de revue passeren, zoals Suzi Quatro, Lydia Lunch, Siouxi and the Banshees, The Slits, The Raincoats, Desperate Bicycles, en Ping Pong. Ook mannelijke groepen die de feministische problematiek binnen hun muziek betrekken (b.v. The Gang Of Four) komen aan de orde.

Na afloop van zijn voordracht zal Dan Graham, indien gewenst, nog ingaan op vragen uit het publiek. Hij zal daarbij een selectie van eigen live-opnames van nieuwe vrouwelijke groepen uit New York (Y Pants, Bush Tetras, Ud, Disband, CKM) paraat hebben.

-INLICHTINGEN: PAUL PANHUYSEN EN REMKO SCHAEFER-



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by
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Introduction: Rock/Music Writings

Artist and critic Dan Graham rarely refers to himself as an artist or, for that matter, as a writer. He often calls himself a “fan” whose art practice is not a profession but a “passionate hobby.”¹ Graham’s fandom has historically manifested itself most strongly in his love of and fascination with rock-and-roll. Talking to Kim Gordon of the band Sonic Youth in 2009, Graham recounted how, at the beginning of his career in the art world in the mid-sixties, he “was kind of a rock-and-roll groupie” who had a “real passion” for “writing about rock-and-roll” and believed that it was possible to be “an artist and a writer at the same time.”² Throughout the rest of his career, Graham has continued to embody the dialectic between the roles of artist and writer, fan and producer, and hobbyist and expert in his artistic and critical oeuvre. Glenn Branca, guitarist, composer and collaborator of Graham’s, beautifully conveys the profound significance of Graham’s relationship with music:

In my case everything happened between 1979 and 1985, I mean as far as when it was MAGIC, because it was magic, and there is a point at which magic goes away, just goes away and then it just became music again but there was a period when it wasn’t music [...] and that’s when Dan was there. Dan was there and he stayed with it.³

To Branca, Graham was both an essential member of downtown New York’s avant-garde music scene and an eternal occupant of the abiding state wherein music approaches “magic.”⁴ Instead of letting this magic fade away, Graham “stayed with” his enraptured state, letting his amorous relationship with pop music inform the entirety of his artistic practice. In my thesis, I turn to

¹ Kim Gordon, “Interview with Dan Graham” in *Dan Graham: Beyond*, Chrissie Iles and Bennett Simpson (Los Angeles, California: Museum of Contemporary Art, 2009), 167.

² *Ibid.*, 171.

³ Markus Müller, “Dan Graham: Collaborations, In Other Words, Not Alone” in *Dan Graham: Works 1965-2000*, ed. Marianne Brouer (Düsseldorf: Richter Verlag, 2001), 32-33.

⁴ *Ibid.*

Graham's writings on rock and pop to better understand the ways in which Graham's hybrid role as fan, producer, artist, and critic inform a reading of Graham's works' commentary on pop culture and the media.

Dan Graham, born in 1942 in Urbana, Illinois, is probably best known for his early magazine piece *Homes for America* (1966) and the video *Rock My Religion* (1984). While both of these pieces draw on Graham's love of rock music, scholarly conversations about the role of music in Graham's practice are a relatively recent development in writing about his practice. As curator Bennett Simpson argues in "A Minor Threat: Dan Graham and Music," an essay included in the Whitney and Los Angeles Museum of Contemporary Art's 2009 catalog for the retrospective *Dan Graham: Beyond*, the issue of Graham's interest in music has only entered the critical discourse surrounding his work in the last decade or so in the scholarship of critics like Kodwo Eshun and Eric de Bruyn—with the notable exception of John Miller's foundational 2001 essay "Now Even The Pigs're Groovin."⁵ In tandem with the opening of this most recent Dan Graham retrospective, Primary Information released *Rock/Music Writings*, a collection of thirteen essays on rock music written by Graham between the years of 1968 and 1988. Many of these essays were originally published in small magazines and journals like *REAL LIFE*, *ZG*, *Extensions*, and *Fusion* and, as a result, have lived their literary lives both on the fringes of the art world and entirely outside of the mainstream music journalism of *Rolling Stone* or *NME*.⁶ Primary Information's republication of these essays offers scholars the chance to delve deeply into a group of related writings that have, until 2009, remained relatively under the radar.

⁵ Bennett Simpson, "A Minor Threat: Dan Graham and Music" in *Dan Graham: Beyond*, Chrissie Iles and Bennett Simpson (Los Angeles, California: Museum of Contemporary Art, 2009), 35-37.

⁶ "Rock/Music Writings," *Primary Information*, accessed February 28th, 2016, <http://www.primaryinformation.org/product/dan-graham/>.

Furthermore, in 2016, curator Beau Rutland organized an exhibition at Transformer Station, an alternative venue in Cleveland, titled *Dan Graham/Rocks*.⁷ Instead of publishing a catalog for the exhibition replete with new essays on the subject of Dan Graham's relationship to music, Rutland, Graham, and Primary Information decided to reissue *Rock/Music Writings* with an updated cover and distribute booklets containing a new essay by John Miller on Graham's connection to the city of Cleveland, which famously houses the Rock and Roll Hall of Fame. Graham's extensive body of criticism about his own work, which defines much of our understanding of his practice, must not deter us from analyzing his career and writings on our own terms.

Rock/Music Writings will serve as the primary object of my investigation: by reading these texts closely alongside Graham's more widely known conceptual, performance, and video work I hope to demonstrate the necessity of a theorization of Graham's relationship to rock music for a full understanding of his unorthodox career. Moreover, I would like to echo a claim Simpson put forth in 2009: "that art history has been slow to deal with Graham's interest in music [or] his incomparably prescient critical writings on culture has insured a continued possibility in his reception—an openness in exactly the place where broader or new audiences might encounter his work most profitably."⁸ Graham's work asks its audience to expand their conception of what cultural artifacts are and are not appropriate for critical consideration and, furthermore, to consider how effective these cultural products can be in forming their own critiques of society's dominant ideologies. I ask my reader to expand her sense of an "artwork" to include the critical essay as well as the pop song itself so that she may more easily see the

⁷ "Dan Graham/Rocks," *The Cleveland Museum of Art*, Accessed February 28th, 2016, <https://www.clevelandart.org/events/exhibitions/dan-grahamrocks>.

⁸ Simpson, 36.

ways in which these various forms of production inflect each other, not only in Graham's work, but in post-war American art more broadly.

This thesis groups Graham's essays into three loosely chronological categories: late-sixties conceptual pieces, late-seventies and early-eighties writings on punk's ironic critique of the media and economy in which it is inescapably embedded, and early-eighties writing on the relationship between rock music, gender, performance, and identity. It is important to note that the dates on these pieces are somewhat fluid: most of the essays in *Rock/Music Writings* appeared in various forms over a period of years as Graham published, tweaked, and republished them in new contexts. In my first chapter, I consider "Holes and Lights" (1968), "All You Need Is Love" (1968) and "Country Trip" (1970), three of Graham's earliest published essays on rock music, and their relationship to his conceptual magazine works of the mid-sixties, most notably 1965's *Homes for America* and 1966's *Schema*. Chapter two reads "Punk as Propaganda" (1979), "The End of Liberalism" (1981-82), "McLaren's Children" (1981-88) and "Artist as Producer" (1978-88) alongside Graham's first performance with Glenn Branca, Barbara Ess, and Christine Hahn, *Performer/Audience/Mirror* and the Static at London's Riverside Studios (1979) and his proposed album cover for *Just Another Asshole* (1976). The third chapter turns the focus towards gender dynamics in *New Wave Rock and the Feminine*, an essay written between 1981 and 1984, *All-Girl Band: Identification Projection* (1980), and *Rock My Religion* (1982-1984).

While these essays' topics are broad and varied, certain concerns reappear throughout Graham's music writing, including but not limited to the role of the producer, identification between audiences and performers, rock's ability to critique the popular music system from within the system itself, and the relationship between rock-and-roll and radical politics. Much like Frankfurt School film and cultural critic Sigfried Kracauer, a direct inspiration for Walter

Benjamin, one of Graham's main critical influences, Graham privileges music and art which "comments ironically on its own position while remaining popular and being part of the commercial structure."⁹ In his music criticism, Dan Graham considers and reconsiders the question of rock's effectiveness as critique while also celebrating its spirit in the way only a true fan could. By simultaneously inhabiting the roles of fan and critic, Graham performs the debate about rock's legitimacy as an art form. As Kodwo Eshun writes in the conclusion to his *Afterall* book on Graham's film *Rock My Religion*, Graham's artistic investigations into the realm of rock-and-roll "suspended the hierarchies that rock cultures and art worlds continually tried to resurrect—it melted them into shared states of intensity, attitudes, gestures, performances, parties, scenes and cliques. By doing so, it rewrote art history as rock history."¹⁰ My thesis will interrogate Graham's own writing of "rock history" and its relationship to dominant "art histories" of the artist himself to illuminate facets of Graham's nuanced approach to the eternal question of the critical viability of commercially produced art—or, in this case, music.

⁹ Eric De Bruyn and Dan Graham, "Sound Is Material": Dan Graham in Conversation with Eric De Bruyn," *Grey Room*, no. 17 (2004): 113.

For the Kracauer essays that I am thinking of, see Sigfried Kracauer, "The Mass Ornament" and "The Hotel Lobby" in *The Mass Ornament: Weimar Essays* trans. Thomas Y. Levin (Cambridge, Massachusetts: Harvard University Press, 1995).

¹⁰ Kodwo Eshun, *Rock My Religion* (London: Afterall Books, 2012), 95.

Chapter One: “Commonplace and Common Pleasure”: Criticism as Conceptualism

In 1960, when Dan Graham was 22, Leslie Fiedler released what is now a classic of American literary criticism, *Love and Death in the American Novel*. Graham, who “wanted to be a writer” when he first became involved in New York’s art scene of the early 60s, has cited Fiedler’s influence upon his early criticism.¹¹ *Love and Death* reduced the historical themes of American literature to a Freudian combination of homo-eroticism and the death drive, constructing a critical project that looked past the surface of cultural products to their psychoanalytic underbelly. Whether legitimate in his overarching claims or not, Fiedler exemplifies a distinctly mid-century type of cultural criticism that looks to literature and other cultural products as indicative of shifting social mores. In his preface to the book, Fiedler explains that he has “tried to produce a literary rather than a scientific work, a labor of love rather than one of patience” — Fiedler’s criticism is creative and selective rather than strictly historical.¹² Graham’s citation of Fiedler, while initially surprising, may actually help contextualize and explain his particular approach to music criticism in the late 1960s and early 1970s. According to Graham, reading Fiedler’s criticism allowed him to “realize [...] that literary critics were actually rock writers seeing rock as a kind of literature.”¹³ Graham’s interest lay not only in the Minimal and Pop Art made in New York at the time, but in a tradition of cultural criticism with its roots in the writings of the Frankfurt School that extended through history to midcentury American critics like Fiedler.

¹¹ Rhea Anastas et al., *Dan Graham: Beyond* ed. Chrissie Iles and Bennett Simpson (Los Angeles, California: Museum of Contemporary Art, 2009), 94.

¹² Leslie Fiedler, *Love and Death in the American Novel* (New York: Criterion Books, 1960), vii.

¹³ Ute Meta Bauer, “From Magazines to Architecture,” *Mousse Magazine*, no. 27 (2011), <http://moussemagazine.it/articolo.mm?id=644>.

Graham's earliest music writings, however, cannot be explained purely within the context of the liberal and left critical traditions. These essays — “All You Need Is Love” (1968), “A Country Trip” (1970), and “Holes and Lights” (1968) among them — grew out of Graham's earlier experimentations with the magazine as a possible site for artistic engagement. Instead of functioning as cultural criticism in the realm of Susan Sontag or Fiedler and in lieu of repeating tropes of rock criticism developed in magazines like *Crawdaddy* and *Creem*, Graham's music writing engages both with music as a site of production of cultural meaning and with recent developments in artistic practices at the end of the sixties such as minimalism, conceptualism, and land art. By using the low, mass-produced form of rock music to comment on serious trends in contemporary art, Graham implicates his fellow artists in the same commercial culture that produced the Beatles and the Stones.

In 1964, following the closure of John Daniels Gallery, where Graham served as artistic director, Graham “decided [he] would put things directly in magazines” in order to make a “hybrid” kind of work that simultaneously functioned as “art, magazine pages, and also criticism.”¹⁴ One of the first of these works, *Schema (March 1966)*, sets up a tautological system entirely dependent on the material conditions of the magazine in which it is published. Graham defines the proto-conceptual work as a:

Schema for a set of pages whose component variants are specifically published as individual pages in various magazines and collections. In each printed instance, it is set in its final form (so it defines itself) by the editor of the publication where it is to appear, the exact data used to correspond in each specific instance to specific fact(s) of its published appearance.¹⁵

¹⁴ Anastas et al., 95.

¹⁵ Rhea Anastas, “Chronology of Works and Writings 1965-2000” in *Dan Graham: Works 1965-2000*, ed. Marianne Brouer (Düsseldorf: Richter Verlag, 2001), 96.

Schema (March 1966) cannot exist without the information provided by the format and design of the magazine in which it is published. Graham asks the editor to define and create the piece by providing information about the “(Number of) adjectives,” “(Depth of) depression of type into surface of page,” “(Number of point) size type,” and many other material conditions of the printed page.¹⁶ There are as many permutations of *Schema* as there are magazines in circulation, as the piece changes depending on its context. *Schema*’s relationship is not primarily to a critic like Fiedler, but to the early conceptual practices of artists like Sol LeWitt (one of Graham’s foremost inspirations and one of the artists represented by John Daniels Gallery before its closure), in which the artist sets forth conditions and iterates them to produce a serial progression of formal possibilities. *Schema*, however, does not stop at the level of formal concerns, but extends its commentary to address conditions of artistic reproduction. In his essay “Reductivism in Reverse,” Alexander Alberro argues that “*Schema* is essentially an interrogation not only of the formal and material aspects of an artwork, but also its social conditions of production and reproduction” and, as such, reflects on its institutional context.¹⁷ By taking “as his starting point for artistic production the position that to attempt to produce an art that could maintain any distance from the culture industry was pure fantasy, and that it was highly problematic even to conceive of art as having an avant-garde status in the society of mass culture,” Graham produced a work entirely contingent on the conditions of the mass media, revealing its affinity with Pop, while also exploring a kind of proto-conceptualism concerned with the materiality of language.¹⁸

¹⁶ Anastas, 96.

¹⁷ Alexander Alberro, “Reductivism in Reverse,” in *Dan Graham*, ed. Alex Kitnick (Cambridge, Massachusetts: MIT Press, 2011), 25.

¹⁸ Alberro, 30.

Side Effects/Common Drug, also from 1966, continues *Schema*'s commentary on the magazine as an institution while also introducing Graham's interest in drug culture, suburbia, and rock and roll. *Side Effects/Common Drug* charts the negative side effects that accompany frequently prescribed medications like stimulants, anti-depressants, tranquilizers, sedatives, and contraceptives. Although never published, Graham intended to place *Side Effects/Common Drug* within a magazine like *Ladies Home Journal* to speak directly to the population most affected by these common drugs: housewives. *Side Effects/Common Drug* charts not only side effects, but also the emerging culture of prescription pills. Here drugs are not confined to the world of dope-smoking hippies, but infiltrate the suburban, feminized sphere of the home. According to Graham, the idea for *Side Effects/Common Drug* came directly from the Rolling Stones song "Mother's Little Helper" from 1966's *Aftermath*.¹⁹ "Mother's Little Helper," much like *Side Effects/Common Drug*, narrates the daily life of an unnecessarily medicated sixties housewife who takes solace from the drudgery of domestic chores in her selection of prescription pills. *Side Effects/Common Drug* and *Schema* both employ what Benjamin Buchloh describes as conceptual art's "aesthetic of administration," but while *Schema* remains devoid of sociological content, *Side Effects/Common Drug* extends its critique outside of the information system as such to cultural questions like the over-prescription of mind and body-altering drugs, especially to women confined to the domestic sphere.²⁰

Graham's 1966 magazine piece *Homes for America* similarly takes up the changing conditions of domestic life in the mid-sixties, yet does so as a vehicle through which to comment

¹⁹ Anastas et al., 95.

²⁰ Benjamin H.D. Buchloh, "Conceptual Art 1962-69: From the Aesthetic of Administration to the Critique of Institutions" in *Conceptual Art: A Critical Anthology* ed. Alexander Alberro and Blake Stimson (Cambridge, Massachusetts: MIT Press, 1999), 514.

on both minimalism and pop, as well as conceptualism. Graham published *Homes for America*, a two-page magazine spread explaining the nature of tract housing developments in the December 1966 – January 1967 issue of *Arts Magazine*.²¹ The magazine published *Homes for America* with an image from a brochure for the housing development Cape Coral Homes in Florida alongside a Walker Evans photograph. With *Homes for America*, Graham, who intended to include his own photographs of suburban homes lined up in perfect rectangular progression down dreary streets, locates the minimal aesthetic defined by Donald Judd as “one thing after another” within the architectural landscape created by advanced capitalism and the growth of suburbia after World War Two.²² Graham, in his own words, “wanted to show that Minimalism was related to a real social situation that could be documented” instead of only existing within the white cube of the gallery or a teleology of modernist art.²³ Graham finds a similar parallel to Sol LeWitt’s serialism in the possible permutations of a given set of architectural styles on any given block of a development. Notably for my focus on Graham’s music criticism, Graham appropriated the music-themed titles of different architectural types from the same Cape Coral Homes brochure *Arts Magazine* used in the spread’s original layout.²⁴ By picking up on Cape Coral’s use of “The Sonata,” “The Concerto,” and “The Serenade” and re-using those titles in *Homes for America*, Graham linked the seriality of post-war culture to music’s formal structure.

²¹ Dan Graham, “Homes For America,” *Arts Magazine* 41 (December 1966 – January 1967), 21-22.

²² Donald Judd, “Specific Objects,” *Arts Yearbook* 8 (1965): 74-82, repr. in *Complete Writings 1959-1975* (Halifax and New York: The Press of the Nova Scotia College of Art and Design and New York University Press, 1975), 181-189.

²³ Dan Graham and Mike Metz, “Dan Graham by Mike Metz,” *BOMB* 46, Winter 1994, <http://bombmagazine.org/article/1722/dan-graham>.

²⁴ Anastas, 104.

A critique of pop art is also implicit in the medium of *Homes for America*, that is, Graham's continued use of the magazine as a mechanism of both production and reproduction. Instead of reproducing tropes of mass culture within the frame of the canvas or the gallery, *Homes for America* existed within the information circulation system itself.²⁵ Phillippe Vergne argues that *Homes for America* "was not art about the media (like Pop Art) but art as media, art as information"; Graham acknowledges as much in his 1985 essay "My Works for Magazine Pages: 'A History of Conceptual Art'":

What 'Pop' pointed out was that the information media, such as magazines, could be used dialectically with the art system. That is, a work could function in terms of both the art language and the popular language of the media at the same time, commenting upon and placing in perspective the assumptions of each.²⁶

As such, *Homes for America* operated both as work of art and of criticism, calling into question the strict distinctions made between these two practices. While Mel Bochner, a fellow conceptualist, has written that "whatever art is, it is, and criticism, which is language, is different," Graham argues that "*Homes for America* was both an art essay by a critic, and a work of art in the sense that a Godard film was both an essay, a narrative, and a quasi-documentary."²⁷ By embracing the "hybrid" nature of magazine works, Graham found a way to smuggle critical art into the everyday space of mass media while also expanding the definition of art such that traditional written criticism is no longer "different" from it but somehow fundamentally related

²⁵ Phillippe Vergne, "Dan Graham," in *Bits & Pieces Put Together to Present a Semblance of a Whole: Walker Art Center Collections*, ed. Elizabeth Carpenter and Joan Rothfuss (Minneapolis, MN: Walker Art Center, 2005), 244-247.

²⁶ Dan Graham, "My Works for Magazine Pages: 'A History of Conceptual Art'" in *Conceptual Art: A Critical Anthology* ed. Alexander Alberro and Blake Stimson (Cambridge, Massachusetts: MIT Press, 1999), 422.

²⁷ Graham and Metz, "Dan Graham by Mike Metz," <http://bombmagazine.org/article/1722/dan-graham> and Mel Bochner, "The Medium and the Tedium," *Triple Canopy*, 2010, https://www.canopycanopycanopy.com/contents/the_medium_and_the_tedium.

to the project of post-war avant-gardism. Similarly, with his early music writing, Graham continued to construct a “hybrid” of art and criticism. He achieved this hybridity by connecting conceptual art, popular music, and rock criticism by the likes of Lester Bangs, Ellen Willis, and Paul Williams to the use of the magazine as a site of circulation that he developed in works like *Homes for America* and *Side Effects/Common Drug*.

Graham’s earliest instance of music criticism, a 1968 essay titled “Holes and Lights: A Rock Concert Special” was first published in Manhattan’s School of Visual Arts magazine *Straight* one year after he began writing and publishing his art criticism.²⁸ “Holes and Lights” appeared about two years after his most famous magazine pieces had already been published and took a far more traditional form than his more conceptual pieces. Instead of combining image and text in a critique of minimalism and celebration of pop’s attention to the role of the mass media, “Holes and Lights” masquerades as a straightforward rock review of concerts by The Vanilla Fudge, The Seeds, and The Byrds. The first indication that Graham’s approach may differ from his contemporaries in the field of music criticism comes from his choice of epigraph, an uncited Roland Barthes quotation: “Beneath each word lies a sort of existential geology... a speech full of holes and full of lights.”²⁹ Graham’s Barthes reference immediately signals his allegiance to a kind of French structuralism that mines mass culture for its hidden meanings — as Barthes did in 1957’s *Mythologies*.³⁰ In 1968, however, the only Barthes translations into English that would have been available to Graham were *The Fashion System*, *Writing Degree*

²⁸ Anastas, 116.

²⁹ Dan Graham, “Holes and Lights: A Rock Concert Special” in *Rock/Music Writings* (New York: Primary Information, 2009), 12.

³⁰ Roland Barthes, *Mythologies*, trans. Annette Lavers, (New York: Noonday Press, 1972).

Zero, and *Elements of Semiology*.³¹ While he does not cite his quotation, it presumably comes from one of these early Barthes texts. *The Fashion System*, in which Barthes uses French fashion magazines to explain and demonstrate semiology, comes closest in its subject matter to Graham's concern with the magazine as a site of cultural discourse. *The Fashion System* sees Barthes explicating the translation from clothing into text, just as Graham would attempt in "Holes and Lights" to translate musical performance—an aural and visual form—into criticism.

Instead of simply deconstructing the Vanilla Fudge, however, Graham actively elevates them to the level of the avant-garde by comparing them to The Velvet Underground and writing that "the Fudge's performance sound suggests Edgar Varèse wedded to the Stones."³² Rather than performing the Barthesian operation of exposing the ideological underpinnings of something like a Panzani pasta sauce advertisement, as he does in his classic "Rhetoric of the Image," Graham treats pop music as a medium capable of transcending its status as commodity and entering the realm of high art.³³ To Graham, the Vanilla Fudge is "Barocco" with a "mannerist" approach.³⁴ The Seeds attempt "a Judeo-Christian tragedy/shamanistic rock opera."³⁵ Simultaneously, however, Graham openly admits to and even celebrates rock's mindlessness. The Seeds song "Mr. Farmer" is "so stupid there is nothing to grasp," prompting

³¹ Roland Barthes, *The Fashion System*, trans. Richard Howard and Matthew Ward, (Berkeley, CA: University of California Press, 1967).

Roland Barthes, *Writing Degree Zero*, trans. Annette Lavers and Colin Smith, (New York: Hill and Wang, 1968).

Roland Barthes, *Elements of Semiology*, trans. Annette Lavers and Colin Smith, (New York: Hill and Wang, 1968).

³² Graham, "Holes and Lights," 12.

³³ Roland Barthes, "The Rhetoric of The Image" in *Image, Music, Text*, ed. and trans. Stephen Heath, (New York: Noonday Press, 1977), 33.

³⁴ Graham, "Holes and Lights," 12.

³⁵ *Ibid.*, 14.

Graham to call Daryl Hooper “a genius” while the Byrds “Lady Friend” “repeats the rolling circularity (a sickening sameness as opposed to a continuity) which characterizes the best of the Byrds’ songs—and the best rock and roll in general.”³⁶ “Holes and Lights” introduces the dialectic that haunts all of Graham’s music writing—the avant-garde versus the popular—as well as his interest in Structural literary criticism.

“A Country Trip” and “All You Need Is Love,” two slightly later essays, exhibit a conceptualist tendency inherited from works like *Schema* and *Homes for America* formally absent from “Holes and Lights.” These two essays, however, imbue stereotypically self-referential conceptualism with mass-cultural and rock and roll content, confounding the reader’s expectations for conceptual writing. Graham originally published “Love Is All You Need” in the first issue of *Extensions*, an art and literature magazine based out of New York City, in 1968.³⁷ The essay opens with Graham’s acknowledgement of Northern Songs, Ltd’s copyright of the Beatles’s “Love Is All You Need” before moving on to “PATRIOTIC LOVE,” a section that describes the beginning of the song: “the first few bars of ‘La Marseillaise’ heralded by trumpety...”³⁸ Suddenly, the text orients itself like a concrete poem. “P l a i n song,” “G r e g o r i a n chant” and “C h a n s o n d’amour” move down diagonally across the page, opening up negative space.³⁹ Graham’s invocation of these three Western musical traditions contextualizes the Beatles and their appropriation of the 18th century La Marseillaise within the longer history of Western music exemplified by Gregorian chants and plainsong. Graham freely associates high

³⁶ Graham, “Holes and Lights,” 14, 15.

³⁷ Dan Graham, “All You Need Is Love” in *Rock/Music Writings* (New York: Primary Information, 2009), 25.

³⁸ *Ibid.*, 20.

³⁹ *Ibid.*

culture—the Western canon of classical music—with low culture—Beatlemania—and thus collapses the highbrow-lowbrow distinction that characterized much mid-century criticism.⁴⁰

The most significant strategy at work in “All You Need Is Love,” however, is not cultural leveling but repetition. Graham insists on emphasizing the lyrical repetition in “Love Is All You Need” by placing each instance of “Love” on a new line. It is hard not to think that Graham must have seen and been inspired, at least partially, by Carl Andre’s *one hundred poems* (1963), a cycle of concrete poems each consisting of only one word, repeated over and over to form a small rectangle on an eight-and-a-half by eleven-inch sheet of paper.⁴¹ For Graham, like Andre, repetition is paramount. Much like in *Homes for America*, however, Graham locates this repetition not within the abstract sphere of material language but instead within the realm of mass culture. In 1968, the same year that Graham published “Love Is All You Need,” the Beatles gave up touring and focused their efforts on studio recording, leading to the release of *The White Album* in November. *The White Album*, much like Graham’s early criticism, brought art in to the realm of commercial music: pop artist Richard Hamilton designed the record’s minimal white sleeve. Each record featured the band’s name blind-embossed on its white sleeve next to a unique stamped serial number that numbered the album’s copies to create, in Hamilton’s words, “the ironic situation of a numbered edition of something like five million copies.”⁴² The raised, embossed letters spelling out “The BEATLES” on *The White Album*’s cover lend themselves

⁴⁰ Paul Halsall, “Modern History Sourcebook: La Marseillaise,” (Fordham University, 1997), <http://www.jstor.org.ezproxy.cul.columbia.edu/stable/pdf/41210295.pdf>, <http://www2.assemblee-nationale.fr/decouvrir-l-assemblee/histoire/dossier-historique-la-marseillaise/la-marseillaise-hymne-national>.

⁴¹ Marjorie Perloff, “The Palpable Word: The one hundred sonnets,” in *Carl Andre: Sculpture as Place*, (New Haven, Connecticut: Yale University Press, 2014), 289-297.

⁴² Barry Miles, Grant Scott, and Johnny Morgan, *The Greatest Album Covers of All Time*, (London: Collins & Brown, 2008), 52.

more to touch than to sight. Like Carl Andre, who insisted on “the tactile sense of the words themselves,” Hamilton’s album design emphasizes the physicality of the letters that make up the band’s name, relegating images of the British pop stars to the record’s inside flap.⁴³ Graham, by getting inside of the Beatles’ music through appropriation, highlights the materiality of language as it exists within pre-existing pop songs. For instance, his invocation of George Harrison discussing Hare Krishna chanting: “so it’s not the word that you’re saying; it’s the sound: Krishna Krishna Krishna Krishna Krishna Krishna Krishna Krishna Krishna.”⁴⁴ In “Love Is All You Need,” love is both “everything” and “nothing,” it’s “easy” and “spiritual” and “brotherly” and “a nostalgic ideal,” “patriotic” and “sexual,” and, finally “easily exhausted,” as both Graham and the Beatles trail off with endless repetitions of “Love is all you need...”⁴⁵ As Graham reminds us, “‘Love’ is named 87 times in the song.”⁴⁶ The Beatles turn the loaded concept of love into what Graham calls “free-floating flotsam and effluvium,” that is, an empty signifier ready to be filled with meaning as needed.⁴⁷

The repetition Graham locates in “Love Is All You Need” returns in 1969’s *Lax/Relax*, one of Graham’s earliest performance pieces. For *Lax/Relax*, Graham first tape-recorded a “girl” saying the word *lax*, breathing in and out once, and then “continuing in this pattern for 30 minutes” such that she “may be hypnotizing herself.”⁴⁸ In live performance, Graham says the word “relax,” followed by a deep breath, into a microphone hooked up to a tape recorder playing

⁴³ Perloff, 295.

⁴⁴ Graham, “All You Need Is Love,” 21.

⁴⁵ *Ibid.*,” 20-25.

⁴⁶ *Ibid.*, 23.

⁴⁷ *Ibid.*, 24.

⁴⁸ Anastas, 121.

the track of the girl's voice. As Graham repeats the word "relax" for the duration of the recording, his utterances fall into phase with the woman's voice, allowing him to become "centered in only self-absorption" as his "awareness shifts only to [himself] and relating to the girl's voice."⁴⁹ Graham and the recorded woman become locked in a monotonous, hypnotic speech pattern, their relationship mediated by the tape machine. Curator and writer Chrissie Iles has described *Lax/Relax* as both erotic and ironic—a work that satirizes both the recently conservative past and the newly sexually liberated present by "epitomizing the attitude of which the 1950s generation so thoroughly disapproved and which Graham's generation was collectively asserting."⁵⁰ Both "All You Need Is Love" and *Lax/Relax* employ repetition in a way that invokes meditation and human connectivity; *Lax/Relax* with its emphasis on breath, relaxation, and coupling and "All You Need Is Love" with its numerous repetitions of the word "love."

Much like *Homes for America*, "All You Need Is Love" affects a commentary not only on contemporary hippie culture but also on both minimalism and pop through its formal qualities, its content, and its means of circulation. Although not published in a magazine with anywhere near the circulation of *Arts Magazine*, "All You Need Is Love" still existed solely within the context of its publication and thus inserted the work of art into a journal that circulates like other mass cultural products. It is important to know that *Extensions*, the magazine in which Graham originally published "Love Is All You Need," collected mainly poetry, including the early work of the likes of conceptual poets Vito Acconci and André de Bouchet.⁵¹ It is notable,

⁴⁹ Anastas, 121.

⁵⁰ Chrissie Iles, "You Are the Information: Dan Graham and Performance" in *Dan Graham: Beyond*, Chrissie Iles and Bennett Simpson (Los Angeles, California: Museum of Contemporary Art, 2009), 58.

⁵¹ *Extensions* no. 1, 1968, <http://eclipsearchive.org/projects/EXTENSIONS/Extensions1/html/Extensions1.pdf>.

then, that Graham contributed what is ostensibly a review of a popular song to such a highbrow literary journal. It is also significant that *Schema* appeared in the first issue of *Extensions* only a few pages after “All You Need Is Love,” suggesting that “All You Need Is Love” follows a similar framework to the earlier conceptual piece. Certainly “All You Need Is Love” highlights a contingency also present in *Schema*: instead of remaining formally fixed, information circulating inside of a magazine is continually redefined by its context, just as one’s reception of minimal artworks is dependent on the architecture of the gallery.⁵² Furthermore, the magazine assumes a temporality absent from the space of art’s display: as Graham wrote in 1985, “while gallery art is defined by its enclosure as ‘timeless,’ magazines presuppose a notion of present time (timeliness) which only has value as it is current, each successive issue defining ‘new’ or ‘up-to-date’ in terms of the representative moment.”⁵³ Instead of taking up a “timeless” subject, as Carl Andre does in his *one hundred sonnets*, Graham, as critic, reproduces a pop-culturally relevant artifact of the late sixties. *Magical Mystery Tour*, the album on which the song “Love Is All You Need” first appeared in America, came out in November of 1967, only a few months before Graham published “All You Need Is Love.”⁵⁴ “Love,” both the word and the concept, was in the air in 1967, what with the rise of the hippies, the eponymous “Summer of Love,” and the anti-war movement in response to escalating violence in Vietnam.⁵⁵

Graham’s insistence on highlighting the repetition of the word “love” underscores its use as a symbol of the hippie counterculture represented by bands like the Beatles. In his

⁵² Dan Graham, “Subject Matter” (1969), in *Rock My Religion: Writings and Art Projects, 1965-1990*, ed. Brian Wallis (Cambridge: MIT Press, 1993), 38-51.

⁵³ Graham, “My Works for Magazine Pages: ‘A History of Conceptual Art,’” 422.

⁵⁴ The Beatles, *Magical Mystery Tour*, EMI, 1967.

⁵⁵ Ronald H. Spector, “Vietnam War” in *Encyclopedia Britannica Online*, <https://www.britannica.com/event/Vietnam-War>.

introduction to *Conceptual Art: A Critical Anthology*, Blake Stimson argues that it “is impossible to understand” what conceptualism achieved “without understanding the sixties, and appreciat[ing] CA for what it was: the art of the Vietnam war era.”⁵⁶ In “All You Need Is Love,” Graham argues that “the mechanics are the message; the product of countless other ‘degradations’ of the same trite ‘idea’ of love”—that love is an empty signifier watered down by its application in lieu of any real political power. As such, he conflates conceptualism, minimalism, and pop to produce a critical reading of sixties counterculture.⁵⁷ Along the lines of what Rhea Anastas has argued about Graham’s practice, “All You Need Is Love” demonstrates that Graham “took the view that artistic work offered no socio-political solutions, but could pinpoint the artifice of ideological representation... how artifice is produced... where and how the illusion is made” by undermining the hypnotic, repetitive quality of the word “love” in order to expose its semiotic and political function.⁵⁸ With “All You Need Is Love,” Graham directly implicates conceptualism in its historical period: that of the hippies, free love, and the Vietnam war.

Although Dan Graham claims to have stopped making work for magazines after 1969, the existence of his essay “Country Trip,” originally published in the first issue of Richard Kostelanetz and Henry Korn’s magazine *Assembling* under the title “Ecological Rock,” suggests

⁵⁶ Blake Stimson, “The Promise of Conceptual Art” in *Conceptual Art: A Critical Anthology* ed. Alexander Alberro and Blake Stimson (Cambridge, Massachusetts: MIT Press, 1999), xxxviii.

See also Joseph Kosuth and Seth Siegelaub, “Joseph Kosuth and Seth Siegelaub Reply to Benjamin Buchloh on Conceptual Art,” *October* 54 (Summer, 1991): 155.

⁵⁷ Graham, “All You Need Is Love,” 24.

⁵⁸ Rhea Anastas, “Minimal Difference” in *Dan Graham: Beyond*, Chrissie Iles and Bennett Simpson (Los Angeles, California: Museum of Contemporary Art, 2009), 122.

that this is not the case.⁵⁹ *Assembling*, much like *Extensions*, collected art, poetry, and other texts. *Assembling*, however, took its role as a conceptual art magazine further by accepting all submissions and organizing them alphabetically, therefore minimalizing the voice of the editor. Indeed, Kostelanetz's stated goal was to "open the editorial/industrial complex to alternatives and possibilities."⁶⁰ Placing conceptual criticism within the realm of a radical journal has a sharply different effect than running *Side Effects/Common Drug* in *Ladies Home Journal*: the audiences undoubtedly did not overlap and the implicit critique of mass-media becomes far less pointed when the works are published within the context of such a journal. With "Country Trip," Graham performs an inversion of his earliest magazine pieces. Instead of inserting art into the mass-cultural information system, he inserts pop music into the sphere of high art.

Graham laid out "Country Trip" in a highly unconventional format for an essay. Each of its three pages is divided into four rectangles, with the first and third pages divided only horizontally while the second separates its segments with two perpendicular lines that cross in the center of the page. With its geometric design, the layout of "Country Trip" resembles Graham's 1967 *Drawings for Magazine Pages*, a series of minimal, grid-like drawings on letter-sized paper meant to be published in magazines.⁶¹ While never published in a circulating magazine, the *Drawings for Magazine Pages* can be seen to have directly influenced next year's essay "Country Trip."⁶² The forms in "Country Trip," unlike the purely geometric shapes in *Drawings for Magazine Pages*, each frame small fragments of text. The first rectangle contains

⁵⁹ Gwen Allen, *Artists Magazines: An Alternative Space for Art*, (Cambridge, Massachusetts: MIT Press, 2011), 241.

⁶⁰ Allen, 241.

⁶¹ Anastas, 114-116. These drawings were first published by Galerie Bleich-Rossi in 1990 as a part of their catalog for the exhibition "Drawings, 1965-69."

⁶² *Ibid*, 116.

only a single line from the Velvet Underground's 1968 "Some Kind of Love," taken out of context, that sets up the piece's ecological theme: "Situations arise because of the weather."⁶³ In the next rectangular box, Graham writes about astronauts eating plastic on the way to the moon—Apollo 11 had just landed the year before. In the third box on the page, he comments on the conflation of natural terms and drug slang, writing: "on the level of earth all things are the same: 'to dig' is to be 'turned on' is to be 'high.'"⁶⁴ With this elliptical comment, Graham suggests that sixties drug speak draws on geological terms to describe the experience of escaping into psychedelics. The final rectangle on the first page takes on the same question of "synthetic" and "natural" "highs" and "lows."⁶⁵

The second page contains even more references to music, including three Neil Young lyrics from his 1968 song "Here We Are In The Years" from his first solo record, *Neil Young*, all of which deal with the narrator's relationship to the "country."⁶⁶ Graham then uses one of the rectangles to argue that "Bob Dylan's *John Wesley Harding* and *Nashville Skyline* re-present(s) an ambivalent return to the *land* - seen in the personage of a *lady* - who (which) is ironically idealized, just like Dylan's seeming acceptance of the land, the past is unironic *this time around*."⁶⁷ According to Graham's reading, the "land" and the "country," which both figure strongly in late sixties pop music, may just be a symptom of hippie idealism: "Without ironic 'distance,' what remains are the superimposed categories of irony and ireny: a false idealization

⁶³ Dan Graham, "Country Trip" in *Rock/Music Writings* (New York: Primary Information, 2009), 44.

⁶⁴ Ibid.

⁶⁵ Ibid.

⁶⁶ Ibid., 45.

⁶⁷ Ibid.

of the land ‘in the nature of’/a false pastoral.’⁶⁸ The final page has only three rectangles, the middle of which, a quotation from the Byrds’s Roger McGuinn, is far longer than any other. Graham quotes McGuinn explaining that “the mechanical sounds of’ the sixties mean that “the sounds are different and so the music is different.”⁶⁹ Through appropriation and his own criticism, Graham synthesizes competing factors in the development of pop music in the late sixties. “Country Trip” tracks both an idealistic return to the country and increasing modernization in technology. Graham also writes that “‘distances,’ such as they are, are displaced to distant times and places (mythic times, people) (while paradoxically) becoming all the closer in fact through modern means of transport (historical planes through ‘drug metaphors becoming aeroplane’),” pointing to the equivocation of past and present in the earliest era of postmodernism as well as the irony seemingly implicit in folk music made in an era of rapid modernization.⁷⁰

If *Homes For America* takes on minimalism and pop, “Country Trip” contemplates land art. Published in 1970, the same year that Robert Smithson completed *Spiral Jetty*, his largest and most significant earthwork, “Country Trip” posits a relationship between sixties folk-country and psychedelia with a return to the land epitomized by this form of sculpture in the expanded field.⁷¹ The counterclockwise spiral made of 6,000 tons of black basalt rock sitting on the northeastern shore of the Great Salt Lake is not the only element of the *Spiral Jetty*; the work also consists of an accompanying film and essay. Smithson’s mediation with *Spiral Jetty* between the spaces of the magazine, the gallery, and the Utah wilderness relates directly to the

⁶⁸ Graham, “Country Trip,” 45.

⁶⁹ *Ibid.*, 46.

⁷⁰ *Ibid.*

⁷¹ See Rosalind Krauss, “Sculpture in the Expanded Field,” *October* 8 (1979): 31-44.

site/nonsite dialectic he developed in his late-sixties essays “A Sedimentation of the Mind: Earth Projects” (1968) and “Dialectic of Site and Nonsite” (1969). This dialectic speaks to the relationship between the gallery (or other institution) and the outside world.⁷² If the site of pop music in the late sixties is the country, the nonsite side of the dialectic is the rapidly advancing state of capitalism, its commensurate technological development, and the Vietnam War. Given that Graham has said that “good music like good art comments ironically on its own position while remaining popular and being part of the commercial structure,” one can read “Country Trip” as a piece of criticism advocating for the strength of the music of Lou Reed, Neil Young, Jefferson Airplane, and the Byrds based on its ability to “comment ironically” on developments in popular culture in the late sixties and their dialectic connection to the economic and social realities of modernization.⁷³ Graham’s last line, “as they are now commonplace and common pleasure,” may point to the increasing popularity of “the mechanical sounds of the time,” that is, of rock and roll in an era of mechanized warfare.⁷⁴

Eleven Sugar Cubes, another work from 1970, makes evident Graham’s interest in Smithson’s *Spiral Jetty*. For *Eleven Sugar Cubes*, Graham “dropped eleven sugar cubes in the sea, after soaking them in detergent, and photographed the results” with the intention of releasing the entire piece as a magazine spread.⁷⁵ *Art in America* published the ensuing photographs alongside Graham’s text in their May – June issue. The 24 color photographs document the

⁷² For further discussion of the site/nonsite dialectic, see Lawrence Alloway, “Sites / Nonsites” in Lawrence Alloway et al., *Robert Smithson: Sculpture*, ed. Robert Hobbs, (Ithica, New York: Cornell University Press, 1981), 41-45.

⁷³ Eric De Bruyn and Dan Graham, ““Sound Is Material”: Dan Graham in Conversation with Eric De Bruyn,” *Grey Room*, no. 17 (2004): 113.

⁷⁴ Graham, “Country Trip,” 46.

⁷⁵ Anastas, 134.

detergent-soaked sugar cubes bubbling before slowly dissolving into the sea. In 2012, Graham admitted that he was “thinking about the work of Robert Smithson” when he made the piece.⁷⁶ The connection between Smithson and *Eleven Sugar Cubes* is evident even without Graham’s testimony. Smithson, whose interest in crystallography is well-documented, listed salt crystals from the Great Salt Lake as one of the main media components of *Spiral Jetty*. Although not enough time had passed in 1970 to experience the full impact of the salt on Smithson’s work, it is hard to look at *Spiral Jetty* today without contemplating its thick crust of crystalized salt.⁷⁷ By melting sugar, another white, crystalline substance similar in appearance but nearly opposite in taste, into the “polluted water of the bay in Jersey City” and then publishing the images in a major art magazine, Graham performed an inverted version of *Spiral Jetty*, replete with his own dialectic between the site of the bay and that of *Art in America*.⁷⁸ *Eleven Sugar Cubes*, however, is also a comment on sixties drug culture. According to Graham, the cubes “were all about LSD,” a psychedelic sometimes administered by dosing sugar cubes.⁷⁹ Timothy Leary, the psychologist widely known for his advocacy for psychedelic drugs, popularized the sugar cube as a vehicle for LSD by giving travelling lectures with the title “Does LSD in sugar cubes spoil the taste of coffee?”⁸⁰ Again, Graham mixes metaphors, combining drug language with

⁷⁶ Brienne Walsh, “Dan Graham Discusses the Original Publication of Eleven Sugar Cubes,” *Art In America*, February 10, 2012, accessed March 30, 2017, <http://www.artinamericamagazine.com/news-features/news/dan-graham-eleven-sugar-cubes/>

⁷⁷ Jennifer L. Roberts provides a much fuller analysis of the importance of salt for *Spiral Jetty* in “The Taste of Time: Salt and *Spiral Jetty*” in Alexander Alberro et al., *Robert Smithson*, ed. Eugenie Tsai, (Los Angeles: Museum of Contemporary Art; Berkeley: University of California Press, 2004), 96-103.

⁷⁸ Walsh.

⁷⁹ Ibid.

⁸⁰ Pagan Kennedy, “Who Made That Sugar Cube?,” *The New York Times Magazine*, November 6, 2012, accessed March 30, 2017, <http://www.nytimes.com/2012/11/18/magazine/who-made-that-sugar-cube.html>.

ecological art as he did in “Country Trip” to draw out a connection between land art and drastic shifts in youth culture in the late sixties.

As one can see from “Holes and Lights,” “All You Need Is Love,” and “Country Trip,” Graham’s earliest pieces of music criticism perform many of the same operations as his more acclaimed magazine works: calling into question the central tenets of dominant strands of sixties artistic production like pop, minimalism, land art, and conceptualism while utilizing strategies central to all four. They also significantly complicate any straightforward reading of Graham’s work as entirely critical of mass culture. Graham has said that he does not “agree with the Frankfurt School’s idea that mass culture equals mass exploitation,” and in these early essays his position with regards to popular culture begins to become clear.⁸¹ The question remains, however, whether pop music only maps subterranean changes in culture or if rock and roll has revolutionary potential in and of itself. As the sixties became the seventies, rock and roll changed dramatically, finding one of its centers in downtown New York, where it and Graham would collide, changing the character of his criticism.

⁸¹ De Bruyn and Graham, 113.

Chapter Two: The Author as Producer

In 1979, after a nearly nine-year long break from writing about music, during which he focused largely on performance and time-delay installation pieces, Dan Graham returned to music criticism by publishing the article “Punk: Political Pop” in the *Journal/Southern California Art Magazine*. Much had changed since the late-sixties days of the Beatles and the Rolling Stones. Inspired by groups like the Velvet Underground, the MC5, and the Stooges, young people took music production into their own hands, leading to the rise of punk rock and a drastic shift within rock culture itself. For the first time, critically celebrated rock music was no longer topping the charts and shifting mainstream youth culture. Instead, the cutting-edge of music and music writing hid underground, away from rock magazines like *Billboard* and *Rolling Stone*. In “Punk as Propaganda,” the secondary title for “Punk: Political Pop,” Graham once again returns to sixties pop art as a reference point from which to discuss these new musical trends: “The Ramones from New York City and Devo from Akron, Ohio model their aesthetic and political strategies on the Pop artists of the 1960s: they prefer to package themselves than be packaged by the media and the record business.”⁸² Graham was already familiar with self-packaging. Ten years earlier, he employed a similar strategy with his magazine pieces, bypassing the power of the media by inserting his work directly into their pages. Graham argues that Devo and the Ramones shared the same estranged yet indebted relationship with pop art that Graham himself drew on in the late sixties.

Along with this change in the landscape of musical production came a shift in the style and content of Graham’s music writing. In pieces like “Punk as Propaganda” (1979), “The End

⁸² Dan Graham, “Punk as Propaganda” in *Rock/Music Writings* (New York: Primary Information, 2009), 64.

of Liberalism” (1981-82), “McLaren’s Children” (1981-88) and “Artist as Producer” (1978-88), Graham turns away from his conceptualist approach to rock music towards a more standard essay format. While he continues to utilize large block quotations of lyrics and statements by musicians, he follows these citations with his own commentary, explicitly stated. Certain bands, people, and themes reappear across these pieces: Devo, the Ramones, Malcom McLaren, Roy Lichtenstein, the Clash, the role of the producer, fascism, and stardom all occupy Graham’s critical mind. The same quotations and even the same lines also repeat across essays. While there are many examples of this phenomenon, one of the most notable occurs in “Punk as Propaganda” and “The End of Liberalism”: “Punk’s problem was how to present its critique of the corporate system in the form of a product that is, by definition, *part* of the system.”⁸³ Graham’s essays from this period explore the limits of the political and critical viability of popular music as it exists within its “system” of distribution. Although these essays formally resemble more closely what we imagine as rock criticism, Graham’s repetition of sentences and themes makes clear that his intention was not to advocate for artists and report on new releases, but to mine contemporary rock music for its relation to his own practice, much as he did ten years earlier.

In 1978, writing about Dan Graham’s art criticism of the late sixties, Benjamin H.D. Buchloch argued that, given Graham’s curious relationship to cultural history, “it seems more appropriate to read these texts as artistic arguments indicating the development of new forms of aesthetic work than as art criticism.”⁸⁴ Although he neglects to mention Graham’s investment in popular music—an especially notable omission given that this essay, “Moments of History in the Work of Dan Graham,” was written in 1978 during the apex of the punk movement with which

⁸³ Dan Graham, “Punk as Propaganda” and “The End of Liberalism,” 57, 82.

⁸⁴ Benjamin H.D. Buchloch, “Moments of History in the Work of Dan Graham” in *Dan Graham*, ed. Alex Kitnick (Cambridge, MA: MIT Press, 2011), 7.

Graham was so deeply involved—one could extend Buchloch’s argument about Graham’s art criticism to his music writings. Instead of reading these texts as music criticism in the vein of Lester Bangs or Ian Penman, intent on reporting on and judging new records, or as one would read Marxist-influenced critics like T.J. Clark and Dick Hebdidge, one should see Graham’s music writings as “artistic arguments indicating the development of new forms” of his own and others’ “aesthetic work” in the newly expanded field of art-making.⁸⁵ Graham’s music writings of the late seventies and early eighties point toward a new widening of the definition of art into not only “concepts of verbalized materiality and materialized language,” as Buchloch points out, but also towards a larger sense of the possibilities of art making as a hybrid form, somewhere in-between music and visual arts or, rather, a mixture of the two.⁸⁶ Furthermore, Graham’s music criticism’s publication coincides with the growth of cultural studies as an academic discipline while at the same time documenting his genuine fandom and appreciation for rock and roll. By refusing to avoid a dialectic between criticality and pleasure, Graham continues to force the question of the possibilities of not only musical but also artistic production within the “system” of corporate capitalism, a highly relevant inquiry in a period when lines between pop culture and high art were becoming more blurred than ever.⁸⁷ As John Miller points out in “Now Even The Pigs’re Groovin,” an important essay on the relationship between Graham’s interactive pieces and the experience of viewing rock and roll live, early rock “was essentially experiential, with few demands for erudition and interpretation.”⁸⁸ Ten years after what Miller terms “the symbolic

⁸⁵ Buchloch, “Moments of History in the Work of Dan Graham,” 7.

⁸⁶ *Ibid.*, 8.

⁸⁷ Graham, “The End of Liberalism,” 57.

⁸⁸ John Miller, “Now Even the Pigs’re Groovin,” in *Dan Graham*, ed. Alex Kitnick (Cambridge, Massachusetts: MIT Press, 2011), 139.

year of 1968,” demands of this kind came thick and fast, and Graham willingly offered his own interpretations.⁸⁹

The issue of *Journal/Southern California Art Magazine* in which Graham published “Punk: Political Pop,” centered on “the interface between the visual arts and music,” also included interviews with Iggy Pop and Judy Nylon alongside texts by David Byrne of Talking Heads and Rhys Chatham, a good friend of Graham’s.⁹⁰ “Punk: Political Pop,” like many of Graham’s essays, went through a series of formal and contextual transformations. The piece started as the script for a slide lecture with accompanying music clips and later became “Punk as Propaganda” when published by MIT Press in 1993. Two years before the Los Angeles Institute of Contemporary Art published “Punk: Political Pop,” Graham met, befriended, and performed on the same bill as musician Glenn Branca of the band Theoretical Girls.⁹¹ Graham subsequently became deeply embedded in the no wave culture of late-seventies downtown New York. Strangely enough for a music critic, instead of writing about what went on in the no wave scene as a reporter or traditional music journalist would, Graham looked largely to England, Akron, and CBGB for his subject matter. While it might not be clear from the subjects of his music writing of the seventies through eighties, Graham involved himself in a group of musicians even further estranged from the popular music of the sixties than Devo or the Ramones.

In “Punk as Propaganda,” Graham posits a contrast between American punk rock, which he sees as accepting the possibility that rock can be art, and propagandistic English punk rock.

According to Graham, Devo sees themselves as having a “conceptual role” outside of the simple

⁸⁹ John Miller, 139.

⁹⁰ Dan Graham, “Punk as Propaganda,” 88.

⁹¹ Bennett Simpson, “A Minor Threat: Dan Graham and Music” in *Dan Graham: Beyond*, Chrissie Iles and Bennett Simpson (Los Angeles, California: Museum of Contemporary Art, 2009), 43.

production of pop hits.⁹² By destroying the “myths and assumptions of the 1960s” and “remodeling” them in the form of Rolling Stones covers, Devo “breaks down the original song’s underlying assumptions: the myths of free sexuality and individualism.”⁹³ Graham argues that while Devo “agrees with the *lyrics*” of “Satisfaction” and their hostility towards consumer culture, the Stones version’s “underlying assumptions” support the “individualistic mythology and corporate-induced consumerism that the song’s lyrics are supposed to undermine.”⁹⁴ By changing the beat to militaristic disco and employing an electric synthesizer that “disembodies the sound” and thus “androgenizes the song’s macho assumptions,” Devo use “Satisfaction” to tear down the individualistic rhetoric of late sixties and early seventies rock music.⁹⁵ The Ramones “adopt a satiric, Pop art-esque ironic distance” from recent American history and pop culture in order to playfully mock lower-middle class suburban life. To Graham’s mind, neither Devo nor the Ramones foreground a political stance or call their listeners to action. Instead, like pop art—and like Graham’s own practice—they reflect on American culture by humorously mimicking it.

In the second half of the essay, Graham stresses British punk’s interest in issues of class and political activism. By speaking explicitly about politics, British punk bands like the Sex Pistols and the Clash write songs that place “the spectator in direct contract with social practices outside the actual artwork” and address their audience as “‘you’ or ‘we,’” thus acknowledging the listener’s position as an active agent.⁹⁶ Graham then brings in the Beatles—which he

⁹² Dan Graham, “Punk as Propaganda,” 65.

⁹³ *Ibid.*

⁹⁴ *Ibid.*, 66.

⁹⁵ *Ibid.*, 65-66.

⁹⁶ *Ibid.*, 73.

addressed ten years earlier in “All You Need Is Love”—writing that “the Beatles’ mythic ascension proved to the British public” that “the class system wasn’t as repressive as some critics contended” and that art school “could produce improved, ‘higher’ cultural values” within the working class.⁹⁷ Like Devo, albeit in a more explicitly class-centered analysis, British punk works against the liberal myth of individuality by making visible the manner in which consumer culture constructs a subject who is made to feel as if she defines herself when the intertwined systems of pop culture and the economy strongly condition her everyday reality. Graham further distinguishes British punk and American punk by exploring their relationship to high art. Unlike American punks like the Ramones who, in Graham’s words, “are fun,” British “punk is defiantly anti-art and true to its class origins. Its lyrics offer no escape, no fun, no transcendence of reality as art does.”⁹⁸ While both the Ramones and Devo warrant comparisons to pop art, none of the British bands Graham mentions receive the same comparative treatment, most likely due to the explicit nature of their political statements. This does not mean, however, that these British groups do not understand the role of the media. Graham argues that “the Sex Pistols’ ultimate goal was to expose the media for what it really was by forcing its inherent contradictions (and thus, as a rock act, their own) into the open” and, in doing so, acknowledges again that rock bands cannot exist outside of the media system that they critique—even those who actively speak out against it.

Graham’s 1976 proposed record cover for *Just Another Asshole* demonstrates the way in which he thought about music existing within the context of consumer culture while also remaining a valid form of art. *Just Another Asshole*, a project by Barbara Ess that collected and

⁹⁷ Dan Graham, “Punk as Propaganda,” 75.

⁹⁸ Ibid.

published the works of other artists, variously took the form of records and magazines over the seven issues published between 1978 and 1987.⁹⁹ Graham's proposed cover for the first LP issue of the magazine is a color photograph of shoppers riffling through record bins at Sounds, a record store on St. Marks Place. Graham chose the cover's subject matter based on his assumption that Sounds would stock *Just Another Asshole* upon its release. Once the record made it into the bins, a shopper who came across it while searching for music would "self-referentially" see the "same store and its displaced current records, but at a time of day depicted on the cover."¹⁰⁰ Graham's proposed *Just Another Asshole* cover calls attention to the consumer's act of consumption by confronting them with an image of others who have, in the past, carried out the same search for a new record to buy. *Just Another Asshole*, while containing work by artists like Barbara Kruger, Isa Genzken, and Graham himself, would circulate like any other product of the music industry.¹⁰¹

"The End of Liberalism," an essay Graham originally published in two parts as "The End of Liberalism (Part 1)" in *ZG* number 2 in 1981 and "The End of Liberalism (Part II)" in *The Un/Necessary Image* in 1982, recycles many of the same quotations and arguments Graham forwarded in "Punk As Propaganda."¹⁰² The notable differences between the two essays point to changes within the art world in the way artists theorized representation within the media.¹⁰³ The first clue to this postmodern turn comes in Graham's usage of Laura Mulvey's "Visual Pleasure

⁹⁹ Anastas, 175.

¹⁰⁰ Ibid.

¹⁰¹ "Various – Just Another Asshole," (1981) *Discogs*, accessed March 30, 2017, <https://www.discogs.com/Various-Just-Another-Asshole/release/787066>.

¹⁰² Graham, "The End of Liberalism," 59.

¹⁰³ The editors of the collection make a similar point in the end notes to Graham's "The End of Liberalism," 59.

and Narrative Cinema,” originally published in the British film journal *Screen* in 1975, to describe the psychoanalytic similarities between Abstract Expressionist painting and developments in advertising in the fifties.¹⁰⁴ After a discussion of Jasper Johns, Andy Warhol, and pop art’s transformation of the artist’s role from the expression of the unified self to the reproduction and production of mass media’s tropes, Graham returns to Devo, adding to his earlier analysis that “Punks concluded that the ‘60s ‘superstar’ was a media myth, whose position—and very existence—was tenuous, and that the superstar failed to realistically perceive his or her own situation.”¹⁰⁵ Punks, in contrast to sixties rockers, understood the constructed nature of their roles in the media and thus were able to satirically comment on how mainstream liberal media represented them: “punk kept an ironic distance from its content” and dealt in “ludicrous satire,” taking a cue from pop art’s aping of consumer culture but pushing it towards less ambiguous mockery of its subject matter.¹⁰⁶

Distinctions between American and British punk do not condition Graham’s reasoning in “The End of Liberalism” as they did in “Punk as Propaganda,” allowing him to clarify his thoughts around the role of satire in successful punk music. Citing Poly Styrene of the British punk band X-Ray Spex, Graham suggests that “what the media didn’t see” when they took “Oh Bondage, Up Yours!” seriously as a song about bondage instead of fashion “was that punk was *representing the representation*.”¹⁰⁷ With a few years’ remove from “Punk as Propaganda,”

¹⁰⁴ Graham, “The End Of Liberalism,” 52.

It is curious that Graham uses Mulvey to discuss advertising without making reference to any of her feminist arguments. We will return to curiosities of this kind—that is, concerning feminism—in the third chapter but for now will limit our understanding of his citation of her to a turn towards a new theorization of the meaning and power of images.

¹⁰⁵ *Ibid.*, 56.

¹⁰⁶ *Ibid.*

¹⁰⁷ *Ibid.*, 57.

Graham begins to read punk as tied not only to the pop art of Lichtenstein and Warhol but also to the kind of postmodernism epitomized by artists like Cindy Sherman and Jack Goldstein, an artist whom he has discussed in explicit connection to “The End of Liberalism.”¹⁰⁸ To Graham, terror and fascism lie just beneath the smooth surfaces of “advertising culture” and “liberal humanism.”¹⁰⁹ By representing this terror through a psychoanalytic unearthing of the repressed violence in American culture while simultaneously satirizing the way the media decries their subculture as pugnacious, punks like Poly Styrene and the Ramones, much like Graham in “All You Need Is Love” and “Country Trip,” pinpoint the artificiality of liberal humanism. They can only achieve this in America, however, through humor and parody, as “in the United States, defining a cultural product as political automatically categorizes it as academic or high art; popular culture has little interest in political artworks” because “the notion of the political is negatively coded; it means ‘no fun.’”¹¹⁰ The repetition of this sentiment across “Punk as Propaganda” and “The End of Liberalism” clues the reader into Graham’s personal interest in humor.¹¹¹ Yet again, Graham’s music criticism leads directly to the “aesthetic arguments” that define his practice more broadly—his use of comedy, interest in sociology, and employment of critical distance all find parallels in his account of punk rock.¹¹²

Again, it is strange that Graham interprets “Oh Bondage, Up Yours!” as a song about fashion instead of feminist liberation, which is immediately how I hear it. Coming from a self-proclaimed feminist, this bears investigation.

¹⁰⁸ Carlos Brillembourg and Dan Graham, “Dan Graham with Carlos Brillembourg,” *The Brooklyn Rail*, August 1, 2012, accessed January 2, 2017, <http://www.brooklynrail.org/2012/08/art/dan-graham-with-carlos-brillembourg>.

¹⁰⁹ Ibid.

¹¹⁰ Graham, “The End of Liberalism,” 57-58.

¹¹¹ Sabine Breitwieser and Dan Graham, “The Museum of Modern Art Oral History Program, Interview with Dan Graham,” *The Museum of Modern Art*, November 1, 2011, Accessed January 8, 2017, https://www.moma.org/momaorg/shared/pdfs/docs/learn/archives/transcript_graham.pdf, 17.

¹¹² Buchloch, “Moments of History in the Work of Dan Graham,” 7.

Graham originally wrote “The End of Liberalism” in two sections for two separate publications, and as a result one can easily infer that the split between the two pieces comes during Graham’s somewhat abrupt transition from a discussion of post-war American art to his consideration of late-seventies punk rock. The two halves of the essay and their conjoining, however, reflect Graham’s pioneering thinking about the interconnectedness of music and art. Bennett Simpson has astutely observed that Graham’s first published rock writing “appeared almost simultaneously with ‘Subject Matter,’ his first extended critical writing on visual art” and consequently suggested that as early as 1968-69 Graham’s “thinking about both forms had become singularly intertwined.”¹¹³ Evidence of this mental connection between art and music only mounts as the sixties become the seventies and then pass on to the eighties. Matthew Higgs’s account of the heyday of British art magazines in the eighties, “Zines for a Day,” calls Graham “an early supporter” of *ZG*, the magazine in which the first section of “The End of Liberalism” was published.¹¹⁴ *ZG* announced its focus on what Higgs calls “the cross-cultural currents of Manhattan’s downtown scene” in its fourth issue and, by its fifth issue, Graham’s suggestion to concentrate on New York resulted in *ZG* declaring its concern with “the institutional thinness and arbitrariness of the divide between activities which ‘belong’ to the galleries or the museum and those that belong to the street or the club.”¹¹⁵ Graham’s collaborations with musicians like Kim Gordon, Rhys Chatham, and Glenn Branca actively contributed to this new “institutional thinness.”¹¹⁶

¹¹³ Simpson, “A Minor Threat: Dan Graham and Music,” 40.

¹¹⁴ Matthew Higgs, “Zines for A Day: Matthew Higgs on the Other Art Press,” *Artforum*, March 2003, 80.

¹¹⁵ Higgs, 80.

¹¹⁶ *Ibid.*

The Un/Necessary Image, the catalog in which Graham published the second half of “The End of Liberalism” in 1982, epitomizes the postmodern turn that occurred alongside the art world’s new openness to popular music as a serious artistic undertaking. *The Un/Necessary Image* includes a selection of essays by writers and artists like Les Levine, Judith Barry, Hans Haacke, and General Idea, situating Graham within a larger discursive field of artists interested in the power of the media. In the introduction to *The Un/Necessary Image*, Peter D’Agostino and Antonio Muntadas state their intent to gather together examples of “art which deals with the content and meaning of public information” in order to provide “new ways of looking at ourselves within the context of mass culture.”¹¹⁷ Like the punk bands Graham writes about in “The End of Liberalism,” these artists are “*representing the representation*” put forth by the media in order to deconstruct its coded messages.¹¹⁸ With the rise of cultural studies in England, more and more writers began to read culture like a book. Instead of necessitating a conceptual treatment along the lines “All You Need Is Love” and “A Country Trip,” pop music could be deconstructed, as Theodor Adorno did some 45 years earlier, as a text.

Graham’s connection to the Frankfurt school is not a superficial one. He frequently references his admiration of Walter Benjamin in interviews and, it seems, titled his essay “Artist as Producer” (1978-1988)—which bears many similarities with “McLaren’s Children” (1981-1988)—after Benjamin’s “The Author as Producer” from 1934.¹¹⁹ Herbert Marcuse, a second-

¹¹⁷ Peter D’Agostino and Antonio Muntadas, *The Un/Necessary Image*, (New York: Tantam Press, 1982), 3.

¹¹⁸ Graham, “The End of Liberalism,” 57.

¹¹⁹ Walter Benjamin, “The Author As Producer” in *The Work of Art in the Age of Its Technological Reproducibility and Other Writings On Media*, trans. Howard Eiland et al, ed. Brigid Doherty, Michael W. Jennings, and Thomas Y. Levin, (Cambridge, Massachusetts: Harvard University Press, 2008), 79-95.

generation Frankfurt School affiliate, also appears in “Artist as Producer.”¹²⁰ In “The Author as Producer,” Benjamin argues that “the place of the intellectual in the class struggle can be identified—or, better, chosen—only on the basis of his position in the process of production.”¹²¹ Benjamin thinks that, by participating directly in the functioning of a society’s economic base, bourgeois writers can proletarianize their literary technique and, as Bertolt Brecht would say, “step into the masses.”¹²² Graham’s analysis of the importance of the producer in the manipulation of the media, much like Benjamin’s exaltation of Sergei Tretyakov’s firsthand involvement in Soviet agriculture in “Author as Producer,” illuminates his belief that an artist can work effectively from inside of the system of production itself.¹²³

In these two essays, Graham considers the role of the producer as a manipulator of the media and as an artist in her own right, comparing McLaren and other producers, Alan Freed, Brian Epstein, and Phil Spector among them, to pop artists like Andy Warhol and Richard Hamilton. Graham’s description of these producers in “Artist as Producer” sounds almost as if he could be describing either himself or any of the numerous members of the Frankfurt School. He writes:

As with much art of the late ‘70s, it is hard to tell whether McLaren’s attitude was cynical or revolutionary. McLaren has been accused of ‘being a Jewish rag-seller from Soho,’ just like Alan Freed, Abbie Hoffman, Brian Epstein, and Phil Spector, all record producers and urban Jews. They all exploited the media for their own purposes but, in doing so, brought the potential for revolution to the masses. All (except perhaps Epstein) used humor as a liberating weapon. And they all had to suffer the media’s revenge for their earlier exploitation of it.¹²⁴

¹²⁰ Graham, “Artist as Producer” in *Rock/Music Writings*, (New York: Primary Information, 2009), 209.

¹²¹ Benjamin, 85.

¹²² Bertolt Brecht, “Against Georg Lukács,” in Adorno et al., *Aesthetics and Politics*, (London: Verso, 2007), 69.

¹²³ Benjamin, 81-82.

¹²⁴ Graham, “Artist as Producer” 214.

All the men he considers in this essay are Jewish, use humor, and “exploit the media for their own purposes.”¹²⁵ Their control over media systems leads to their influence over what Graham describes as the “new social class” constituted by the teenager.¹²⁶ These producers – meant in a literal sense, as in record producers, but also likely as a double entendre with a Marxist subtext – make art within the confines of the medium of pop music.

Shortly after Graham began to work on his essay “Artist as Producer” in 1978, he himself got the chance to work as a rock producer. With Mark Bingham, Graham produced The Static’s 1979 *Theoretical Record*, their only commercial release. Unlike Freed, McLaren, and Epstein, Graham did not produce accessible pop music to be consumed by the teenage masses. Instead, he worked with radically experimental no-wave musicians who favored dissonance. Although the Static was nowhere near as popular as Bow Wow Wow or the Sex Pistols, one can still liken Graham’s work as a producer to McLaren’s, whom he describes in “McClaren’s Children” as “displaying a savvy understanding of conceptual and Pop art strategies for dealing with mass commercial culture” and “deal[ing] with the major record companies on their own terms to expose the economic and ideological contradictions inherent within the industry.”¹²⁷ Graham’s involvement with the production of music in the late seventies reveals his interest in blurring the lines between the world of rock and that of high art. Like the men he celebrates in “Artist as Producer” and “McClaren’s Children,” Graham used his position as a producer and collaborator with other musicians to insert his own ideas about art into the realm of music.

¹²⁵ Graham, “Artist as Producer”

¹²⁶ *Ibid.*, 206.

¹²⁷ Graham, “McClaren’s Children,” 167, 175.

As evinced by the fact that Graham invited the Static, a no wave band consisting of Barbara Ess, Christine Hahn, and Glenn Branca, to perform with him in 1979 at Riverside Studios in London, his role as a producer profoundly influenced his thinking about his own practice.¹²⁸ At Riverside studios, the Static followed Graham's performance of his 1977 piece *Performer/Audience/Mirror* with their own set of songs, two of which, "Don't Let Me Stop You" and "My Relationship" also on *Theoretical Record*. The sleeve of the cassette edition of Graham and the Static's London show, released by Primary Information in March of 2016, reprints an interview with Graham that helps explain some of his thinking around this first musical collaboration. Graham describes the Static as "representative of a group of younger Performance Artists in New York who in the last year and a half have turned to rock music [...] first as a diversion and secondly because it offered a very serious set of possibilities in terms of entering a much larger structure."¹²⁹ The "much larger structure" Graham references in this interview is likely the systematized commercial circulation of rock music. Graham argues that, as he did with his self-referential cover for *Just Another Asshole* two years earlier, The Static and other performance-artists-cum-musicians wish to enter their artwork into distribution alongside other products of the industrialized music industry. Glenn Branca, who stated in an interview with Marküs Müller that "the music was very... Well, I thought of it as a performance art band," agrees with Graham's assessment of his band's role as both artists and musicians.¹³⁰ The Static's music, as Branca obliquely alludes to in this quotation, relies heavily on dissonant, droning guitars and repetitive, monotone lyrics. As in Graham's music writing of the prior decade, The

¹²⁸ "The Static – Theoretical Record," *Discogs*, accessed January 4, 2017, <https://www.discogs.com/Static-Theoretical-Record/release/1095870>.

¹²⁹ Dan Graham and the Static, "Dan Graham and the Static at Riverside Studios London," audio cassette (New York: Primary Information, 2016).

¹³⁰ Müller, 29.

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Static fused together the realms of art and of music. In the words of Branca, “it was Dan who had opened that door for that kind of art rock to be booked in museums the way performance art pieces would be.”¹³¹ By insisting on the overlap between art and popular music while acknowledging the tension between the avant-garde and the commercial, both in his writing and in his artworks, Dan Graham “opened the door” to rock’s acceptance in the art world.

¹³¹ Müller, 29.

Chapter Three: New Wave Rock and the Feminine

Sonic Youth's Kim Gordon played live guitar for the first time in 1980, when she appeared alongside Miranda Stanton and Christine Hahn as Introject, an all-girl band assembled by Dan Graham as a part of Christian Marclay's *Eventworks* festival.¹³² Graham brought these three women together to perform a modified version of his 1977 performance piece *Identification Projection* with the updated title *All-Girl Band: Identification Projection*. In the instructions for this piece, Graham asks one of the three performers to describe "the various men (perhaps also women) who charismatically ('sexually') attract her" while the band performs a song, pausing "a little too long" between each description to "think private thoughts about herself."¹³³ When Gordon, Stanton, and Hahn got on stage to perform, they either ignored or forgot Graham's instructions and, as Bennett Simpson describes it, "a work of performance art became a rock concert."¹³⁴

The boundaries between Graham's role as the producer of an autonomous artwork and the women's own motivations to perform blurred so strongly at *Eventworks* that Gordon, Stanton, and Hahn ceased to play the role of a rock band and actually became one. Indeed, the three women had long careers in music after *Eventworks*, beginning with the formation of their band CKM later that year. Before *Eventworks*, Hahn had already played with the Static on Theoretical Record, a record produced by Graham, as well as on the same bill as Graham's performance of *Performer/Audience/Mirror* at Riverside Studios in London. She would go on to

¹³² Bennett Simpson, "Dan Graham and Music" 43.

¹³³ Unpublished performance notes for *All Girl Band: Identification Projection*, Dan Graham Archive, New York, cited in Simpson, "Dan Graham and Music," 43.

¹³⁴ Simpson, 43.

perform vocals on records by Klaus Krüger and Tod.¹³⁵ Kim Gordon would later become a star as the bassist and singer for Sonic Youth. Christine Hahn would record alongside Durutti Column and perform under the name Thick Pigeon.¹³⁶ Gordon recalls that Introject “didn’t do what [Graham] wanted because by then we were our own rebellious girl band. I knew Dan, so I was protective of his idea but I was also part of this band so the allegiance was complicated... we were just more caught up in playing the music and the adrenaline of the moment.”¹³⁷ While he intended to be the mastermind behind the performance, somewhat like Malcom McLaren, the subject of his essay “McClaren’s Children,” the force of female creativity usurped his role as producer and the already tenuous line between rock and performance art disappeared completely.

In her autobiography *Girl in a Band*, Gordon acknowledged the power and gender dynamics inherent in the *Eventworks* performance, writing that “it was a loaded situation: a male artist using women to interact with an audience, in the process turning himself into a voyeur.”¹³⁸ From Gordon’s perspective, *All-Girl Band: Identification Projection* and the Introject performance that it devolved into “created another interesting moment in which music and art intersected in a climate of punk rock and rebellion.”¹³⁹ An essential element of this climate of rebellion in downtown New York was a feminist rejection of the patriarchal structures of rock music. Through his involvement with Gordon, Introject, the Static, and other female-fronted punk and no-wave groups, Graham too became implicated in the gender politics of the era. In the

¹³⁵ “Christine Hahn,” *Discogs*, accessed February 25, 2017, <https://www.discogs.com/artist/375281-Christine-Hahn>.

¹³⁶ Kim Gordon, *Girl in a Band*, (New York: Dey St., 2015), 105-107.

¹³⁷ Müller, 17-18.

¹³⁸ Gordon, 106.

¹³⁹ *Ibid.*

late seventies and early eighties, Graham's performance work began to transform to reflect the influence of Gordon and other women in the underground scene.

Although interested in rock music for the entirety of his career, it was only in this era of punk and no wave that Graham's artwork began to explicitly evoke the structures and forms of rock music. As John Miller notes in "Now Even the Pigs're Groovin,'" "Graham's interactive pieces, concerning the viewers' experience of themselves as viewers, come closer to the experiential nature of rock" than works like *Rock My Religion* and *Wild in the Streets*, which take rock and roll as their subject matter.¹⁴⁰ *All-Girl Band: Identification Projection* simultaneously uses the forms of rock, meditates on the role of the viewer, and considers the gender dynamics of performance. While Graham only staged *All-Girl Band: Identification Projection* once, he explored similar themes of gendered performativity in his essay "New Wave Rock and the Feminine," published in various forms between 1981 and 1984.¹⁴¹ An extended examination of "New Wave Rock and the Feminine" illuminates Graham's approach to questions of gender and performance in a manner suited for comparison to his many performance pieces concerning identification, mirroring, and sexuality. Furthermore, by investigating "New Wave Rock and the Feminine," one begins to see how Graham's thinking about feminism informs his evaluation of the political potential of rock music.

The opening pages of "New Wave Rock and the Feminine," originally published in Dutch in *Museumjournaal* 26, no.1 in 1981, read like a belated comment on 1980's *All-Girl*

¹⁴⁰ John Miller, "Now Even The Pigs're Groovin" in *Dan Graham*, ed. Alex Kitnick (Cambridge, Massachusetts: MIT Press, 2011), 129.

¹⁴¹ Dan Graham, "New Wave Rock and the Feminine" in *Rock/Music Writings*, (New York: Primary Information, 2009), 158.

Band: Identification Projection.¹⁴² After quoting Gordon's 1980 essay on the masculine culture of rock performance, "Trash Drugs and Male Bonding," Graham writes:

Both male and female audience members usually have no problem identifying with male performers in such groups, whether on stage or in a sports arena. But when all-female groups play the performative role--for example, an all-girl basketball team or an all-girl rock group--it proves more problematic for an audience to identify with them.¹⁴³

The central concern of these opening pages and of *All-Girl Band: Identification Projection* is the process of identity formation, a theme that begins to occur in Graham's work around 1969 with works like *Two Correlated Rotations*, in which two performers holding cameras walk around each other in opposing spirals with the aim of "as nearly as possible continuously centering their cameras' (and eyes') view on the frontal eye position of the other."¹⁴⁴ In the resulting double projection, shown on two walls at a right angle to each other, the feedback created by the interaction of the two cameras makes it difficult to determine which performer controls which camera. In a pamphlet published by Artists Space in 1976 describing the work, Graham writes that "the 'self' is not an atomistic entity, but is immanent in the network of interrelationships or environmental structure," suggesting that the filmic feedback in *Two Correlated Rotations* serves the purpose of exposing this "network of interrelationships" to the viewer in order to destabilize their perception of the self as a monad.¹⁴⁵ As one of his first investigations into the process of identity formation, *Two Correlated Rotations* introduces the theme of identification that drives "New Wave Rock and the Feminine."

¹⁴² Graham, "New Wave Rock and the Feminine," 158.

¹⁴³ Ibid., 128.

¹⁴⁴ *Six Films*. (New York: Artists Space, 1976), n.p., reprinted in Rhea Anastas, "Chronology of Works and Writings 1965-2000" in *Dan Graham: Works 1965-2000*, ed. Marianne Brouer (Düsseldorf: Richter Verlag, 2001), 128.

¹⁴⁵ Ibid.

Graham's work with identity formation reaches its apex in two performances dating to 1977, *Performer/Audience/Mirror* and the original *Identification Projection*.¹⁴⁶ In *Performer/Audience/Mirror*, Graham stands in front of a seated audience with his back to a large mirror covering the wall and proceeds to describe the audience's appearance, describe his own appearance, and then turn to face the mirror and repeat the process using the images of himself and the audience provided by the mediating mirror.¹⁴⁷ Graham runs through all of the possible permutations of subjective and objective perceptions of himself and of the audience and, in doing so, sets up a dialectic between subject and object that informed much of his work in the seventies.¹⁴⁸ In Graham's own words: "First, a person in the audience sees himself 'objectively' ('subjectively') perceived by himself, next he hears himself described 'objectively' ('subjectively') in terms of the performer's perception," creating a network of interpenetrating identities.¹⁴⁹ The strategies of mirroring and time delay familiar from *Two Correlated Rotations* also appear throughout the work, created by the minute lag between his spoken descriptions of the audience and their constantly changing present state.

In *Identification Projection*, the title of which inverts Melanie Klein's psychoanalytic concept of "projective identification," a woman sits in front of an audience and describes the physical characteristics of the audience members to whom she feels sexually attracted.¹⁵⁰

According to Klein's definition, "projective identification is an unconscious phantasy in which

¹⁴⁶ Anastas, 176-178.

¹⁴⁷ Thierry de Duve, "Dan Graham and the Critique of Artistic Autonomy" in *Dan Graham*, ed. Alex Kitnick (Cambridge, Massachusetts: MIT Press, 2011), 76.

¹⁴⁸ Anastas, 178.

¹⁴⁹ Ibid, 177.

¹⁵⁰ Ibid., 176.

aspects of the self or an internal object are split off and attributed to an external object.”¹⁵¹ Based on this definition, it would seem that, by speaking openly about the characteristics of audience members that attract her, the female performer in *Identification Projection* makes transparent the process of projective identification and its relationship to sexuality. Chrissie Iles has written about how *Identification Projection* “fractures the audience by splitting it into those identified as sexually desirable and those whom the assertive female passes over”: not only does sexual attraction help define the performer’s identity, but it also informs that of the audience.¹⁵²

All-Girl Band: Identification Projection complicates Graham’s 1977 iteration of *Identification Projection* by replacing the individual female performer with a group of women, each of whom plays an instrument. Instead of having a woman monologue, unaccompanied, as in *Identification Projection*, Graham set up *All-Girl Band: Identification Projection* following the format of a traditional rock band. In his *Afterall* book on “Rock My Religion,” critic Kodwo Eshun invokes a theorization of “fandemonium” given by Edgar Morin in 1957 that provides a link between the psychoanalytic concept of projective identification Graham utilizes in *All-Girl Band* and the obsessive, manic adoration associated with teenage rock and roll fans.¹⁵³ Morin describes fandemonium on the scale of Beatlemania as “affective participation” resulting from “a complex of projections and identifications” brought about by “spectacles” like live performances.¹⁵⁴ Graham, like Morin, believed that the rock concert, with its built-in dynamic

¹⁵¹ “Projective Identification,” *Melanie Klein Trust*, accessed January 31, 2017, <http://www.melanie-klein-trust.org.uk/projective-identification>.

¹⁵² Chrissie Iles, “You Are the Information: Dan Graham and Performance” in *Dan Graham: Beyond*, Chrissie Iles and Bennett Simpson (Los Angeles, California: Museum of Contemporary Art, 2009), 67.

¹⁵³ Eshun, 87.

¹⁵⁴ Edgar Morin, *The Stars* (1957, trans. Richard Howard), Minneapolis University of Minnesota Press, 2005, 119, cited in Kodwo Eshun, *Rock My Religion*, 87.

between audience and performer, served as the site of a particular kind of gendered projective identification. In “New Wave Rock and the Feminine,” Graham posits that while “for two decades rock was a ritualistic affirmation of adolescent male sexual identity,” late-seventies and early eighties new wave groups with female members — X-Ray Spex, Siouxsie and the Banshees, Teenage Jesus and the Jerks, the Slits, the Raincoats, Ut, and the Au Pairs are listed as examples — subvert the classical identification of the rock audience member with the male performers through their use of characteristically feminine forms of vocal expression.¹⁵⁵ *All-Girl Band: Identification Projection* marks the beginning of Graham’s exploration of the all-female band’s effect on the ability of an audience to identify with female performers.

With “New Wave Rock and the Feminine,” Graham draws on his knowledge of second-wave French feminism to continue the investigation of gendered subject positions begun in 1980’s *All-Girl Band: Identification Projection*.¹⁵⁶ Graham’s earliest use of French feminism is his citation of Julia Kristeva, the Bulgarian-French psychoanalyst, philosopher, and literary critic. Kristeva is known for her theorization of signification as broken into two elements: the “semiotic,” a pre-linguistic realm associated with the feminine, and the “symbolic,” a post-mirror stage arena of subjectivity and the masculine.¹⁵⁷ Graham proposes a relationship between Kristeva’s concept of the “semiotic chora”— defined by Estelle Barrett as “a space or domain of energy charges and physical marks that develops through the infant’s relation to the mother prior to its entry into language”— and the “heterogenous” vocal expression of female singers like

¹⁵⁵ Graham, “New Wave Rock and the Feminine,” 137.

¹⁵⁶ *Ibid.*, 137.

¹⁵⁷ For more about the mirror stage, see Jacques Lacan, “The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience,” 1949, in *Écrits: A Selection*, trans. Alan Sheridan (New York: Norton, 1977), 502-509.

Siouxsie Sioux and Lydia Lunch.¹⁵⁸ Kristeva first wrote about her concept of the “semiotic chora” in 1974’s *La Révolution Du Langage Poétique: L’avant-Garde À La Fin Du XIXe Siècle, Lautréamont et Mallarmé*, published in English, in an abridged form, under the title *Revolution in Poetic Language* in 1984.¹⁵⁹ According to the footnotes of “New Wave Rock and the Feminine,” Graham received Kristeva’s theory through Rosalind Coward and John Ellis’s 1977 *Language and Materialism: Developments in Semiology and the Theory of the Subject*.¹⁶⁰ Graham then quotes Algerian-French writer, philosopher, and poststructuralist literary critic Hélène Cixous. In her 1976 article “The Laugh of the Medusa,” Cixous calls for a “women’s writing” that inserts “woman [...] herself into the text—as into the world and into history—by her own movement.”¹⁶¹ In Cixous, “women’s writing” subverts the standard phallogocentric practice of writing by putting women in closer contact with their bodies and their specifically feminine experience of a de-centralized subjectivity. Using Cixous’s 1976 essay “Le sexe ou la tête?,” in which she argues that masculinist culture has silenced women by repressing their experience of difference, Graham suggests that “in music, the feminine is located more in vocal expression than lyrics and melody.”¹⁶² Both Cixous and Kristeva, made available to Graham by way of psychoanalytically informed British theorists, write about the differences in feminine and masculine subjectivities—the very question at stake in *All-Girl Band: Identification Projection*.

¹⁵⁸ Estelle Barrett, *Kristeva Reframed*, (London: I.B.Taurus & Co. Ltd., 2011), 160.

¹⁵⁹ Julia Kristeva, *Revolution in Poetic Language*, trans. Margaret Waller, (New York: Columbia University Press, 1984).

¹⁶⁰ Graham, “New Wave Rock and the Feminine,” 159, and Rosalind Coward and John Ellis, *Language and Materialism: Developments in Semiology and the Theory of the Subject*, (London; Boston: Routledge and Paul, 1977), 136-152.

¹⁶¹ Hélène Cixous, “The Laugh of the Medusa,” trans. Keith Cohen and Patricia Cohen, *Signs* 1, no. 4 (1976): 875-93, accessed March 24, 2017, <http://www.jstor.org/stable/3173239>.

¹⁶² Graham, “New Wave Rock and the Feminine,” 159, 137.

In “New Wave Rock and the Feminine,” Graham argues that all-female rock groups can frustrate the normal process of projective identification by tapping into the realm of feminine speech as theorized by Kristeva and Cixous. Instead of mimicking and enacting projective identification like the members of Introject at *Eventworks*, bands like Teenage Jesus and the Jerks and Ut, in Graham’s reading, utilize “this repressed ‘feminine’ voice” (Kristeva’s “prelinguistic,” chaotic, *chora*) to “subvert the logical and egocentric categories of social speech.”¹⁶³ The strategies of *All-Girl Band: Identification Projection* and of the bands Graham examines in “New Wave Rock and the Feminine” differ—Graham’s performance attempting, in his own words, to “invert and reverse the normal (unconscious) identification that the spectator projects onto a film or theater” while Lydia Lunch’s “rising hysterical pitch” destroys “the social code” entirely. Regardless, Graham and these women all strive to somehow disrupt normal processes of gendered identification.¹⁶⁴

Much like the suburban housing tracts that inspired Graham to assemble *Homes for America*’s critique of minimalism and pop art fourteen years earlier, the female-fronted bands that Graham discusses in “New Wave Rock and the Feminine” function as an example of the way in which Graham’s concerns with subjective and objective identification appear in the world of popular culture. Graham no longer need attempt to engineer a disruption of the normal functioning of projective identification by rendering it linguistic and performative, as he did in *All-Girl Band: Identification Projection*. The issues of gender and difference, inherent to performance itself, played themselves out in the world of the post-punk underground in which Graham had become rooted by the late seventies. Forging a comparison between Laura Mulvey’s

¹⁶³ Graham, “New Wave Rock and the Feminine,” 136.

¹⁶⁴ Anastas, 176.

theory of the male gaze in cinema and the dynamics of live performance and again drawing on Kristeva's concept of the "chora," Graham argues that "the voice expresses a more heterogenous regime of sexuality than that of the ear—but one to which rock music as an institution must still refer back, the patriarchal division of the sense, defined by the presence of the male gaze in relation to the female form."¹⁶⁵ In her essay "Visual Pleasure and Narrative Cinema," British film critic Laura Mulvey theorizes the way in which the films of directors like Hitchcock and Von Sternberg structure vision such that male audience members, by identifying with the male protagonist on screen or through "direct erotic rapport" with images of female bodies, come to feel as if they possess the female star.¹⁶⁶ In "New Wave Rock and the Feminine," Graham picks up on her assertion that, in film, "women are simultaneously looked at and displayed [...] so that they can be said to connote strong *to-be-looked-at-ness*."¹⁶⁷ For Graham, the male gaze extends from the realm of cinema to that of rock performance. "New Wave Rock and the Feminine" thinks through questions of gender, identification, and power within the already-existing framework of rock music in an analogous manner to Mulvey's approach to classic cinema.

In the section of "New Wave Rock and the Feminine" titled "All-Female New Wave Groups: Feminine Essentialism," Graham catalogs examples of a new, distinctly late-seventies form of the girl group. Some of his examples in this section include bands as varied as the Slits, the Raincoats, Ut, and Kleenex. In contrast to the classic girl groups of the sixties like the Ronettes or the Supremes, who were managed and controlled by male producers, bands like the

¹⁶⁵ Graham, "New Wave Rock and the Feminine," 131-132.

¹⁶⁶ Laura Mulvey, "Visual Pleasure and Narrative Cinema" in *Visual and Other Pleasures*, (Basingstoke: Macmillan, 1988), 25.

¹⁶⁷ *Ibid.*, 19.

Slits and the Raincoats sought to control their own music and media image.¹⁶⁸ The Ronettes had an especially fraught relationship with their most famous producer, Phil Spector: after marrying Ronnie Bennet (now Ronnie Spector) in 1966, Spector is thought to have virtually held her hostage in his L.A. Mansion. The women of the Ronettes eventually sued him for more than a million dollars in back royalties.¹⁶⁹ Bands like Ut and Kleenex sought to take the means of production into their own hands, unencumbered of the control of a male produce or manager.

Graham's reading of these new "all-girl groups," an interpretation based on French feminism which focuses on the essentially feminine voice, does not see their attempts to distance themselves from the girl-groups of the sixties as entirely successful. While Graham argues that "Ut's trading of instruments, and their initial awkwardness as each member adapted to her new instrument and role, meant that no fixed or cohesive image was projected to the audience," making it difficult "for male viewers to see them as representative of difference," he also consistently insists on locating a specific feminine quality in their music as well as the music of their peers.¹⁷⁰ According to Graham, Ut is not only "deliberately avant-garde and feminist," but quintessentially feminine in their musical style, regardless of their attempt to undermine gendered assumptions about the role of female musicians:

Despite struggling against being read as characteristically (essentially) "female," all-girl groups continued to be read that way, though perhaps in a slightly modified and more fashionable sense of the word. As demonstrated by several of these groups, "female" specificity was musically embodied in continuous (Mother Earth) rhythmic forms: a cosmic

¹⁶⁸ Jacqueline Warwick, "Girl groups," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed April 1, 2017, <http://www.oxfordmusiconline.com.ezproxy.cul.columbia.edu/subscriber/article/grove/music/A2241254>.

¹⁶⁹ Ben Sisario, "A Life of Troubles Followed A Singer's Rise to Fame," *New York Times*, February 16, 2009, accessed April 1, 2017, <http://www.nytimes.com/2009/02/17/arts/music/17rone.html>.

¹⁷⁰ Dan Graham, "New Wave Rock and the Feminine," 149.

rhythm [...] Or, in the worlds of Hélène Cixous, “A feminine textual body can be recognized by the fact that it is always without end, has no finish.”¹⁷¹

Throughout “New Wave Rock and the Feminine,” Graham oscillates between positing the “feminine” as an inherently disruptive force in the masculinist world of rock music and noting the ways in which “feminine” music fails. Graham argues that “one problem to emerge was that the all-female group ‘sound’ simply became a musical cliché identified as ‘female’ in the public mind,” negating its effectiveness as a form of deconstruction.¹⁷² Difference reinstates itself negatively despite formal, musical attempts to desubliminate its power.

To Graham’s mind, even the most self-aware feminist lyrical content does not solve the problem of integration into the mainstream. Writing about British post-punk band The Au Pairs, a group that “verbally laid out their focus—sexual politics,” Graham returns to the role of the media, a reoccurring theme in his music criticism:

The Au Pairs exemplified the self-consciousness and pessimism of the post-Frankfurt School Left, who still wanted to utilize the media for self-expression despite knowing that it ultimately co-opted all radical strategies or “solutions.” As they recognized that rock was part of the media’s hegemony of control—“the culture industry”—their approach took the form of self-critique. But this “modern” self-consciousness and self-reflective morality insidiously became, itself, part of the problem rather than the solution.¹⁷³

“New Wave Rock and the Feminine” ends abruptly on this pessimistic note, with Graham lamenting the ineffectual nature of the Au Pairs’ “self-reflexive morality.” In “New Wave Rock and the Feminine,” “all modes of communication media, including rock ‘n’ roll, are agents of social control and domination.”¹⁷⁴ Breaking down communication itself and liberating “the

¹⁷¹ Graham, “New Wave Rock and the Feminine,” 150.

¹⁷² Ibid., 151.

¹⁷³ Ibid., 157.

¹⁷⁴ Ibid.

chora,” a vocalization of pure play, seems to be the only solution to “the media’s hegemony of control.”¹⁷⁵ In this passage, Graham reveals that he identifies more with the works of Frankfurt School members like Sigfried Kracauer and Walter Benjamin than he does with later Frankfurt critics like Theodor Adorno, who, alongside Max Horkheimer, defined the term “culture industry” in their 1947 book *Dialectic of Enlightenment*.¹⁷⁶ Unlike Adorno and Horkheimer, who saw mass culture and its products as inherently manipulative of the consumer, Kracauer and Benjamin, in essays like “The Mass Ornament” and “Author as Producer,” held that mass cultural products can be agents of revolutionary thinking. While Graham admits that even at its most heterogeneous pop music becomes re-assimilated into the culture industry, he still is able to find, in rock-and-roll, fruitful models through which to explore the possibilities inherent in play.

Graham’s performances, especially those that involve interactions between a female and a male performer like *Identification Projection, Two Consciousness Projections* (1978), *Lax/Relax*, and *Base Ball Piece* (1969) — an unperformed work in which twenty-four nude performers, half female and half male, “compose” the piece by “playing” Graham’s score of sexual positions—intensify the moments of linguistic, erotic, psychological, and physical play that make up one’s experience of gendered difference. In Graham’s notes for *Base Ball Piece*, he provides a multitude of definitions of play seemingly culled from three different English dictionaries, one of which defines “play” as “to perform an instrument,” “to take part in a game,” “to act on or as on a stage,” “to move or function freely within prescribed limits,” and “to exhibit

¹⁷⁵ Graham, “New Wave Rock and the Feminine,” 132.

¹⁷⁶ Theodor W. Adorno and Max Horkheimer, *The Dialectic of Enlightenment*, trans. John Cumming, (New York: Seabury, 1972). This is the earliest translation of the work into English and thus certainly the translation Graham read in the seventies – the next translation wouldn’t come until Edmund Jephcott’s 2002 version.

oneself.”¹⁷⁷ By “playing” the score of *Base Ball Piece*, the twenty-four performers engage in an activity that “may seem at various points to be sex education, art, exercise, entertainment, sense relaxation, therapy, theater, encounter group, or open to any other or entirely undefined categories on how the specific players relate their responses to it.”¹⁷⁸ As the performers play the score, they monitor their levels of “tension,” removing themselves from the “field of action” if they find their tension level rising or flat-lining. The performance concludes when the remaining “players” reach exhaustion or “lack of available players is reached.”¹⁷⁹ In *Base Ball Piece*, prescribed communal play between women and men forces a reflection on one’s psychological reaction to the experience of physical contact. By making explicit, through performance, the implicit awkwardness of sexual encounters, *Base Ball Piece* opens up a space of critical distance through play. It is especially notable that Graham connects the game of heterosexual courtship and coupling to the performance of a musical instrument and the exercise of one’s freedom “within prescribed limits.”¹⁸⁰ The space of play is one in which the players negotiate the possibilities of a given medium as well as of a given gender dynamic.

Rock My Religion, a video work Graham created between 1982 and 1984, complicates the strict male/female dichotomy set up by works like 1969’s *Base Ball Piece* and 1978’s *Two Consciousness Projections* by presenting Patti Smith as a female God troubled by her own femininity.¹⁸¹ Graham first published “Rock My Religion” as an essay in the Summer 1983 issue

¹⁷⁷ Anastas, 123.

¹⁷⁸ Ibid.

¹⁷⁹ Ibid.

¹⁸⁰ Ibid.

¹⁸¹ Graham has called *Two Consciousness Projections* his “first feminist piece.” See Anne Hilde Neset, “All Shook Up,” *The Wire* no. 304, June 2009, 32-33.

of the art magazine *Parachute*.¹⁸² The filmic version of *Rock My Religion* is also an essay, albeit rendered in video tape. Both versions of *Rock My Religion* examine the relationship between rock and roll as a communal ritual and historic America religions, arguing for Patti Smith as the foundational mother of punk rock, a musical genre that Graham claims has its origins in the American Shakers' 19th century utopian religious practice. Smith, then, functions as the 20th century counterpart to Ann Lee, the leader of the Shakers who preached that sexuality was the root of all sin and mandated that women and men be separated to promote gender equality. Graham claims to have made *Rock My Religion* because while he "had tried to do feminist pieces, performance pieces" he realized that he "needed to hear one": he needed, that is, to construct a fictitious origin story of a female rock and roll star.¹⁸³ Smith's own relationship to her femininity, however, is not so straightforward. In the 1983 essay version of "Rock My Religion," Graham argues that "Patti Smith saw that the language of the Egyptian priestesses could be merged with the religious revivalist's "talking in tongues" to produce a new rock language—BABYLOGUE—neither male nor female."¹⁸⁴ While all-girl groups like Ut and the Slits cannot, to Graham's mind, escape being labeled as "characteristically (essentially) 'female,'" Smith's religiosity renders her speech neuter.¹⁸⁵ Graham also quotes Smith, writing in 1967 "Female. Feel male. Ever since I felt the need to choose I'd choose male. I felt boy rhythms... growing breasts was a nightmare."¹⁸⁶ In Patti Smith, Graham located a female rock star who identified with masculinity with whom he could construct an androgynous rock and roll goddess. In so

¹⁸² Graham, "Rock My Religion" in *Rock/Music Writings*, (New York: Primary Information, 2009), 158.

¹⁸³ Brietwieser and Graham, 65.

¹⁸⁴ Graham, "Rock My Religion," 94.

¹⁸⁵ Graham, "New Wave Rock and the Feminine," 150.

¹⁸⁶ Graham, "Rock My Religion," 108.

idolizing a woman who, at least in his interpretation, wishes to be a man, Graham negates some of his stated feminist intent.

Rock My Religion comes largely out of a series of conversations with Kim Gordon and Thurston Moore of Sonic Youth taking place during the early eighties, when Gordon lived in the same apartment building as Graham on Eldridge street.¹⁸⁷ During this period, Gordon and Graham not only got together to discuss their ideas about music, but also engaged in a public dialogue over the role of gender in rock music through the publication of a series of essays. Graham's "New Wave Rock and the Feminine" and "Rock My Religion," then, were part of a conversation that also consisted of Gordon's essays "Trash Drugs and Male Bonding" (1980), "I'm Really Scared When I Kill in My Dreams" (1983), and "Unresolved Desires" (1983).¹⁸⁸ In her essays, Gordon responds to Graham's claims about rock and gender. In "I'm Really Scared When I Kill in My Dreams," Gordon ruminates on the sexuality and gender dynamics implicit in the performances of a variety of then-contemporary artist-musicians like Glenn Branca, Laurie Anderson, and Public Image Ltd. Like Graham, Gordon writes about the process of identification between a performer and an audience:

As a performer you sacrifice yourself, you go through the motions and emotions of sexuality for all the people who pay to see it, to believe that it exists. The better and more convincing the performance, the more an audience can identify with the exterior involved in such an expenditure of energy.¹⁸⁹

Gordon, then, calls into question Graham's theorization of the interaction between female performers and their audiences. Her account of performance posits a convincing display of

¹⁸⁷ Müller, 21.

¹⁸⁸ Kim Gordon, *Is It My Body? Selected Texts*, ed. Branden W. Joseph, (Berlin: Sternberg Press, 2014), 11.

¹⁸⁹ Gordon, "I'm Really Scared When I Kill in My Dreams" in *Is It My Body? Selected Texts*, ed. Branden W. Joseph, (Berlin: Sternberg Press, 2014), 50.

sexual energy as the primary element in the process of identification. This sexuality is not a genuine expression of Kristeva's "chora," but a performance like any other. Gordon then argues that Laurie Anderson, whose "androgynous appearance and mechanical voice create an impression of organized perfection, expressing the ideal as non-sexual" most successfully merges the avant-garde and the popular.¹⁹⁰ Unlike Graham's account of Patti Smith as an idealized androgynous goddess who still conveys a sense of sexuality, Gordon's analysis of Anderson suggests that forgoing sexuality for an identification with "a higher order of technology-power" produces the most convincingly avant-garde performance.¹⁹¹ In Gordon's writings, one sees a female artist, musician, and writer responding to Graham's claims about sexuality from her own subject-position as a woman in rock, further destabilizing Graham's analysis in both "New Wave Rock and the Feminine" and *Rock My Religion*.

Regardless of what we may see as a failure to fulfill his promise of feminist analysis, an understanding of Graham's engagement with questions of gendered identification in "New Wave Rock and the Feminine" and "Rock My Religion" provides a key link between his thinking about music and his performance works. This mediation between the sociological structures of music and the formal structures of art characterizes much of Graham's practice. Throughout the entirety of Graham's decades-long engagement with popular music, he simultaneously acknowledged both that "ambiguously built into rock'n'roll is a self-consciousness that it is a commercialized form and thus not to be taken seriously" and that rock culture functions, for some, as a kind of religion.¹⁹² The dialectic Graham embodies between extreme fandom and a deconstructionist

¹⁹⁰ Gordon, "I'm Really Scared When I Kill in My Dreams," 51.

¹⁹¹ Ibid.

¹⁹² Graham, "Rock My Religion," 104, 113.

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criticality creates a critical distance shot through with adoration and admiration. Graham's comparison of rock and religion plainly suggests to his critics that we must take seriously his engagement with the world of rock music if we are to contemplate his oeuvre in all of its complexity. For, as Graham said in 2011: "I don't call it an artistic practice. I'm basically a rock and roll writer."¹⁹³

¹⁹³ Breitwieser and Graham, 65.

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

SCHEMA:

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

Fig. 1. Dan Graham, Schema (March 1966), 1966-67, printed matter, dimensions variable according to publication, Museum of Modern Art, New York.

COMMON DRUG	SIDE EFFECTS														
	Anoxemia (Aspirin low)	Blood clot	Blurring of vision	Constipation	Convulsion	Decreased libido	Dermatosis	Depression, torpor	Headache	Hepatic dysfunction	Hypertension	Insomnia	Nasal congestion	Nausea, vomiting	Pallor
STIMULANT ^{also} APPETITE DEPRESSANT															
Dextroamphetamine (Dexadrine)	•			•	•				•		•	•		•	
Methamphetamine chloride (Desoxyn)	•			•	•				•		•	•		•	
ANTI-DEPRESSANT															
Iproniazid				•					•	•	•				
Trofanil			•				•		•		•				
TRANQUILIZER															
Chlorpromazine				•		•	•	•	•						•
Hydroxysine				•			•	•	•					•	•
Meprobamate					•			•			•				
Promazine			•				•	•	•						
Reserpine	•				•	•	•	•				•	•		
Thiopropazate			•	•	•		•	•	•	•		•		•	
SEDATIVE															
Barbitol			•					•						•	
Phenobarbitol			•					•						•	
ANTI-MOTION SICKNESS															
Dimenhydrinate (Dramamine)							•	•						•	
Marezine							•	•							
Meclizine							•	•						•	
CONTRACEPTIVE															
Norethynodrel (Enovid)		•	•						•	•				•	•

Fig. 2. Dan Graham, Side Effects/Common Drugs, 1966, printed matter, dimensions variable according to publication, Collection Daled, Brussels, Belgium.

Homes for America

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

D. GRAHAM

- | | |
|--|--|
| Belleplain
Brooklawn
Colonia
Colonia Manor
Fair Haven
Fair Lawn
Greenfields Village
Green Village
Hainsboro
Pleasant Grove
Pleasant Plains
Sunset Hill Garden | Garden City
Garden City Park
Greenlawn
Island Park
Lewistown
Midtown
New City Park
Pine Lawn
Plainview
Pleasant Manor
Pleasantville
Pleasantville |
|--|--|

Large-scale tract housing developments consist of the new city. They are located everywhere. They are not particularly bonded to existing communities; they tend to develop either regional characteristics or separate identity. These projects date from the end of World War II when in southern California speculators or operators' builders adapted mass production techniques to quickly build many houses for the defense workers re-concentrated there. The California Method consisted simply of determining in advance the exact amount and lengths of pieces of lumber and multiplying them by the number of standardized houses to be built. A cutting and was set up near the site of the project to saw rough timbers into those sizes. By mass buying, greater use of machines and factory produced parts, assembly line standardization, multiple units were easily fabricated.

Each house in a development is a lightly constructed shell although this fact is often concealed by fake (ballistic) brick walls. Shells can be added or subtracted easily. The standard unit is a box or a series of boxes, sometimes exceptionally 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 sub-integrated to the basic structure with the possible exception of the split level whose plan suggests construction on discontinuous ground levels.

There is a recent trend toward "two house houses" which are two houses 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 extended rectangular parallelogram into as many as ten or twelve separate dwellings.

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



Two house houses

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

- A The Scouts
- B The Concerts
- C The Overtones
- D The Ballet
- E The Prelude
- F The Serenade
- G The Nocturne
- H The Rhapsody

Monotone Grey

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.



Split level and ground level two house house

In addition, there is a choice of eight extreme colors:

- 1 White
- 2 Monotone Grey
- 3 Nickel
- 4 Seafoam Green
- 5 Lawn Green
- 6 Hazards
- 7 Coral Pink
- 8 Colonial Red

Each block of houses in a self-contained sequence — there is no development — selected from the possible acceptable arrangements. As an example, if a section was to contain eight houses of which four model types were to be used, any of these permutational possibilities could be used:

- | | |
|----------|----------|
| AARBCCDD | ABCCDABD |
| AARBDCDC | ABDCABDC |
| AACCBDD | ACDABCD |
| AACCDDBB | ACDBACDB |
| AADCCBB | ADBCADBC |
| AADDBCC | ADCBADCB |

- | | |
|----------|-----------|
| BBAUCDD | BADCBDC |
| BBAUDDC | BACDBDC |
| BBCCAADD | BCADBCAD |
| BBCCDDAA | BCDABCDA |
| BBBDAACC | BBACBAC |
| BBDDCCAA | BBACBDCA |
| CCAAABDD | CAACABDD |
| CCAAADBB | CAADCBDB |
| CCBBDDAA | CBADCBAD |
| CCBBADDD | CBADCBDA |
| CCDDAABB | CDABCDAB |
| CCDDDBAA | CDABCDDBA |
| DDAABBC | DACDBAC |
| DDAACCB | DABCDBC |
| DDDBAAC | DBACDBAC |
| DDDBCCAA | DBACDBCA |
| DDCCAABB | DCABDCAB |
| DDCCBBAA | DCBADCBA |

The 5 color variables were equally distributed among the house exterior. The first house 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 houseowners.

'Like'

- | | |
|----------------|----------------|
| Male | Female |
| Skyway | Skyway Blue |
| Colonial Red | Lawn Green |
| Patio White | Nickle |
| Yellow Chiffon | Colonial Red |
| Lawn Green | Yellow Chiffon |
| Nickle | Patio White |
| Pawn | Monotone Grey |
| Monotone Grey | Pawn |



'Dilkie'

- | | |
|----------------|----------------|
| Male | Female |
| Lawn Green | Patio White |
| Colonial Red | Pawn |
| Patio White | Colonial Red |
| Monotone Grey | Monotone Grey |
| Pawn | Yellow Chiffon |
| Yellow Chiffon | Lawn Green |
| Nickle | Skyway Blue |
| Skyway Blue | Nickle |

A given development might use, perhaps, four of these possibilities as an arbitrary scheme for different sections, then select four from another scheme which utilizes the remaining four named 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 the end, it is already terminated by pre-existent highways, housing allies, shopping plazas, car lots, apartment houses, lumber yards or factories.

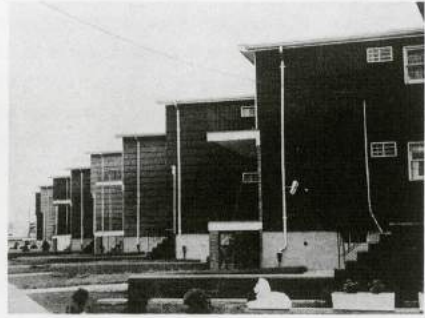


Set-back row (rear view), Bayonne, N.J.

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 modern legends and setbacks early this century, housing developments as an architectural phenomenon seem peculiarly gratuitous. They exist apart from great standards of good architecture. They were not built to satisfy individual needs or tastes. The owner is completely insulated from the product's conception. His home isn't really possible 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 amplified and easily duplicated techniques of fabrication and standardized modular plans. Contingencies such as mass production technology and land use economics make the final decision, denying the architect his former "unique" role. Developments stand in an altered relationship to their environment. Designed to fit in "leaf" land areas, the houses need to adapt to or attempt to withstand Nature. There is no organic unity connecting the land site and the house. Both are without roots — separate parts in a large, predetermined, synthetic order.



Set-back row (front view), Bayonne, N.J.



Top left: set-back rows (rear view), Bayonne, N.J.

Top right: set-back rows (front view), Bayonne, N.J.

Bottom right: two rows of set-backs, Jersey City, N.J.

Fig. 3. Dan Graham, "Homes for America, Early 20th century Possessable House for the Quasi-Discrete Cell of '66," Arts Magazine 41, 3 (December 1966-January 1967): 21-22.

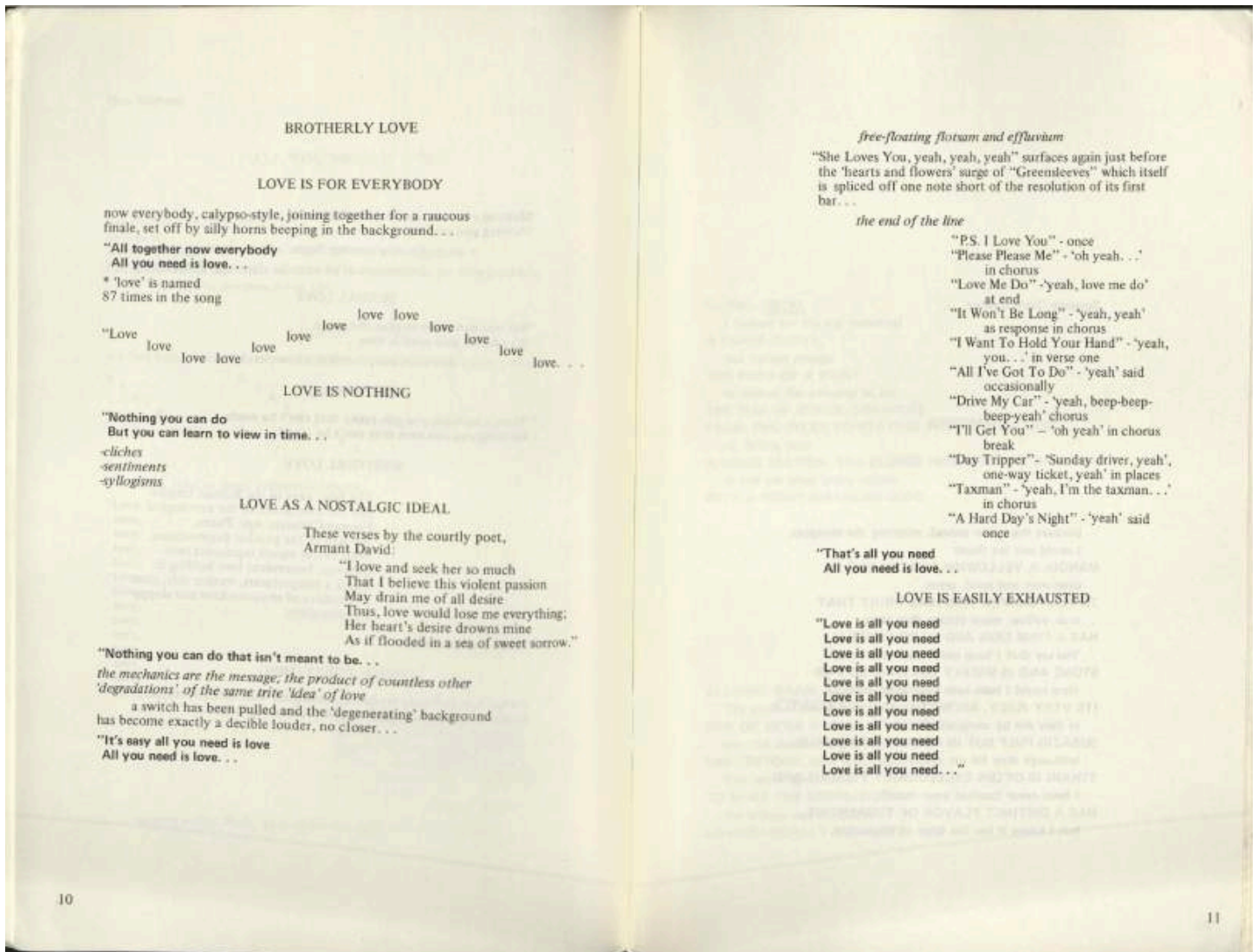


Fig. 4. Dan Graham, "All You Need Is Love," Extensions no. 1, 1968, 10-11.



Fig. 5. Richard Hamilton, Cover for The White Album, 1968, Apple Records.

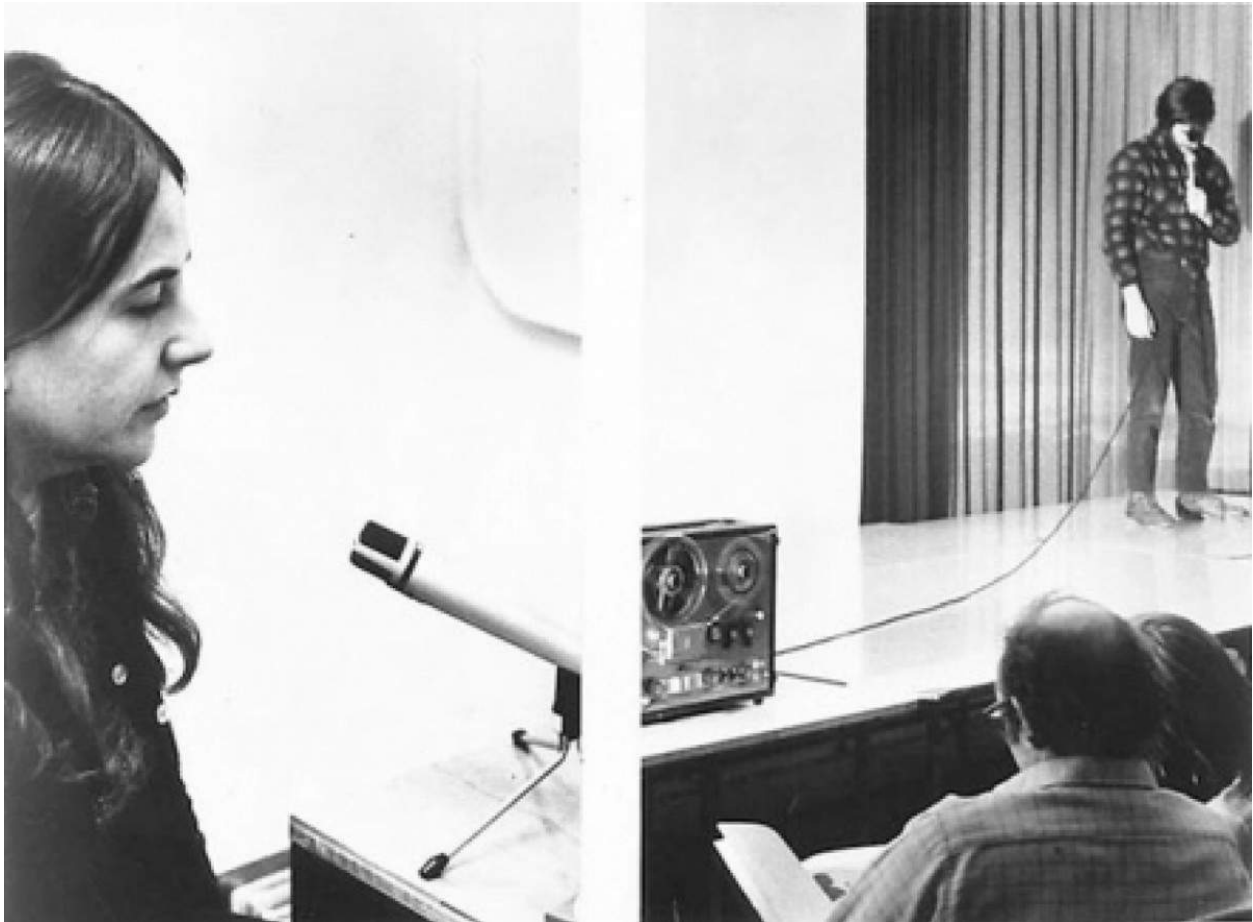


Fig. 6. Dan Graham, Lax/Relax, May 1969, male and female performers, tape recorder, audience, dimensions variable according to installation.

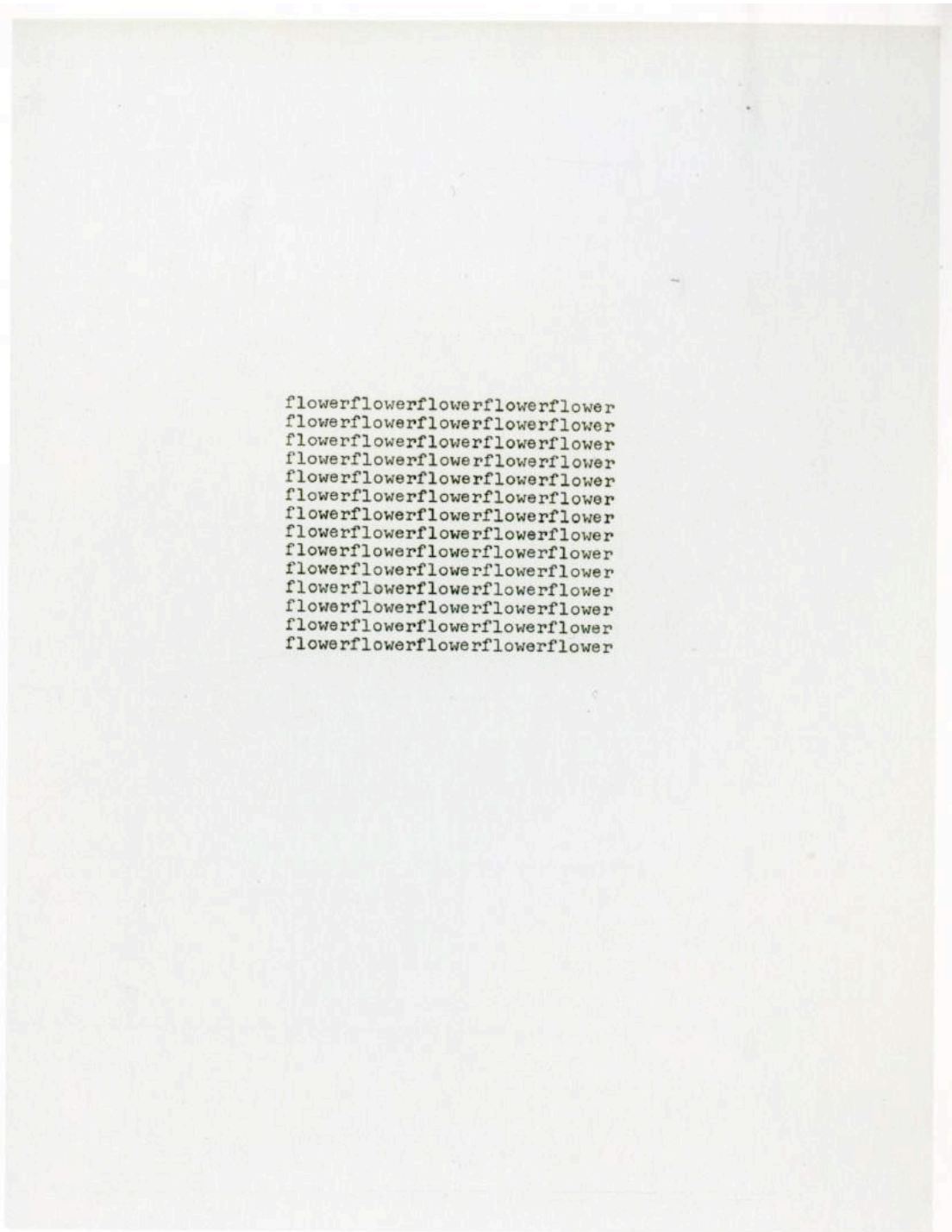


Fig. 7. Carl Andre, flowerflowerflowerflowerflower from one hundred sonnets, 1963, xerox copy from a set of 100 pages, 11 x 8.5 in., Paula Cooper Gallery, New York.

"Situations arise because of the weather."¹

While Houston-based astronauts eat "plastic" food eliminated and immediately recycled into their vessel's water-waste and water-drinking ecological system en route to the moon

on the level of the earth all things are the same:
 "to dig" is to be
 "turned on" is to be
 "high"

("synthetic" "high")	
("natural" "low")	
("synthetic" "low")	
("natural" "high")	"root"
the "grass"	("synthetic" "high")
	("natural" "low")
	("synthetic" "low")
	("natural" "high")

"While people planning trips to stars allow another boulevard to claim a quiet country lane. It's insane!"²

Bob Dylan's *John Wesley Harding* and *Nashville Skyline* re-present(s) an ambivalent return to the *land* - seen in the personage of a *lady* - who (which) is ironically idealized, just like Dylan's seeming acceptance of the land, the past is unironic *this time around*.

Without ironic "distance," what remains are the superimposed categories of irony and ireny: a false idealization of the land "in the nature of" a false pastoral.

"Go to the country; take the dog; look at the sky without the smog. See the farmers feeding hogs; eat hog dogs."

 "What a pity that the people from the city can't relate to the slower things that the country brings."³

Fig. 8. Dan Graham, "Country Trip" (1970) in *Rock/Music Writings* (New York: Primary Information, 2009), 44-45.

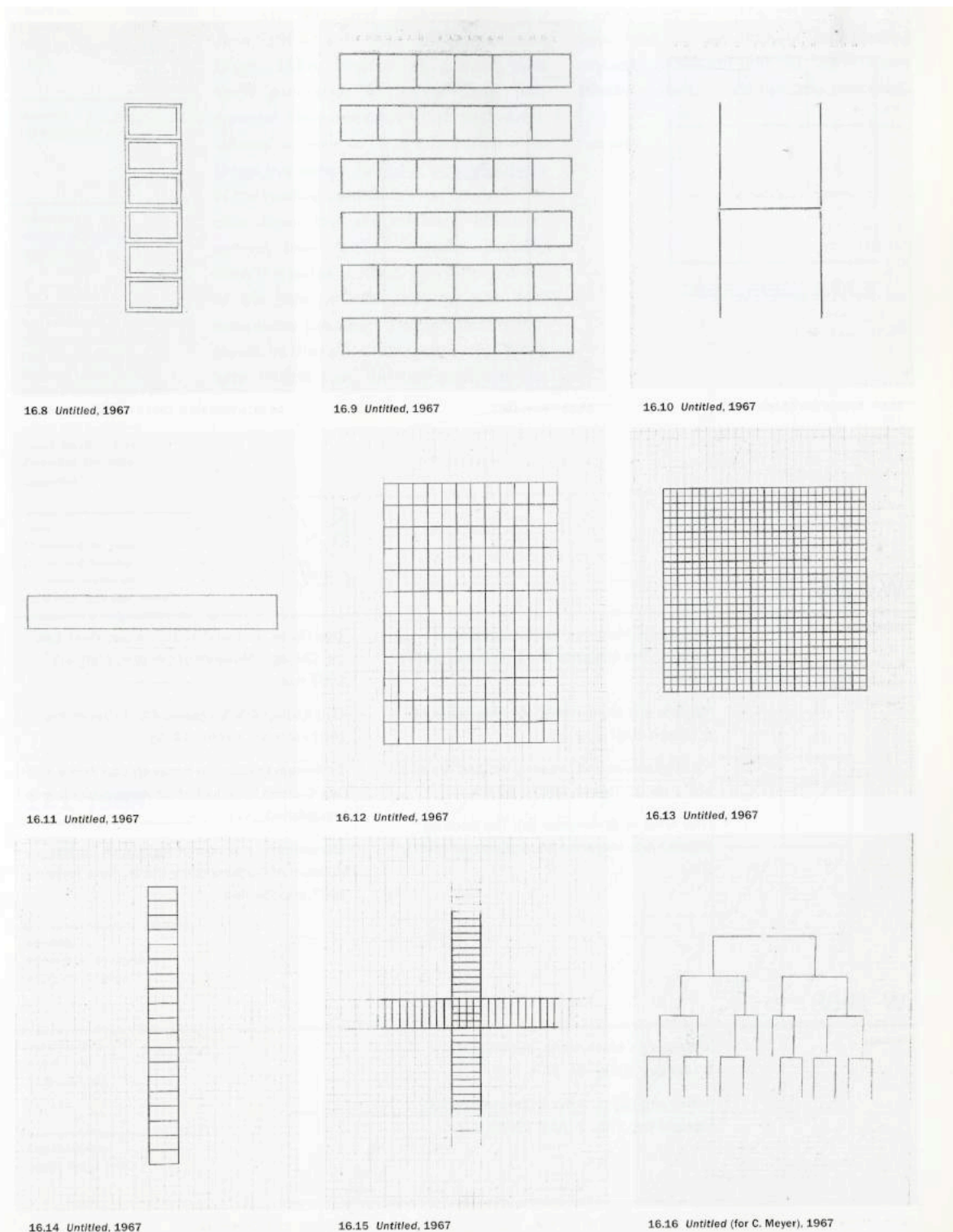


Fig. 9. Dan Graham, Drawings for magazine pages, 1967, pencil or ink on paper, circa 8.5 x 11 in, Galerie Bleich-Rossi, Graz.



Fig. 10. Dan Graham, "Eleven Sugar Cubes," *Art in America* 58, 3 (May—June 1970): 78-79.



Fig. 11. Salt crust on Robert Smithson's Spiral Jetty, 2010, *Atlas Obscura*, <http://www.atlasobscura.com/articles/can-i-lick-it-yes-you-can>.



Fig. 12. Dan Graham and Glenn Branca, Musical Performance Utilizing Two-Way Mirror and Time Delay, 1983, stage-set with video camera with time delay and mirrored wall; music by Glenn Branca; musicians: Axel Gross, Margaret De Wys and Glenn Branca, dimensions variable according to installation, text and photos first published in Munich 1988, 45, 47, 48.



Fig. 13. Dan Graham and Glenn Branca, Musical Performance Utilizing Two-Way Mirror and Time Delay, 1983, stage-set with video camera with time delay and mirrored wall; music by Glenn Branca; musicians: Axel Gross, Margaret De Wys and Glenn Branca, dimensions variable according to installation, text and photos first published in Munich 1988, 45, 47, 48.



Fig. 14. ZG, no. 7 (New York: Summer 1982).

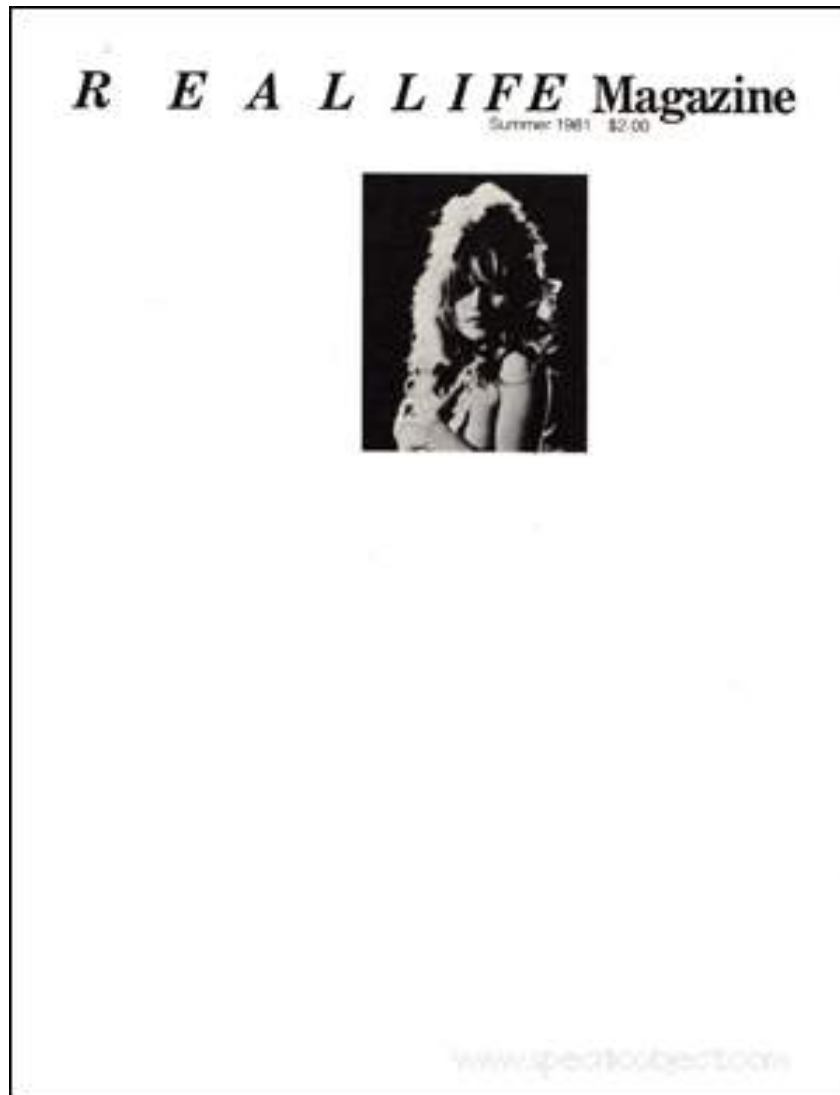


Fig. 15. Real Life, no. 6 (New York: Summer 1981).

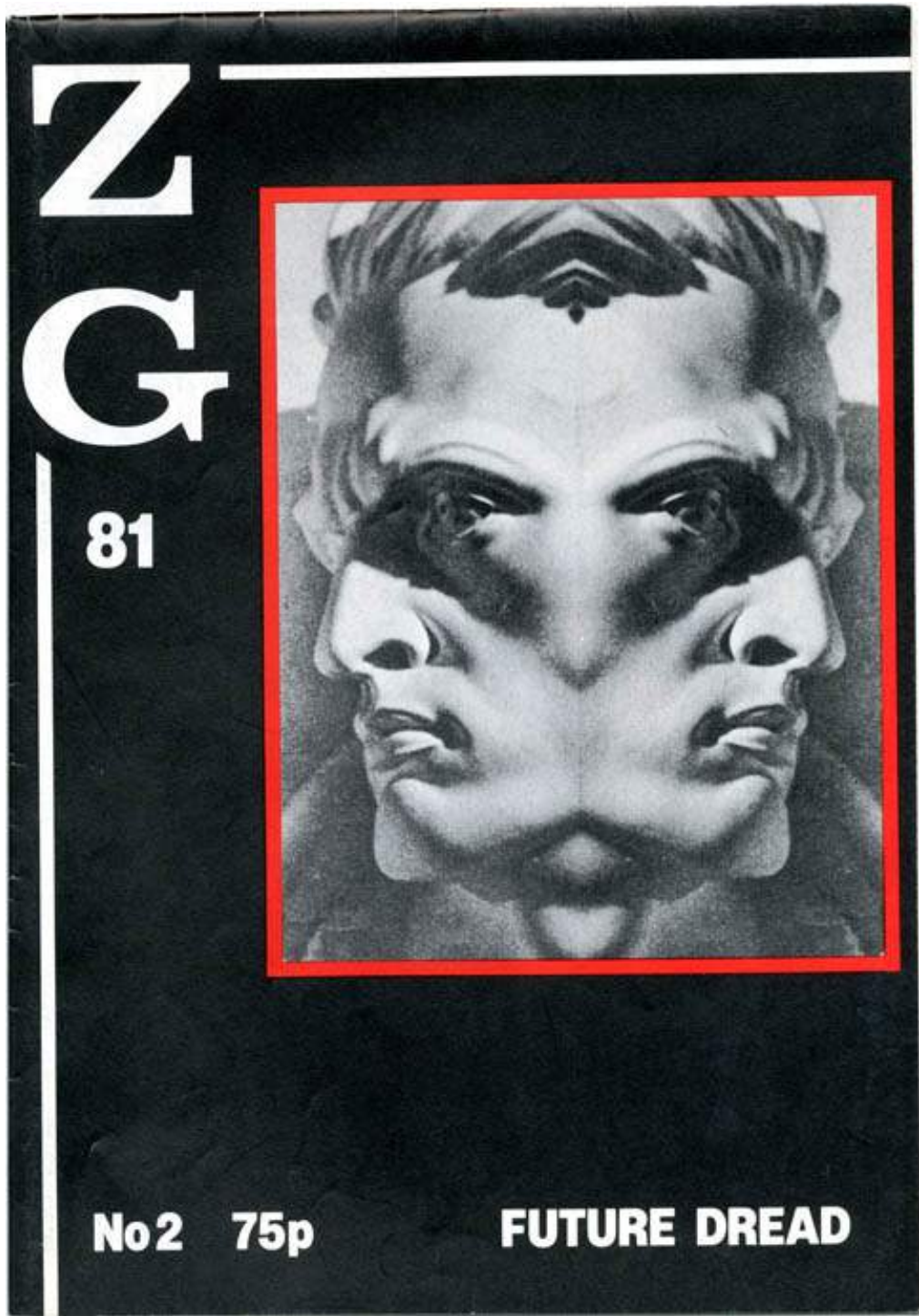


Fig. 16. ZG no. 2 (New York: 1981).



Fig. 17. Cover of The Static, Theoretical Record, Theoretical Records TR02, 1979, vinyl 7'.



Fig. 18. Interior of The Static, Theoretical Record, Theoretical Records TR02, 1979, vinyl 7'.



Fig. 19. Dan Graham, Record Cover, 1976, proposal for record cover: color photograph, 13.75 x 12 in., Marian Goodman Gallery, New York.

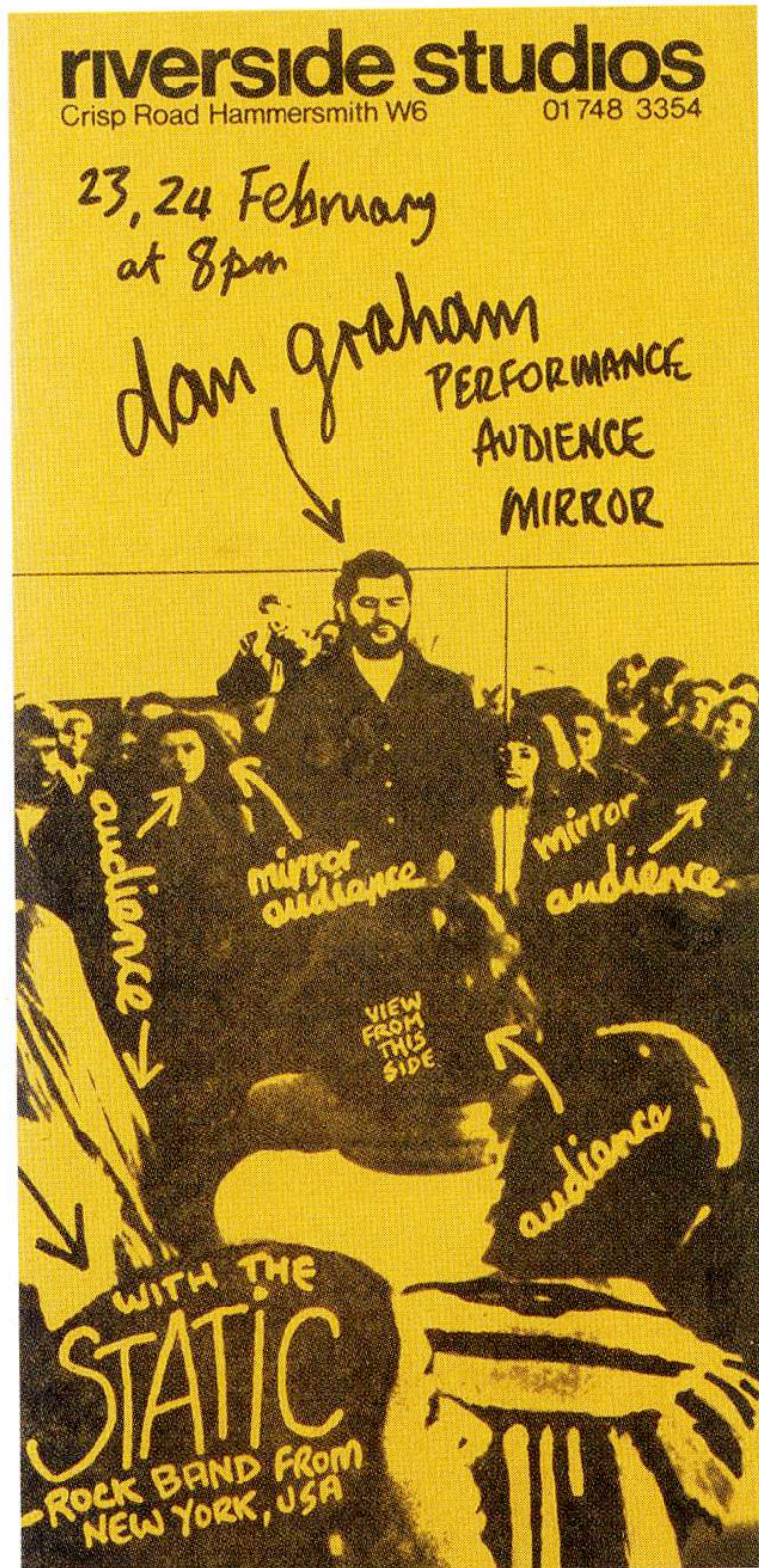
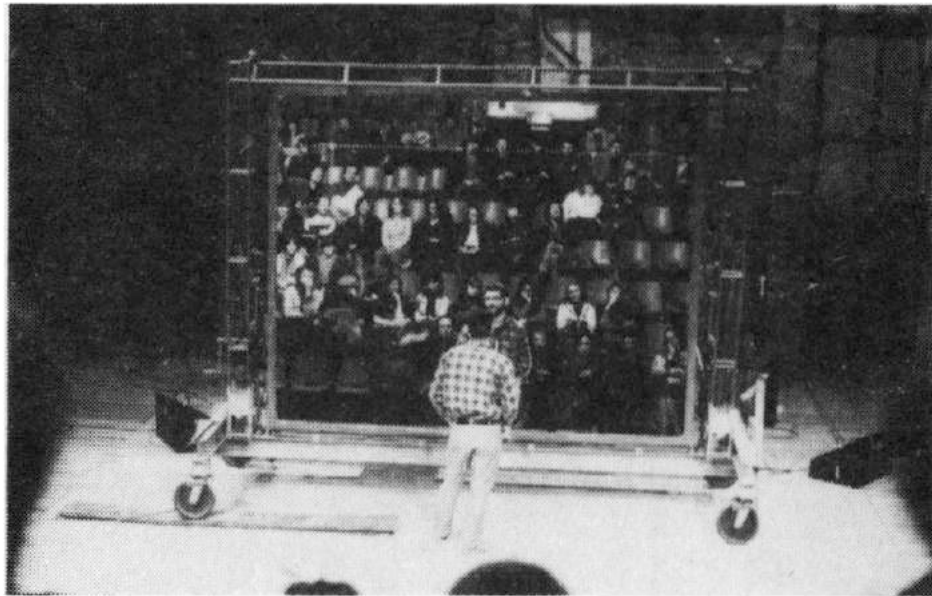


Fig. 20. Poster advertising the presentation of Performer/Audience/Mirror (1977) at Riverside Studios, London, 1979.

AUDIO ARTS



DAN GRAHAM



THE STATIC

at riverside studios London

Fig. 21. Dan Graham and the Static at Riverside Studios, London, 1979, audio cassette, 2.6 x 4 in., 79:53 min., edition of 500, March 20126, Primary Information.

**DAN GRAHAM** PERFORMER/AUDIENCE/MIRROR

Installation: A performer faces a seated audience. Behind the performer, covering the entire back wall (which is facing or parallel to the frontal view of the seated audience members) is a mirror.

Procedure:

STAGE 1: The performer faces the audience. He begins continuously describing himself – his external features – although looking in the direction of the audience. He does this for about 5 minutes.

STAGE 2: The performer continues to face the audience. He observes and then phenomenologically describes the audience's external appearance for about 5 minutes.

STAGE 3: The performer faces the mirror (his back turned to the audience). He continuously describes himself (as in STAGE 1).

STAGE 4: The performer faces the mirror. He observes and describes the audience (as in STAGE 3).

Further Stages may be any of the first 4 Stages, in any order.

THE STATIC

Interview with Dan Graham by William Furlong.

W.F. In the performance at Riverside Studios you are also appearing on the same programme as the STATIC, who I understand are Performance Art based rock musicians. What is the background to their transition from Performance Art to rock music?

D.G. Basically, the lead guitarist (Glenn Branca) and the person who plays base (Barbara Ess) are Performance Artists from New York City. Barbara Ess lived in London for 5 years making films and was connected to the London Film Co-op. Glen Branca has a vast theatre and Performance background. Christine Hahn (drums & vocals) is a graphic artist and has designed album covers, she has also played drums and written for the band, DAILY LIFE.

The STATIC are representative of a group of younger Performance Artists in New York who in the last year and a half have turned to rock music, music that's a synthesis of first generation New York new wave, experimental jazz and classical music. Originally there was a group called THEORETICAL GIRLS, who included Glenn Branca and Jeff Lowe, a classical musician and Performance Artist. Both were friends of mine and because they were just beginning THEORETICAL GIRLS I thought it would be interesting to include them in a Performance evening I was doing at Franklin Furnace in New York. I think it was very enjoyable for a lot of people and as the year developed, this and other groups became somewhat prominent in similar Performance spaces including 'Artists Space' and 'The Kitchen'.

I think that in a sense there is a gap, that is, they gave up Performance to do rock music, firstly as a diversion and secondly because it offered a very serious set of possibilities in terms of entering a much larger structure. However if you look into their music you can see that there are links with John Cage and experimental music which has analogies to advanced theatre. There came a point where it seemed that Performance itself wasn't totally exhausted but had become formalised (in N.Y.). Everyone was doing it but a number of artists felt the need to try something different,

cont. . . .

Fig. 22. Dan Graham and the Static at Riverside Studios, London, 1979, audio cassette (insert), 2.6 x 4 in., 79:53 min., edition of 500, March 2016, Primary Information.

Eventworks

EVENTWORKS 1980 is a festival focusing on New Wave music and its relation to performance and the visual arts. During the last three weekends of April (10-12, 17-20, 24-26) artists from California, New York and Boston will appear. EVENTWORKS presents ten evenings of music, performance, film and lectures :

1ST. WEEK	2ND. WEEK	3RD. WEEK	
ROSELEE GOLDBERG	DAN GRAHAM	DNA	EVENTWORKS is the fourth annual festival presented by the Studio for Interrelated Media of the Massachusetts College of Art.
JULIA HEYWARD	JUDITH FEINGOLD	ZEY	The events are held at Massachusetts College of Art, Boston Film and Video Foundation, and the Bradford Hotel.
VIVIANNE DICK	ERIC MITCHELL	HYMNIE AND GLINDA	Free parking at all locations
THE AIDES	DAN GRAHAM	BETH B AND SCOTT B	Ticket prices : \$ 3 & \$ 4
THE BACHELORS, EVEN	HON	LARRY BANGOR	Series tickets available at reduced cost : \$ 20.00
ERIC BOGOSTAN	JACK SMITH	KAROLE ARMITAGE	For further information call : 731-2040
MISSION OF BURMA		BOUND AND GAGGED	Production by Christian Marclay
		JOHANNA WENT	
		RHYS CHATHAM	

a. howard

Fig. 23. Poster advertising "Eventworks," organized by Christian Marclay for the Massachusetts College of Art, Boston, 1980.



Fig. 24. Members of Introject (from left: Kim Gordon, Christine Hahn, and Miranda Stanton) at "Eventworks," Massachusetts College of Art, Boston, 1980.

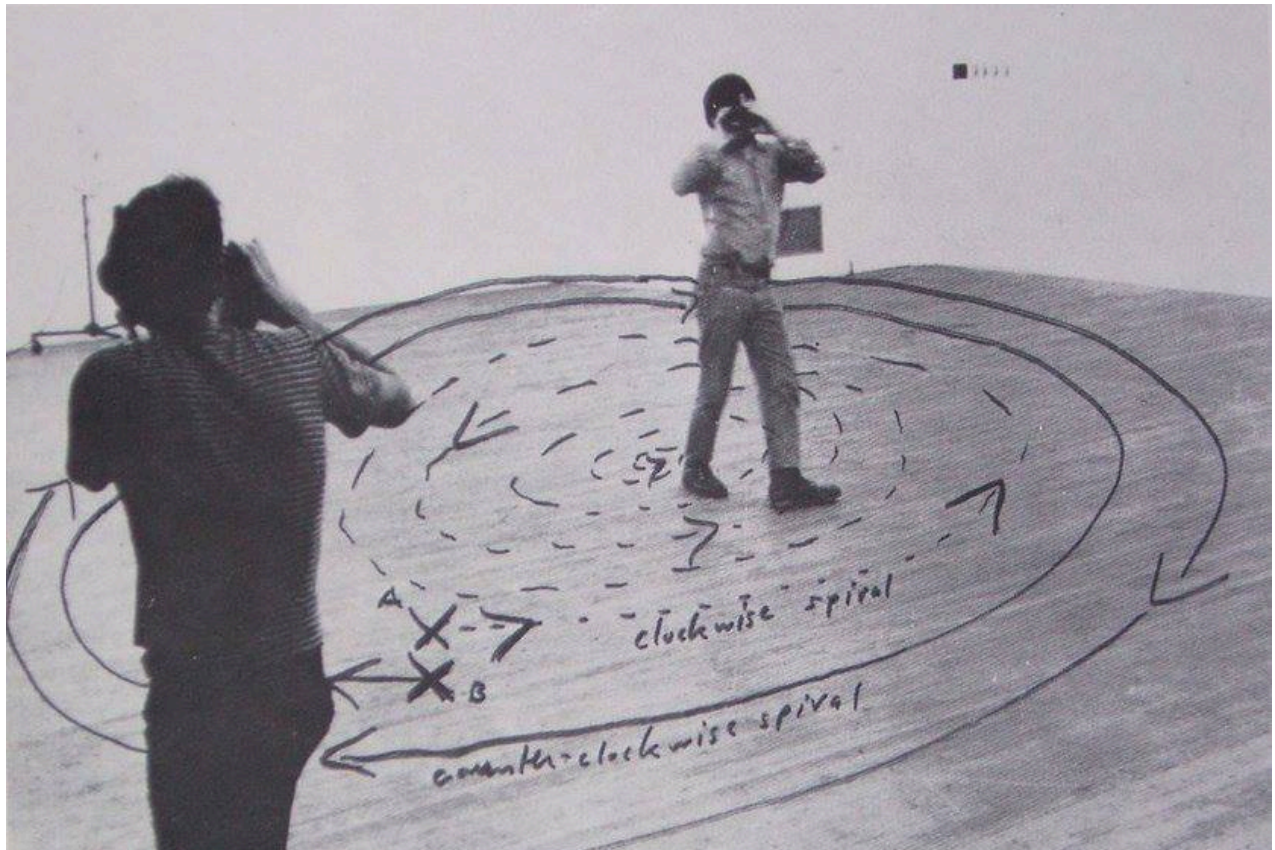


Fig. 25. Dan Graham, *Two Correlated Rotations*, rehearsal, 1969, two Super 8 mm films converted to 16 mm, black and white, dimensions variable according to projection: double projection on synchronous loops onto two right-angle walls.



Fig. 26. Dan Graham performing *Performer/Audience/Mirror* (1977) at Riverside Studios, London, 1979.

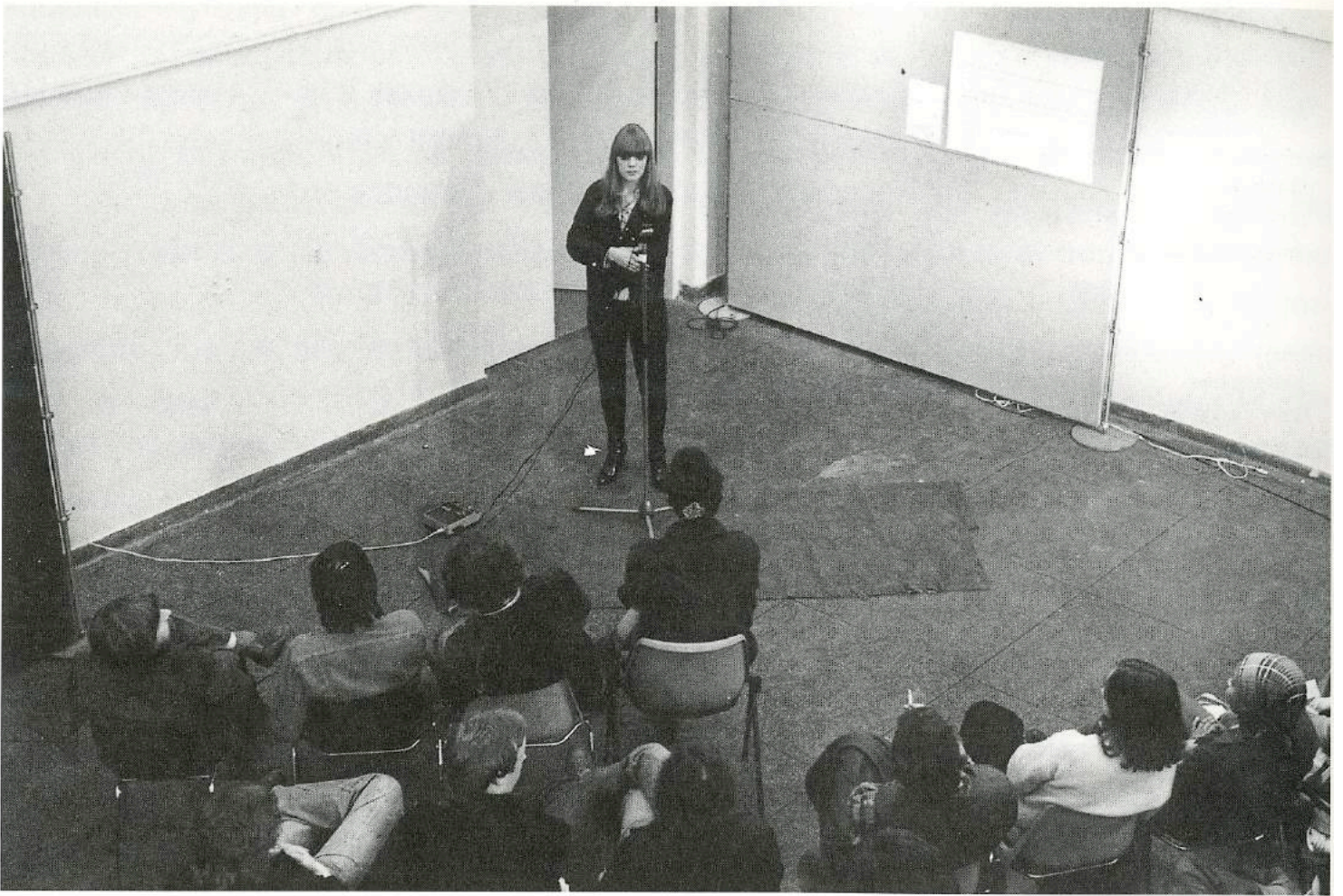


Fig. 27. Dan Graham, Identification Projection, 1977, female performer, audience seated in a three-quarter ellipse, dimensions variable according to installation, first performance, January 1977, Leeds Polytechnic, Leeds, England.



Fig. 28. Mark Brady, Ut at CBGB's, n.d., <http://www.utmusic.net/images>.



Fig. 29. Michael Ochs, The Ronettes and Phil Spector while recording in Los Angeles, California at Gold Star Studios in 1963, Getty Images.

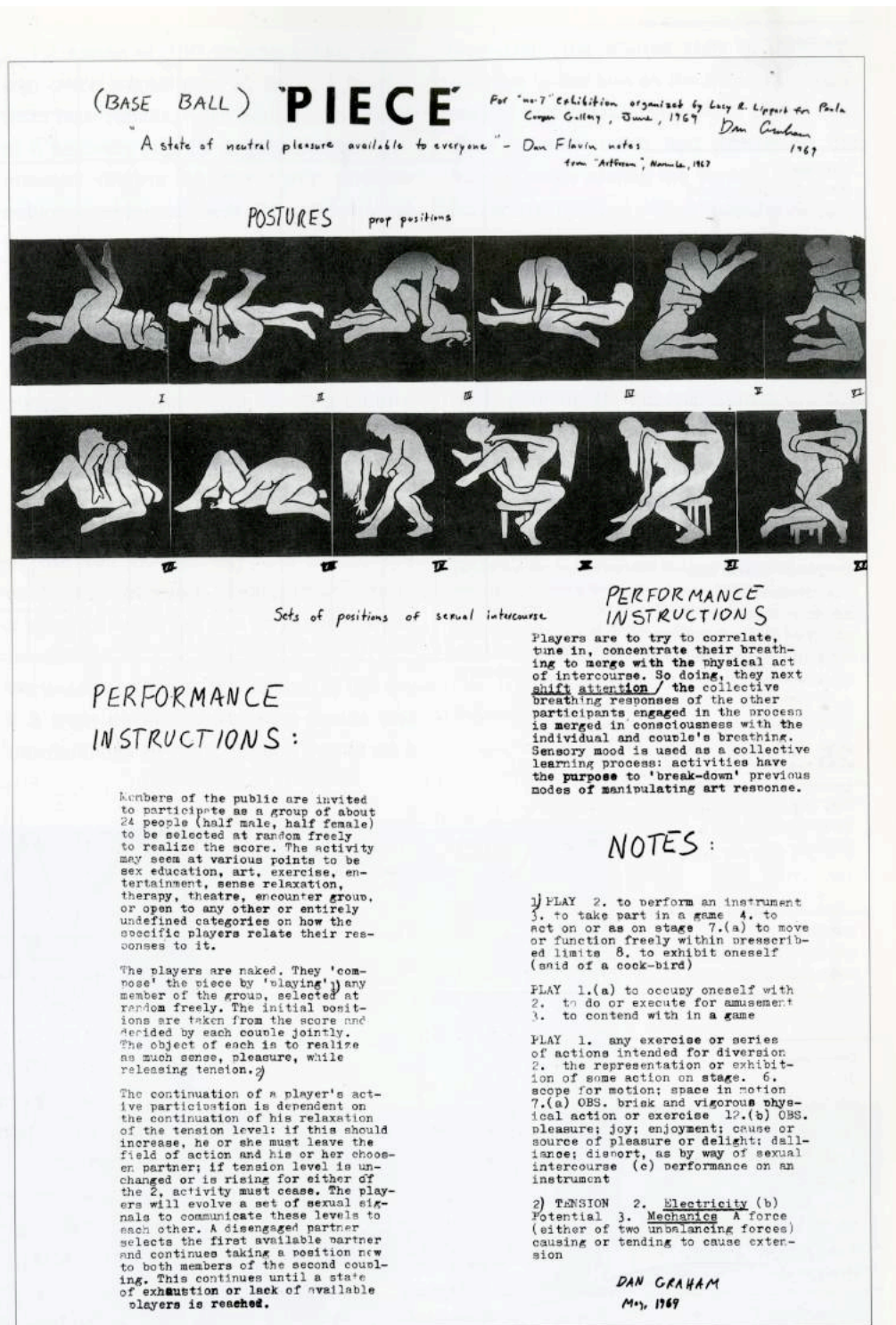


Fig. 30. Dan Graham, Untitled (Base Ball Piece), May 1969, black and white photo documentation; text and diagrams with handwriting, 8 x 10 in., first published in Interfunktionen no. 8 (January 1972): 33.

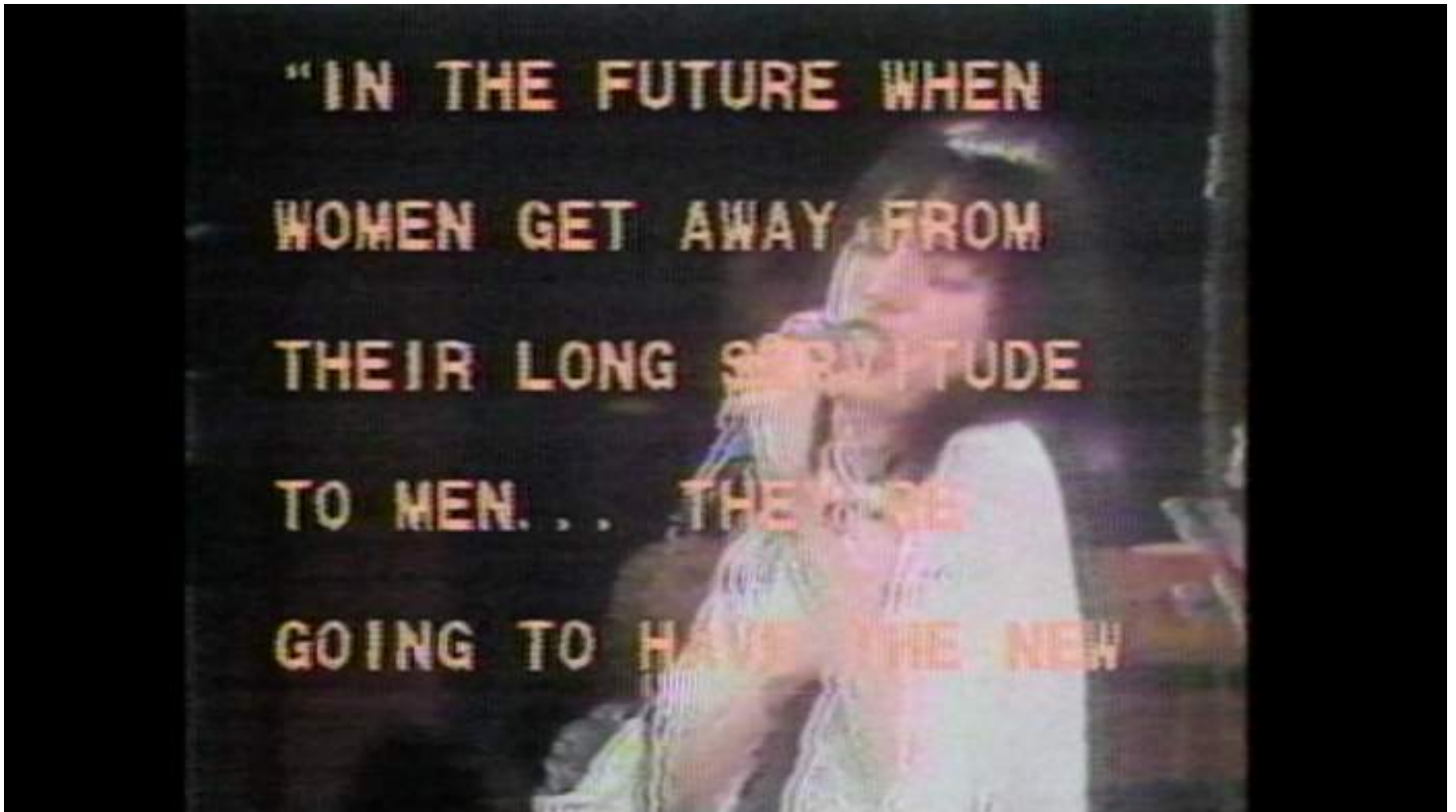


Fig. 31. Rock My Religion (video still), 1982-1984, single channel videotape, 55:27 minutes, black and white & color, stereo sound, dimensions variable according to installation.