

Critic RoseLee Goldberg presents an overview of different attitudes towards space by seventies' artists whose interest in the process of artmaking blurred distinctions between performance, sculpture, and conceptual art. Goldberg regards performance as the materialization of art theory, an arena for the body and subjective experience to test theoretical notions of space. Various conceptions of space are defined and exemplified in the work of conceptual artists, dancers, and performers. The mixture of media and attitudes marks a striking contrast to modernism's desire to maintain a rigid distinction between the various arts.

## Space as Praxis

RoseLee Goldberg

### INTRODUCTION

This article takes as its starting point the exhibition-publication *A Space: A Thousand Words* held at the Royal College of Art Gallery, London in February 1975. The exhibition comprised the work of thirty contributors on the 'production of space.' Those participating could professionally be categorized as artists, architects, musicians and filmmakers, but the intentions of the exhibition were to go beyond these categories and bring together different sensibilities and preoccupations, not in order to create false relationships between them, but to hold the ideas up to one another, as from a distance.<sup>1</sup>

Space became the common denominator after careful consideration of how this 'concept' is felt, not just in professional circles but as an obvious prime sensation that we all experience. In architecture, recent discussions were using as critical reference social, politico-economic and semiological yardsticks. Space, after all an inherent architectural principle, had however been reduced to a product of such discourses. Yet attempts were being made to question the nature of space itself, and we wished to make this work public.

In art, the lengthy debate on conceptual art seldom included specific reference to the perception of space. A symposium held on radio network WBAI-FM New York in 1969, moderated by Seth Siegelaub and entitled 'Art without Space',<sup>2</sup> began with the proposition by Siegelaub that they would discuss the "nature of the art whose primary existence in the world

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does not relate to space, not to its exhibition in space, not to its imposing things on the walls." None of the artists agreed.

*Anything that exists has a certain space around it; even an idea exists within a certain space" (Lawrence Weiner).*

*Maybe we are just dealing with a space that is different from the space that one experiences when confronting a traditional object (Robert Barry).*

*I use the word space in two specific senses; one, as an interest or subject matter of the work and, two . . . the space as a condition for the awareness of the work . . . by space I refer to the lack of space (Robert Barry).*

*I don't understand how you can think that something that is a fact of life is not germane . . . you may not consider space an art material, but the fact that you are occupying a certain amount of space in a pure physical sense means that you are dealing with space whether you want to or not (Lawrence Weiner).*

*We all make objects that don't have any space around them except the personal experience of space . . . Music is a very spatial experience. I think we can experience space in a less physical way and that's the kind of space I'm talking about (Robert Barry).*

The discussion developed many themes, but mainly it confirmed that space is always inherent in art. Indeed, music, dance, gallery space, an exhibition on 'space' of two-dimensional propositions about space, increased the complexity of the subject. The response by contributors, and subsequent discussion of the exhibition, has led me to further investigate this notion. The following text, which does not refer to the exhibition, attempts to consider the way that our perception of space is challenged and altered. The references are to recent work of selected artists only, and not to architecture. For such a comparative exercise would necessitate a lengthy analysis of the ways in which space has been considered in architecture. Rather, I have sought to discuss the particular notion of 'Space as Praxis' as learnt from various activities of artists and performers working in what has come to be considered a 'conceptual art' framework. Hopefully those architects reading this piece will select for themselves the relevant comparisons.

#### THEORY AND PRAXIS

Although the notions of theory and practice have co-existed over the centuries, fluctuating in importance, sometimes dialectically opposed, sometimes both considered to be as general as one another, sometimes both equally indispensable for any activity, it was in a certain Anglo-Saxon framework that these two acquired delicate moral overtones. Theory pertained to Apollo, the god of intellect, while practice was symbolized by the wild festivities of Dionysus.

For someone like Oskar Schlemmer, working as painter and theatre director at the Bauhaus during the twenties, theory and practice reflected a puritan ethic. Schlemmer considered painting and drawing to be that

aspect of his work which was most rigorously intellectual, while the unadulterated pleasure he obtained from his experiments in theatre was, he wrote in his diary, constantly suspect for this reason. The essential investigation of his paintings, as in his theatrical experiments, was that of space: his paintings delineated the visual and two-dimensional elements of space, while theatre provided a place in which to 'experience' space. Although beset with doubts as to the specificity of the two media, theatre and painting, Schlemmer considered them as complementary activities: in his writings he clearly describes painting as theoretical research, while performance was the 'practice' of that classical equation.

Schlemmer's circumstances become an interesting pointer to present preoccupations in art, if one considers particularly recent events in New York. For the first time since the Bauhaus and the twenties, there has been a coming-together of dancers, musicians and artists; and the resulting cross-fertilization of concepts and sensibilities makes it difficult for those wishing to relocate the categories into either theatre, music auditorium or art gallery. For instance, the beginnings of an idea could sometimes be found in a John Cage piece, before it moved to other media; alternatively its origins could be found in the more formal enclaves of minimal sculpture, which was then transformed by some dancers into performance work. In other words, there seems to have been a general consensus of sensibility which links that work which is now considered 'conceptual' to performance art. This merging of related ideas allows performance to be considered the 'practice' of much theoretical and analytical work.

#### PERFORMANCE SPACE AND MATERIALIZATION OF CONCEPTS

But if we think of the ways in which much conceptual art and performance work are presented, it is clear that performance implies a different kind, i.e., quantity, of space, for its execution. Space becomes the medium for practice and actual experience. Put simply then, 'theory'—whether 'concepts,' 'drawing,' or 'documentation'—remains essentially two-dimensional, while 'practice/performance' implies a physical context, a space in which to experience the *materialization* of that theory. In this way recent art is to be looked at not only as the 'dematerialization of the art object' as it has been described by Lucy Lippard, but inversely as the materialization of the art concept.

Considering that "concept art is first of all an art of which the material is concepts,"<sup>3</sup> the materialization of these concepts beyond the realm of the mind has allowed for the inclusion of greatly varied art works, separately and conveniently named body art, land art, performance art, and so on. Although the form of each of these works and the medium used may differ considerably, the relationship between the intentions of the various artists is often quite an intimate one. What really alters the perception of the respective pieces is the *means* and *places* chosen for their execution. If we

'construct' a familiar example to illustrate this, we can see how intentions and preoccupations interact with means and places. Let us consider the following instructions:

'Take a book and lie for three hours in the sun, using the book to cover your bare chest.'

1. This statement may be produced in a book or framed and hung in a gallery. In this form it would be typical of many conceptual art instructions, where the execution or non-execution of the piece is irrelevant. The idea stands alone and the action is performed mentally.

2. These instructions may be executed by an artist on a lonely beach accompanied only by a photographer who documents the skin burning around the book, in detailed colour photographs. The photographs may then be exhibited in a gallery (with or without the original instructions), as a record of a live event. This would probably be discussed in relation to body art.

3. But it could also be presented as a piece of land art, if the indentations made by the artist's body in the land were recorded and this information presented in a gallery.

4. The piece could be differently constructed by dancers, using their bodies to suggest the feel of the action and so symbolically recall the body's relationship to the terrain. This could be performed in a gallery, and would be discussed under the general heading of 'performance art.'

From this exercise we can deduce that the attitudes of the various artists bear comparison while the actual works differ considerably. There is an overall insistence within these four possibilities on the experience of time, material and space rather than on a representation in formal terms.

So while some 'conceptual' artists were refuting the art object, others saw the experience of space and of their body as providing the most immediate and existentially real alternative. Much of conceptual art, when presented as either 'land,' 'body,' or 'performance' art, implied indirectly or directly a particular attitude to and investigation of the experience of space. This experience may seem to have little to do with the intentions or the meaning of a piece, but from the viewer's standpoint the experience of the piece sets up a new set of responses to the perception of space. Whereas earlier representations of space in art have been discussed variously from the simple planes of gothic paintings to the disappearing perspectives of early renaissance and renaissance art, or from the surfaces of Cubist painting to the enormous space obstructions of minimal sculpture, much recent art has insisted on the body as a direct measure of space. The relationship between the viewer, the artist and the art work then became an important one, since the viewer would have to put together the indeterminate elements of the space in order to fully perceive the piece.

This move from objective consideration of objects in the early sixties, to the mingling of experience, precepts and concepts generally conceded by the 'conceptual movement,' became a wave engulfing all kinds of creativity, not only those aspects of 'fine arts' where the anti-objectivity could be most specifically 'seen.' In music, too, space was the medium for less structured sound. John Cage referred to a 'diffuse acoustical space.' "In recent years my musical ideas have continued to move away from the object (a composition having a well-defined relationship of parts) into process (nonstructured activities, indeterminate in character)."<sup>4</sup>

Performance also reflected anti-object precepts. It moved away from "manipulating the body or sound as sculptural elements," as in the early works of Yvonne Rainer, Steve Paxton, Steve Reich, Trisha Brown and others, to less structured and exploratory work. Yvonne Rainer said of her work that she wished to use a different point of view about her body, so "that it could be handled like an object, picked up and carried, and so that objects and bodies could be interchangeable."<sup>5</sup> But to consider the body and object as interchangeable inevitably emphasized the body itself as the individual measure of space: as our first means of perceiving space.

#### SPACE AS PRAXIS

This recent insistence on the body as a means of experiencing space leads to spatial notions very different from the ones we have come to know through painting and sculpture. Rather than simply delineating the limits of spaces, 'space as praxis' extends our perception of space itself and body space. For it is in space that we experience the effects of these art propositions. For example, those artists who began with the premise of the 'artist-as-art' (Manzoni, Brus, Gilbert and George) focused on their own persons, so that the viewer could respond with a like body-awareness. But the private consciousness of the body, in these instances, had little to do with wider spatial experience.

Only subsequent works presented a new sense of space, which I shall attempt to describe under the following terms: *constructed space* and *powerfields* (Nauman, Acconci), *natural space* (Oppenheim), *body space* (Simone Forti, Trisha Brown, Yvonne Rainer), *spectator space* (Graham), or even work which was presented as a critique of the uses of *public and private space* (Buren, Dimitrijevic).

#### POWERFIELDS

In his early works Vito Acconci used his body to provide an alternative ground to the 'page ground' he had used as a poet. He described these initial attempts as very much oriented towards defining his body in space.

Rather than use the body as a narrative element or in order to 'go beyond the object,' he was concerned with describing an area which he calls

the 'powerfield.' This notion, taken from Kurt Lewin's three-part principle elaborated in *The Principle of Topological Psychology*, assumed a circle or a power-field which included all possible interaction in physical space.<sup>6</sup> In this sense his pieces were less concerned with locating his body in space, but rather with implicating people in the space through their own, and his, actions. He did not wish the audience to merely empathize with him, but was concerned with "setting up a field in which the audience was, so that they became a part of what I was doing . . . they became part of the physical space in which I move."<sup>7</sup> In *Seedbed*, therefore, when Acconci masturbated under a ramp built into a gallery over which passers-by walked, there occurred a curious interaction between him and his audience. Because he was constantly physically present (even though the evidence of this was only through his masturbating being audible) the audience were implicated in an act which would normally be performed more privately, and which in public would normally be considered 'distasteful.' He relied on the footsteps of his potential voyeurs to provide the fantasy necessary to keep him at his task for hours on end. Being 'underground,' the pun on 'seedbed' created not only an awareness of place for both him and the audience but also the implied sense of 'growth' which the title inferred. But the wish to create a powerfield—where the audience could experience a new perception of space and their movement in it—could also be created by construction, through the use of model, rather than through direct physical confrontation with the artists.

*There has been this urge recently to find an alternative to live performance, because it seems that a power field can probably exist without my physical presence. One way that this can occur is if a space is designed, directly oriented for my potential use so that when a person came into the space he would still be involved in my presence . . . this interest hasn't been totally devoid of an art context. It's always been how to make an exhibition area viable . . . to make those spatial concerns "hard."<sup>8</sup>*

#### NATURAL SPACE

Dennis Oppenheim on the other hand used 'natural space' (beach, mountain side, ploughed field) to make direct correlations between the body and the space surrounding the body, rather than constructions or directly interpersonal performance as Acconci did.

*The body as place is a common condition of body works. Oppenheim's 1969 earth works extended Carl Andre's conception of "sculpture as place" to the point where as he said "a work is not put in a place, it is that place." This sentiment applies equally to Oppenheim's body works. In several works his body is treated as place. Generally the body as place acts as a ground which is marked in ways quite similar to those employed in earthworks.<sup>9</sup>*

In an interview with Willoughby Sharp, Oppenheim emphasized that his concern for the body came from constant physical contact with large bodies of land. He also said that working with the land "demands an echo from the artist's body." His *Reading Position for a Second Degree Burn* (1970) illustrated these complementary sensibilities, while pointing also to a very different kind of body art, less concerned with space or place, but with inflicting marks and weals on the body as affirmation of a deeply personal physical consciousness of the body as matter.

### CONSTRUCTED SPACE

However this shift from object to place was, ironically, finding its final form as a photograph in a gallery. The photograph (the pornography of art, according to Andre<sup>10</sup>) reduced the emphatic experiential quality of the work to a mere record of the experience. Documentation became the obverse of conceptual art. Initial anti-object motives and direct experience criteria of such pieces were absorbed and muted by the medium of 'documentation.'

The documented projects transmitted an idea of space by suggestion, projection or model only; the information on space was acquired passively. But the passive role of the viewer could be changed to an active one if the experience of the constructed space was the experience of the piece. Unlike the quasi-theatrical interventions of Acconci, many of Bruce Nauman's pieces relied on a more formal definition of space. Specifically constructed environments were built so that a particular feeling of space was designed into each work. In May 1970, five years after his first body work at the University of California at Davis, Nauman made a V-shaped corridor at San Jose State College. The two corridors were made of specially sound-proofed material, causing pressure changes in the corridors.

*When you were at the open end of the V there was not much effect. But as you walked into the V the pressure increased quite a bit. It was very claustrophobic. The corridors were two feet wide at the beginning and narrowed down to about sixteen inches. The walls became closer and slowly forced you to be aware of your body. It could be a very self-conscious kind of experience.<sup>11</sup>*

Nauman insisted that many of the pieces were to do with creating a strict environment so that "even if the performer didn't know anything about me or the work that went into the piece, he would still be able to do something similar to what I would have done." In the piece described above, a mirror threw the spectator back on himself, dislocating his own image through unexpected confrontation in unfamiliar places. Nauman's comments were important in that they outlined that the specific intention of each piece was to change the viewers' perception of space. As in *Coloured*

*Light Corridor*, presented at the Hayward Gallery in 1971, or in pieces which combined the distancing use of video television, Nauman manipulated space in order to provide a means for us to recognize *how* we perceive space, rather than *what* we perceive, while manipulating what he called the "functional mechanism of a person."<sup>12</sup>

#### BODY SPACE

Such active and passive experience of one's body and space itself occurs when one attends the performance of artists such as Simone Forti, Trisha Brown or Deborah Hay. All three performers bring to the gallery the specific training of dancers (each having passed through—with varying degrees of critical appraisal—the working methods of dancers such as Merce Cunningham, Ann Halprin, Martha Graham or the Judson Group) so that their body language is concerned with the dancer's ability to articulate and experience both the body itself and the space in which it moves. They rejected the formal articulation of conventional dance which isolated body parts into appendages of arms, legs, head, and then facial expression and symbolic gestures. Rather were they concerned with "individually selecting something in the environment and observing its movement, then abstracting an element from the observed movement that they could take on with their own bodies."<sup>13</sup>

Kinaesthetic movement (sensing internal body movement and the changing dynamic configurations of the body) was an important aspect of the work. It could be explained by using the example of a juggler throwing balls in the air. The skills of the juggler depend on a balance between the body and its minute tensions, and a careful knowledge of the movement, thrust and fall of the balls. The dancers perform with this same double-edged consciousness: first the internal movement of the body and then the ways in which the body dislocates space.<sup>14</sup>

Inevitably each dancer introduced a particular personal perception of body-space. Simone Forti often worked from certain experimental psychology premises, allowing each movement to have its own presence and meaning. The *Huddle*, a dance construction requiring 6 or 7 people, attempted to define *mass* using bodies in space. It started out looking like a rugby scrum, then the mass began to move as one person detached himself and climbed over the human lump, one foot on someone's thigh, a hand in the crook of someone's neck, to the other side.

Her reflection on space awareness not only stemmed from behavioural demonstrations but also from subtler works by musicians such as La Monte Young or John Cage, which attempted to experience sound, space and movement simultaneously, with no distinctions between the work (music) and the people who filled the space.



### BODY AS OBJECT

The outcome of these performances was also a means of rejecting the stylized conventions of formalist art, in this case of Minimalism. Encouraged by the interaction in New York between dancers and artists throughout the sixties, many of the discussions which revolved around minimal sculpture were applied to the various works presented by the dancers.

While minimal sculpture introduced a "new kind of physicality that came from the material, and not from internal psychological mechanisms," in dance the 'objecthood' of Minimalism was paralleled by a notion of the body as neutral object, outlining positions in space only. The dancers' work became more exploratory, developing the internal (even existential) consciousness of the body in space. The 'non-expressionistic' aspect of minimal sculpture took the form in dancing of 'non-theatricality': "A refusal to project a persona, but thinking of oneself in dancing as simply a neutral purveyor of information."<sup>15</sup> According to Yvonne Rainer, this tended to free dancers from the earlier dramatic and narcissistic content of traditional dancing. She wrote that her overall concern was "to weight the quality of the human body toward that of objects, away from the super-stylization of the dancer."<sup>16</sup> Her later work, however, returned to projecting 'persona' (a more private persona), or a kind of 'interior space' which led away from the investigation of space itself to more psychologically and folklore-oriented work.

### GRAVITY

Trisha Brown on the other hand rarely played on exteriorizing fantasy or making private emotions public and general, but dealt with more direct space experience, using existing buildings as obstacles to be overpowered through physical effort. One piece consisted of performers appearing over the top of a building. They proceeded to walk down the seven stories of its vertical face, supported by mountaineering equipment. Another work, using the same mechanical support, took place along one wall of a gallery at the Whitney: the performers moved at right angles along the vertical wall-face. The audience would virtually swing back on their chairs in an attempt to view the dance sideways on, rather than from the top as they were obliged to do, as though watching the action from a few floors above ground. So within one conventional gallery space, Trisha Brown forced a further inversion of space perception by working against the laws of gravity.

She then reversed the process by executing performances with six dancers lying on the floor, going through various movement sequences. The audience stood around them and had to tip slightly forward, heads bent, to gain an overall view of the choreography on the ground. Or they

sat on the floor next to the performers, thereby seeing different parts of the body, soles of feet, top of head, side of torso or thighs. Articulating the body on the floor eliminated problems of balance, tension and gravity pull which occur when working vertically in space, and also allowed for quite different figurations.

#### SPECTATOR SPACE

But the 'integrity of each gesture,' which Trisha Brown has said is central to her work, is something of which we are seldom consciously aware in ourselves. It is only through becoming spectator to our own actions, either in a mirror which reflects 'present time,' or through video which relays not only present, but also past gestures, that experience is truly learned. In a recent piece, first shown at Projekt, Cologne in Summer 1974, and again at the Lisson Gallery, London, Dan Graham used both mirror and video to show each participant the 'accumulation' of their own movements. By using mirror and video, one reflecting the other, he incorporated also a sense of future time. On entering the cube one saw oneself first in the mirror and then, 8 seconds later, saw that mirrored action relayed on the video. Present time was the viewers' immediate action, which was then picked up by the mirror and video in rotation. One saw not only what one had recently performed, but knew that what one would perform, would then become on the video what one had just performed. Thus the visitor had to adjust to both present and past time, as well as to an idea of future time. All future action, the entrance of others into the structure, was anticipated as one waited to see how they would reappear in present time as recordings of past moments.

In this piece, *Present Continuous Past*, Graham explored the convention of mirrors as reflecting present time:

*Mirrors reflect instantaneous time without duration . . . and they totally divorce our exterior behaviour from our inside consciousness—whereas video feedback does just the opposite, it relates the two in a kind of durational time flow.<sup>17</sup>*

But Dan Graham's pieces (particularly the pre-Projekt work) could be studied not only as an investigation of time and space, but also as a theory of audience/performer relationship—'spectator space' as he calls it. In line with this idea, the mechanics of many pieces were built so that the audience was at once the performer.<sup>18</sup> This interest was based on Graham's involvement with Bertolt Brecht and his theory of audience-performer relationships. He concentrated on Brecht's idea that in order not to alienate audience and performer, a self-consciousness and uncomfortable state should be imposed on the audience/performers.

*Two Consciousness Projection* (1973) examined the level of self-consciousness which could be projected by performers:

*In this piece a woman focuses consciousness only on a television image of herself and must immediately verbalize the content of her consciousness. The man focuses consciousness only outside himself on the woman, observing her objectively through the camera connected to the monitor . . .*

The spectator space in this and other similar pieces has, according to Graham, to do with social and perhaps even anthropological aspects of performance. His more recent works however, involving larger numbers of people, were structured so that the experiences of space and time were added to the earlier more 'psychological' pieces. For Graham the particular interaction between individuals, their action in public and private space, and the constructed spaces, made the pieces more 'architectural,' in the sense that architecture implies these relationships.

#### PRIVATE AND PUBLIC SPACE

The various works described above were often intended to divert the conventional function of the gallery as 'showing objects' by using it as a place to experience experience. Concept art implied in its early stages, directly or indirectly, a critique not only of the object but also the circle of art market, art critic and art institutions which surrounded it. By making so much of the work intangible it was hoped that these operations could be short-circuited. Of course the gradual acceptance of such work by this same circle, and its saleable objecthood in the form of text, photograph and document, has never truly revolutionized the use of art in the existing culture. But the USE of the gallery space itself has certainly become more flexible. The space need not be merely a showcase for marketable goods, but can at best be considered a public area for certain experimental workshops and reciprocal experiences. Although there are numerous other works which could fit this discussion, one further aspect should be considered: that of artists like Daniel Buren and Braco Dimitrijevic, who have sometimes refuted the gallery space, and by moving outside it have tended to act as a critique of, and attempted to manipulate our perception of, public space.

Buren's striped canvases, unchanged in nine years, presented in a gallery or outside it, imply a rhetoric on the idea of public and private space. By opposing the two, inside and outside, the gallery with its specialized audience becomes a symbol of private, exclusive territory. While the stripes in public space (metro, advertising billboards, sandwich men) force a new dimension on public space. Not by altering the space as such, but rather by enforcing the reality of each space.

Braco Dimitrijevic, on the other hand, plays with conventional cognition of public spaces by using it for private unknown persons. He erects monuments to 'casual passers-by' in public squares, or as blown-up photographs on billboards, buses or on monumental public buildings, and so

questions the relationship between specific public information and the individual and that between man and his exterior reality:

*I refer primarily to our automatic acceptance of particular forms of information dispersal, while disregarding its real content, and to the passive and negative attitudes which are passed through education from one generation to the next.*

Public space is equally accepted by us in this unquestioning way, and we are conditioned to read it as being unusable for private activity. Dimitrijevic's work activates the space, and in so doing alters our perception of it.

### THEORY AND PRACTICE, AGAIN

The description of these works makes one thing clear: performance art, now as in the twenties, directly reflects spatial preoccupations in the art world. But unlike the twenties, when the separation between theory and practice (in a dialectical form or not) was absolute, it is difficult to separate where 'conceptual' art ends and performance begins. For conceptual art contains the premise that the idea may or may not be executed. Sometimes it is theoretical or conceptual, sometimes it is material and performed. So too with performance art. It even uses a 'conceptual' language (photograph, diagram, documentation) to communicate ideas. So on the one hand, the language of conceptual art has expanded that of performance art to a point where the medium of communication is very similar. On the other hand, and in reverse, performance has altered the way that conceptual artists were working. Whether, for instance, Nauman considered his early body work as 'dance pieces without being a dancer,' or Bob Morris was influenced by working with Simone Forti and Yvonne Rainer, clearly the dancers' spatial attitudes and conceptual approaches had a reciprocal influence.

It is therefore interesting to see that Schlemmer's 'space as praxis' has been brought far beyond its original restrictions by the relationship between conceptual artists and performers. But it has not gone beyond a very loose interpretation of theory, a confusion between theory and written instructions, between theory and two-dimensional expression. Allowing for this generalized notion of theory as 'concept,' 'drawing' or 'documentation,' however, it is clear that when dance or conceptual art 'instructions' are performed, space is identified with practice. It is in space that ideas are materialised, experience experienced. Space consequently becomes the essential element in the notion of practice.

### NOTES

<sup>1</sup> The publication *A Space: A Thousand Words* is an exact reproduction of the exhibition, including introductory texts by the organizers. It is available through the Arts Council of Great Britain.

<sup>2</sup> Quoted in Lucy Lippard's book *Six Years: The Dematerialization of the Art Object*, p. 127. The

broadcast took place in November 1969, with Lawrence Weiner, Robert Barry, Douglas Huebler, and Joseph Kosuth.

<sup>3</sup> Henry Flynt Jr., 'Concept Art,' printed in *Anthology*, Heiner Friedrich 1961, ed. La Motte Young, 1963.

<sup>4</sup> John Cage, 'The Musical Object' quoted in P. Carpenter, *Current Musicology*.

<sup>5</sup> Yvonne Rainer, interview in *Avalanche*, summer 1972, p. 50.

<sup>6</sup> Kurt Lewin, *Principle of Topological Psychology*, New York, 1936. Lewin mentions three kinds of interaction between regions. The first is locomotion, the second communication, in which a part of region A extends to region B so that there's an overlap, and the third is a powerfield, in which a circle or oval develops from region A to cover region B. The powerfield would be the most inclusive.

<sup>7</sup> Vito Acconci, interview, *Avalanche*, fall 1972, p. 72.

<sup>8</sup> *Ibid.*, p. 76.

<sup>9</sup> Willoughby Sharp, 'Body Works,' in *Avalanche*, fall 1970, p. 15.

<sup>10</sup> Carl Andre, interview in *Avalanche*, fall 1970, p. 24.

<sup>11</sup> Bruce Nauman, interview in *Avalanche*, winter 1971, p. 24.

<sup>12</sup> Moholy-Nagy discussed the effect of body mechanism in his essay 'Theatre, Circus, Variety': "The effect of the body mechanism arises essentially from the spectator's astonishment or shock at the potentialities of his own organism as demonstrated to him by others." (*Die Bühne im Bauhaus*, 1945, republished 1965 by S. Kupserberg, p. 45.)

<sup>13</sup> Simone Forti, *Handbook in Motion*, Nova Scotia College of Art Press, 1974, p. 31.

<sup>14</sup> Oskar Schlemmer discussed this in detail in his essay 'Mathematics of the Dance', 1926: "if one were to imagine space filled with a soft, pliable substance in which the figures of the sequence of the dancers' movement were to harden as a negative form . . . this would demonstrate the relationship of the geometry of the plane to the stereometry of the space."

<sup>15</sup> Yvonne Rainer, *Avalanche*, summer 1972, p. 50.

<sup>16</sup> *Ibid.*

<sup>17</sup> Interview with author, June 1975.

<sup>18</sup> Graham's pieces are particularly structured to allow for 'spectator space' and the spectators' unexpected perceptual changes. Whereas Nauman and Acconci's works are more directed to personalized projections of the artists' private space; an implied relationship between artist and viewer.