

this is dan graham

...his work is pretty sweet

he does...

- photography
- video
- performance art
- writings
- **pavilions**

my focus today



he's also...

- cultural critic
- theorist

he got to orchestrating pavilions by...

- 1962-first big move: opened the John Daniels Gallery in New York
- late 1960s-worked with photography, documenting houses in both urban and suburban areas; later published in a magazine format with texts in his *Homes for America* series.
- the 1970s-leading proponent of performance and video art; turned to an installation format to create architectural sites **provoking interactions between viewers and public spaces**. He often also used video, mirrors, and other materials in innovative ways to explore the **relationship formed between the audience and the artwork**.

pavilions

why I like them...

facilitate a specific interactions between viewers and the art, specifically using glass and mirrors that alter and confuse the viewer's perception of the space, the space within the work, as well as glimpses of the other humans in the space.

- “...kaleidoscopic refraction of bodily experience, demonstrate his interest in revealing the private self as part of a social, public context.”
- uses ‘corporate’ architectural forms as a means to discuss theories of perception and social experiences of art

how does it 'perform'?...relate to me personally

- activation of the work by the viewer walking through the piece and looking at other visitors and at the pavilion at different stages of invisibility and visibility



his pavilions

- activation of the work by the viewer walking through the piece and looking at other visitors and at the space during different stages of time to alter one's inner chaos.



my current OtG work

perception : looking

certain type of looking: that of looking at objects
without focusing on them

=

visitors outside the pavilion to experience what
it is like to become part of the ignored or
unseen object

*“...distortion and disorientation experienced within the
work is intended to bridge the gap between the viewer
and the art object.”*

THE pavilions

Note on materials and intentions from the artist explaining how his use of materials ties together with corporate architecture...

*“Now corporations want two-way mirror glass because it’s transparent- reflective on the outside, which means the corporation looks like the sky, and transparent inside, because light is flowing outside, so people from inside can see outside without being seen – it’s a kind of surveillance. So I try to deconstruct that. It’s an **emblem of the city**, but I make it both transparent and reflective simultaneously. It’s about **people’s perception process**, otherwise known as ‘the mirror stage’.”*

'Fun for Kids at my Work in a Park in Manhattan'



photograph

relationship between audience and performer

THE pavilions

‘2-Way Mirror Cylinder Bisected By Perforated Stainless Steel’



2011-2012

*Stainless steel, perforated
steel and 2-way mirror*

THE pavilions

‘Water Play for Terrasse’

2008

Stainless steel, perforated steel and 2-way mirror



THE pavilions

'Rooftop Pavilion for Munich'



2002

Steel, glass

THE pavilions

'Seurat, No Monet'



2008

*Two-way mirror glass,
perforated stainless
steel and stainless steel*

explores the concepts of objectivity and subjectivity

THE pavilions

‘Penultimate Curving Pavilion’



2010

*Two-way mirror glass,
stainless steel*

THE pavilions

'Curves for E.S.'



2007

*Two-way mirror glass,
stainless steel*

THE pavilions

'Hedge Labyrinth'

1994-1996

*Two-way Mirror, punched steel,
stainless steel*



THE pavilions

'Heart Pavilion'



1991

*two-way mirror glass
and aluminum*

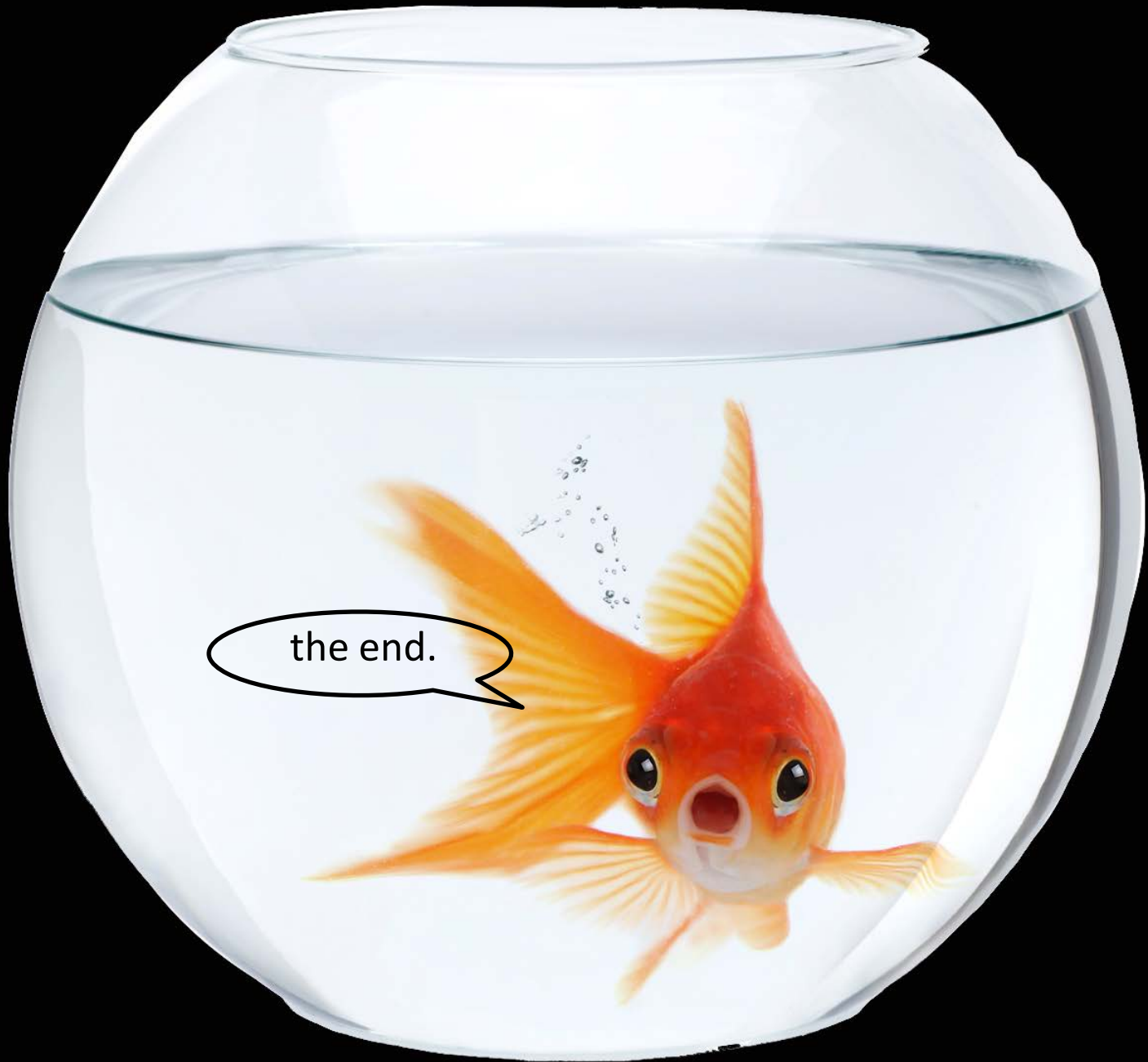
THE pavilions

'Triangular Pavilion With Circular Cut-Out Variation H'



*1989-2001 (ongoing series
ending in 2001)*

*transparent glass and
two-way mirror*



the end.