

**DAN GRAHAM**  
**INTERVIEWS**

CANTZ

# Dan Graham Interviews

**Donald R. Baucom**



## **Dan Graham Interviews:**

*Some Rockin* Dan Graham, 2023-02-23 A collection of Dan Graham's interviews and conversations with a wide array of individuals from various backgrounds and disciplines Dan Graham *Some Rockin* is a compilation of fifteen interviews two of them previously unpublished between Dan Graham and artist friends architects musicians art critics and curators from various parts of our world In these interviews Graham's intense interest in and observation of cultural phenomena such as rock music urbanism architecture corporate culture and art world politics and their historical development overlaps and interferes with the articulated interest of the interviewers in Graham's art sense of humor attitude and point of view in regard of a huge variety of topics Two essays besides the Introduction are added to this compilation the essay *The Museum in Evolution* by Dan Graham and an essay by the editor Gregor Stemmerich on the development and far reaching implications of Graham's art

**Interviews** Dan Graham, Hans Dieter Huber, 1997 Dan Graham is regarded as one of the most important artists in the international scene today A pioneer who paved the way for some of the most significant innovations in video art Dan Graham has also demonstrated in his performances spatial installations photographic works architectural projects and extensive theoretical writings that he is concerned as an artist not only with high art but with the cultural phenomena of everyday life as well including Pop TV and social issues The interview published in this volume is based upon two conversations between Hans Dieter Huber and Dan Graham concerning his performances his installations and the world of art in New York during the Sixties They are supplemented by an essay in which Hans Dieter Huber examines the role of self experience social identity and self awareness in the performances of Dan Graham

*Dan Graham* Dan Graham, Rhea Anastas, 2009-02-20 The first comprehensive survey of a pioneering artist encompassing photographs film and video architectural models pavilion installations conceptual projects for magazine pages drawings and prints and writings Dan Graham is one of the most significant figures to emerge from the 1960s moment of Conceptual art with a practice that pioneered a range of art forms modes and ideas that are now fundamental to contemporary art The thrust of his practice has always pointed beyond beyond the art object beyond the studio beyond the medium beyond the gallery beyond the self Beyond all these categories and into the realm of the social the public the democratic the mass produced the architectural the anarchic the humorous Graham's early work *Homes for America* a series of snapshots of suburban New Jersey tract housing accompanied by short parodic texts made as a page layout for *Arts* magazine announced a critical art grounded in the everyday and it merged the artist's interest in cultural commentary with art's most advanced visual modes His 1984 video essay *Rock My Religion* traced a continuum of separatism and collective ecstasy from the American religious sect the Shakers to hard core punk music This volume which accompanies a major retrospective organized by the Museum of Contemporary Art Los Angeles offers the first comprehensive survey of Graham's work The book's design evokes magazine format and style after Graham's important conceptual work from the 1960s in that medium Generously illustrated in color

and black and white Dan Graham Beyond features eight new essays two new interviews with the artist a section of reprints of Graham s own writing and an animated manga style life of Dan Graham narrative It examines Graham s entire body of work which includes designs for magazine pages drawing photographs film and video and architectural models and pavilions Essays Chrissie Iles on Graham s performance work Bennett Simpson on Graham s interest and works in rock music Beatriz Colomina on Graham s architectural pavilions Rhea Anastas on Graham s early formation and short lived operation of the John Daniels Gallery Mark von Schlegell on Graham s interest in science fiction Mark Francis on Graham s Public Space Two Audiences 1976 Alexandra Midal on Graham s conceptual works for magazine pages and magazine design Philippe Vergne on Graham s puppet opera Don t Trust Anyone Over Thirty 2004 Kim Gordon interview with Graham on their collaborations and music Rodney Graham interview with Graham on jokes and humor in art Dan Graham Dan Graham,Adachiara Zevi,1996

**Dan Graham** Dan Graham,Adachiara Zevi,1996 **Conversation** Michel Butor,Dan Graham,2015 One day I went to interview Dan Graham about the legendary John Daniels Gallery in New York which he ran from 1964 to 65 Right after I arrived Dan started talking to me about Michel Butor and his fascination with the writer s work back in the 1960s I merely asked And did you ever meet him Dan answered No Some people wanted to introduce us but it never happened I asked And would you like to meet him And he said with his very own smile Of course I would From the editor s preface In the fall of 2013 Dan Graham and Mieko Meguro traveled with Donatien Grau to a town in the French Alps to meet Michel Butor one of the foremost innovators of postwar literature This is their conversation Michel Butor is a writer He redefined the genre of the novel notably with Second Thoughts 1957 further developing new forms with Mobile 1962 and other fundamental works Dan Graham is an artist A major retrospective of his work was held in 2009 at the Museum of Contemporary Art Los Angeles Whitney Museum New York and Walker Art Center Minneapolis **Two-way Mirror Power** Dan Graham,1999 Essays charting the diverse works of renowned conceptual artist Dan Graham **Automotive Prosthetic** Charissa N.

Terranova,2014-01-15 In the twenty first century we are continually confronted with the existential side of technology the relationships between identity and the mechanizations that have become extensions of the self Focusing on one of humanity s most ubiquitous machines Automotive Prosthetic Technological Mediation and the Car in Conceptual Art combines critical theory and new media theory to form the first philosophical analysis of the car within works of conceptual art These works are broadly defined to encompass a wide range of creative expressions particularly in car based conceptual art by both older established artists and younger emerging artists including Ed Ruscha Martha Rosler Richard Prince Sylvie Fleury Yael Bartana Jeremy Deller and Jonathan Schipper At its core the book offers an alternative formation of conceptual art understood according to technology the body moving through space and what art historian curator and artist Jack Burnham calls relations This thought provoking study illuminates the ways in which the automobile becomes a naturalized extension of the human body incarnating new forms of car art and spurring a technological reframing of conceptual art Steeped in a

sophisticated take on the image and semiotics of the car the chapters probe the politics of materialism as well as high low debates about taste culture and art The result is a highly innovative approach to contemporary intersections of art and technology

**Dan Graham: Films** Dan Graham,1976 Fail Better Hal Foster,2025-02-25 From the distinguished art critic and historian vital essays on key artists and critics revealing how they redefined art and criticism over the last six decades Serious art anticipates the future as much as it reflects the present Hal Foster remarked in a 2015 interview By the same token serious art history is driven by the present as much as it is informed by the past In Fail Better Foster an art critic and historian whose influential work spans disciplines and decades brings this peripatetic perspective to contemporary art art criticism art history and his own work over the past 50 years In these 40 texts Foster reviews artists from Richard Hamilton and Jasper Johns to Gerhard Richter and Ed Ruscha considers contemporaries from Louise Lawler and Cindy Sherman to Jeremy Deller and Adam Pendleton and traces the development of criticism since the early 1960s with essays on such influential figures as Susan Sontag and Rosalind Krauss and institutions like Artforum magazine and the Whitney Museum Independent Study Program Taking his title from Beckett try again fail again fail better Foster notes that etymologically an essay is always an attempt more or less failed Critics fail artworks because there can never be a definitive reading art fails its historical moment because it cannot resolve the contradictions that prompt it But in these failures Foster finds historical consciousness and with it the promise of future work future illumination In his reckonings he turns his own long history of criticism to account and succeeds in conveying shifting concepts of art and criticism the work of key artists and critics and the relationships between criticism theory history and politics over the last six decades

**Allan Kaprow, Robert Smithson, and the Limits to Art** Philip Ursprung,Fiona Elliott,2013-05-10 This innovative study of two of the most important artists of the twentieth century links the art practices of Allan Kaprow and Robert Smithson in their attempts to test the limits of art both what it is and where it is Ursprung provides a sophisticated yet accessible analysis placing the two artists firmly in the art world of the 1960s as well as in the art historical discourse of the following decades Although their practices were quite different they both extended the studio and gallery into desert landscapes abandoned warehouses industrial sites train stations and other spaces Ursprung bolsters his argument with substantial archival research and sociological and economic models of expansion and limits

*Hans Ulrich Obrist and Dan Graham: Conversation Series* Dan Graham,Hans Ulrich Obrist,2012 The iconic artist Dan Graham and interviewing curator Hans Ulrich Obrist met on several occasions to discuss the artist s work life and the numerous interests he passionately follows The conversation wanders seamlessly from architecture to rock and roll philosophy to astrology Graham s early performance pieces photography and articles to the films and glass pavilions for which he is most well known A veritable fountain of knowledge his recollections of friends and colleagues art work and influences provide an invaluable insight not only into the New York art scene of the 60s and 70s but also one of its most influential representatives Dan Graham was born in Urbana Illinois and now lives

and works in New York *Dan Graham, Pavilions* Josh Thorpe, 2009 **Jeff Wall and the Concept of the Picture** Naomi Merritt, 2020-12-30 This book grapples with fundamental questions about the evolving nature of pictorial representation and the role photography has played in this ongoing process These issues are explored through a close analysis of key themes that underpin the photography practice of Canadian artist Jeff Wall and through examining important works that have defined his oeuvre Wall's strategic revival of the picture has had a resounding influence on the development of contemporary art photography by expanding the conceptual and technical frameworks of the medium and introducing a self-reflexive criticality Naomi Merritt brings a new and original contribution to the scholarship on one of the most significant figures to have shaped the course of contemporary art photography since the 1970s and shines a light on the multilayered connections between photography and art This book will be of interest to scholars in the history of photography art and visual culture and contemporary art history *Dan Graham : Centro Galego de Arte Contemporánea* Dan Graham, Centro Galego de Arte Contemporánea, 1997 Artists' Magazines Gwen Allen, 2015-08-21 How artists magazines in all their ephemerality materiality and temporary intensity challenged mainstream art criticism and the gallery system During the 1960s and 1970s magazines became an important new site of artistic practice functioning as an alternative exhibition space for the dematerialized practices of conceptual art Artists created works expressly for these mass-produced hand-edited pages using the ephemerality and the materiality of the magazine to challenge the conventions of both artistic medium and gallery In *Artists Magazines* Gwen Allen looks at the most important of these magazines in their heyday the 1960s to the 1980s and compiles a comprehensive illustrated directory of hundreds of others Among the magazines Allen examines are *Aspen* 1965-1971 a multimedia magazine in a box issues included Super 8 films flexi-disc records critical writings artists postage stamps and collectible chapbooks *Avalanche* 1970-1976 which expressed the countercultural character of the emerging SoHo art community through its interviews and artist-designed contributions and *Real Life* 1979-1994 published by Thomas Lawson and Susan Morgan as a forum for the Pictures generation These and the other magazines Allen examines expressed their differences from mainstream media in both form and content they cast their homemade do-it-yourself quality against the slickness of an Artforum and they created work that defied the formalist orthodoxy of the day *Artists Magazines* featuring abundant color illustrations of magazine covers and content offers an essential guide to a little-explored medium *Dan Graham* Dan Graham, 2009 Since the mid-1960s Dan Graham Urbana Illinois 1942 has produced an important body of art and theory that engages in a highly analytical discourse on the historical social and ideological functions of contemporary cultural systems He is a highly influential figure in the field of contemporary art both as a practitioner of conceptual art and as a well-versed art critic and theorist Graham's work questions the relationship between people and architecture and the psychological effects it has on us His work highlights the awkwardness that occurs when intimate moments or details are rudimentarily broadcast in an impersonal manner as he continues to investigate the voyeuristic act of seeing oneself



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