Scripting Artworks: Studying the Socialization of Editioned Video and Film Installations

Noël de Tilly, A.

Citation for published version (APA):

General rights
It is not permitted to download or to forward/distribute the text or part of it without the consent of the author(s) and/or copyright holder(s), other than for strictly personal, individual use, unless the work is under an open content license (like Creative Commons).

Disclaimer/Complaints regulations
If you believe that digital publication of certain material infringes any of your rights or (privacy) interests, please let the Library know, stating your reasons. In case of a legitimate complaint, the Library will make the material inaccessible and/or remove it from the website. Please Ask the Library: https://uba.uva.nl/en/contact, or a letter to: Library of the University of Amsterdam, Secretariat, Singel 425, 1012 WP Amsterdam, The Netherlands. You will be contacted as soon as possible.
# Table of Contents

List of figures 5

Acknowledgments 11

Introduction 13

Chapter 1
Exhibiting, Distributing, and Preserving (Editioned) Video and Film Installations 27
  1.0 Introduction 28
  1.1 Exhibiting and Re-Exhibiting Video and Film Installations 31
  1.2 Distributing Video and Film Installations 40
  1.3 Preserving Video and Film Installations 46
  1.4 Conclusion: Studying Film and Video Installations as Continuums 51

Chapter 2
Scripting Editioned Video and Film Installations 53
  2.0 Introduction 54
  2.1 The Artwork’s Script 55
  2.2 Scripting Artworks 63
  2.3 Conclusion 68

Chapter 3
Making/Displaying Douglas Gordon’s *Play Dead; Real Time* 71
  3.0 Introduction 72
  3.1 Bringing an Elephant in the “White Cube” 74
  3.2 The Plural Immanences of *Play Dead; Real Time* 84
  3.3 Archiving *Play Dead; Real Time* 93
  3.4 Conclusion 97
Chapter 4
On the Impossibility of a Re-exhibition: Mike Kelley’s *Day Is Done*  

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.0 Introduction</td>
<td>100</td>
</tr>
<tr>
<td>4.1 Mike Kelley’s Artistic Practice</td>
<td>102</td>
</tr>
<tr>
<td>4.2 <em>Day Is Done</em> and the <em>Extracurricular Activity Projective Reconstruction</em> series</td>
<td>107</td>
</tr>
<tr>
<td>4.3 The Offspring of <em>Day Is Done</em></td>
<td>119</td>
</tr>
<tr>
<td>4.4 Alternative Configurations of <em>Day Is Done</em></td>
<td>130</td>
</tr>
<tr>
<td>4.5 Conclusion</td>
<td>136</td>
</tr>
</tbody>
</table>

Chapter 5
On Finding a Suitable Exhibition Format: John Massey’s *As the Hammer Strikes (A Partial Illustration)*  

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.0 Introduction</td>
<td>140</td>
</tr>
<tr>
<td>5.1 Giving Shape to an Idea: John Massey’s <em>As the Hammer Strikes (A Partial Illustration)</em></td>
<td>142</td>
</tr>
<tr>
<td>5.2 Finding a Suitable Exhibition Format</td>
<td>156</td>
</tr>
<tr>
<td>5.3 The Plural Immanences of <em>As the Hammer Strikes (A Partial Illustration)</em></td>
<td>162</td>
</tr>
<tr>
<td>5.4 Conclusion</td>
<td>167</td>
</tr>
</tbody>
</table>

Conclusion  

Bibliography  

Images  

| Images of Chapter 1 | 201 |
| Images of Chapter 3 | 205 |
| Images of Chapter 4 | 213 |
| Images of Chapter 5 | 221 |

Appendixes  

- Appendix 1: Exhibition list of Douglas Gordon’s *Play Dead; Real Time* (2003)  
  226
  227
- Appendix 3: Exhibition list of the offspring of *Day Is Done* (incomplete)  
  228
- Appendix 4: Exhibition list of John Massey’s *As the Hammer Strikes (A Partial Illustration)* (1982)  
  230

Summary  

Samenvatting  

235