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

Noël de Tilly, A.

Citation for published version (APA):
List of figures

Images of Chapter 1

Figure 1.1
Andy Warhol, *Outer and Inner Space* (1965)
Installation view, *Beyond Cinema: The Art of Projection*
Photograph: Ariane Noël de Tilly

Figure 1.2
Installation view
Festival aan de Werf, Utrecht, 1995

Figure 1.3
Peter Bogers, *Heaven*
Installation view, *The Living*
Huize Frankendael (exhibition organized by the Stedelijk Museum), Amsterdam,
24 October – 1 November 2009
Source:

Figure 1.4
Anthony McCall, *Line Describing a Cone* (1973)
Source: http://www.anthonymccall.com/pg1.html
Photograph: Henry Graber, 2002

Figure 1.5
Installation view
Idea Warehouse, New York, 18-19 June 1975

Figure 1.6
Installation view
Source: http://visualarts.walkerart.org/detail.wac?id=5374&title=past%20exhibitions&style=images

Figure 1.7
Pipilotti Rist, *Ever is Over All* (1996)
Installation view, *Beyond Cinema: The Art of Projection*
Photograph: Ariane Noël de Tilly
Images of Chapter 3

Figure 3.1
Gagosian Gallery, New York, 22 February – 29 March 2003
Courtesy of the artist
Photograph: Robert McKeever

Figure 3.2
Source: http://www.nationalgalleries.org/whatson/exhibition/5:368/4366/4418

Figure 3.3
Douglas Gordon, *10ms⁻¹* (1994)
Installation view, *Douglas Gordon: blood, sweat, tears*
DOX, Prague, 4 June – 27 September 2009
Photograph: Ariane Noël de Tilly

Figure 3.4
Installation view
National Gallery of Canada, Ottawa, 20 May 2003 – 26 April 2004
Courtesy of the artist and the National Gallery of Canada

Figure 3.5
Kunstmuseum Wolfsburg, 20 April – 12 August 2007
Courtesy of the artist
Photograph: Bert Ross

Figures 3.6 and 3.7
Douglas Gordon, *Play Dead; Real Time*
Installation views, *Douglas Gordon*
Galerie de l’UQAM (Mois de la Photo), Montréal, 7 September – 6 October 2007
Courtesy of the artist
Photographs: Bert Ross

Figure 3.8
Douglas Gordon, *Play Dead; Real Time*
Installation view, *Douglas Gordon: blood, sweat, tears*
DOX, Prague, 4 June – 27 September 2009
Photograph: Ariane Noël de Tilly

Figure 3.9
Installation view, *Douglas Gordon. prettymucheverywordwritten, spoken, heard, overheard from 1989...*
Museo di Arte Moderna e Contemporanea di Trento e Rovereto, 7 October 2006 – 21 January 2007
Courtesy of the artist

Figure 3.10
Installation view, *Douglas Gordon: blood, sweat, tears*
DOX, Prague, 4 June – 27 September 2009
Photograph: Ariane Noël de Tilly
Figure 3.11
Kunstmuseum Wolfsburg, 20 April – 12 August 2007
Photograph: Arnoud Noordegraaf

Figure 3.12
Installation view, *Douglas Gordon: blood, sweat, tears*
DOX, Prague, 4 June – 27 September 2009
Photograph: Ariane Noël de Tilly

Figure 3.13
Installation view, *Douglas Gordon: blood, sweat, tears*
DOX, Prague, 4 June – 27 September 2009
Photograph: Ariane Noël de Tilly

Figure 3.14
Douglas Gordon, *Play Dead; Real Time* (2003) and *Pretty Much Every Film and Video Work From 1992 Until Now To be Seen on Monitors, Some with Headphones, Others Run Silently, and all Simultaneously* (1992 – ongoing)
Installation view, *Douglas Gordon: prettymucheverywordwritten, spoken, heard, overheard from 1989...*
Museo di Arte Moderna e Contemporanea di Trento e Rovereto, 7 October 2006 – 21 January 2007
Courtesy of the artist

Figure 3.15
Douglas Gordon, *I am aware of who you are & what you do.*
Installation view, *Douglas Gordon: blood, sweat, tears*
DOX, Prague, 4 June – 27 September 2009
Photograph: Ariane Noël de Tilly

Figure 3.16
Douglas Gordon, *From the moment you hear these words, until you kiss someone with green eyes.*
Installation view, *Douglas Gordon: blood, sweat, tears*
DOX, Prague, 4 June – 27 September 2009
Photograph: Ariane Noël de Tilly
Images of Chapter 4

Figure 4.1
Carl Andre, Equivalents I-VIII (1966)
Installation view
Tibor de Nagy Gallery, New York, 1966

Figure 4.2
Mike Kelley, Craft Morphology Flow Chart (1991)
Installation view, Carnegie International 1991
Source: http://soloosos.wordpress.com/2008/08/

Figure 4.3
Mike Kelley, Educational Complex (1995)
Installation view
Source: http://www.wiels.org/site2/event.php?event_id=17

Figures 4.4 - 4.7
Mike Kelley, Extracurricular Activity Projective Reconstruction #1 (A Domestic Scene) (2000)
Installations views, Mike Kelley
Galleria Emi Fontana, Milan, 5 June – 11 November 2007
Source: http://www.galleriaemifontana.com/exhibitions/44

Figure 4.8
Found photograph that inspired Mike Kelley’s
Extracurricular Activity Projective Reconstruction #1 (A Domestic Scene)
Source: http://www.galleriaemifontana.com/exhibitions/44

Figure 4.9
Mike Kelley, Extracurricular Activity Projective Reconstruction #1 (A Domestic Scene) (2000)
Installation view, Mike Kelley: Educational Complex Onwards 1995-2008
Wiels, Brussels, 12 April – 27 July 2008
Photograph: Ariane Noël de Tilly

Figure 4.10
Mike Kelley, Day Is Done (2005)
Installation view, Mike Kelley: Day Is Done
Gagosian Gallery, New York, 11 November – 17 December 2005

Figure 4.11
Mike Kelley, Switching Marys (2005)
Installation view, Below the Surface
Stedelijk Museum, Amsterdam, 22 December 2006 – 22 February 2007
Source: Stedelijk Museum

Figure 4.12
Mike Kelley, Switching Marys (2005)
Installation view, Mike Kelley: Day Is Done
Gagosian Gallery, New York, 11 November – 17 December 2005
Source: Gagosian Gallery
Figure 4.13
Installation view, *Mike Kelley: Educational Complex Onwards: 1995-2008*
Wiels, Brussels, 12 April – 27 July 2008
Photograph: Ariane Noël de Tilly

Figure 4.14
Installation view, *Mike Kelley: Educational Complex Onwards: 1995-2008*
Wiels, Brussels, 12 April – 27 July 2008
Photograph: Ariane Noël de Tilly

Figure 4.15
Installation view, *Mike Kelley: Educational Complex Onwards: 1995-2008*
Wiels, Brussels, 12 April – 27 July 2008
Photograph: Ariane Noël de Tilly

Figure 4.16
Installation view, *Mike Kelley Goetz Collection, Munich, 1 December 2008 – 25 April 2009*
Source: Goetz Collection
Photograph: Nic Tenwiggenhorn

Figure 4.17
Exhibition view, *Mike Kelley Goetz Collection, Munich, 1 December 2008 – 25 April 2009*
Source: Goetz Collection
Photograph: Nic Tenwiggenhorn
Images of Chapter 5

Figure 5.1
iron, cloth, wax, wood, lights, 2.44 x 4.72 x 3.05 m
Installation view, 720 King St. West, Toronto, 1976
Photograph: Robert Johnston
Source: http://cybermuse.gallery.ca/cybermuse/search/artwork_zoom_e.jsp?mkey=14508

Figure 5.2
Floor plan of the installation of *As the Hammer Strikes (A Partial Illustration)*
Source: File 1227-02 of the exhibition *OKanada* in the archives of the Akademie der Künste, Berlin. [Archives consulted on 25 March 2011.]

Figure 5.3
Synchronization system built in 1982 for the presentation of *As the Hammer Strikes (A Partial Illustration)*
Photograph: Ariane Noël de Tilly

Figure 5.4
*As the Hammer Strikes (A Partial Illustration)*, 1982
Presented as a three-channel video installation (3 laser disks transferred from 3 16 mm films, one color, 2 b/w)
Installation view, *John Massey*
Art Gallery of Hamilton, 12 February – 24 April 1994
Courtesy of the artist

Figure 5.5
John Massey, *As the Hammer Strikes (A Partial Illustration)*, 1982
Installation view, *Canadian Stories*
Ydessa Hendeles Art Foundation, Toronto, 14 October 2000 – 30 June 2003
Presented as a three-channel video installation (3 laser disks transferred from 3 16 mm films, one color, 2 b/w)
Courtesy of the artist

Figure 5.6
*As the Hammer Strikes (A Partial Illustration)*
Installation view, *Beyond Cinema: The Art of Projection*
Photograph: Ariane Noël de Tilly

Figure 5.7
*As the Hammer Strikes (A Partial Illustration)*
Installation view, *Elastic Frames*
Transmission, Glasgow, 8 February – 5 March 2011
Source: Transmission