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

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Appendixes
## Appendix 1

**Exhibition list of Douglas Gordon’s *Play Dead; Real Time* (2003)**

<table>
<thead>
<tr>
<th>Exhibition</th>
<th>Location</th>
<th>Dates</th>
<th>Edition</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Douglas Gordon. Play Dead; Real Time</strong></td>
<td>Gagosian Gallery (24th Street), New York</td>
<td>22 February - 29 March 2003</td>
<td></td>
</tr>
<tr>
<td>[Presented as part of the institution’s permanent collection]</td>
<td>National Gallery of Canada</td>
<td>20 May 2003 - 26 April 2004</td>
<td>3/3</td>
</tr>
<tr>
<td><strong>Douglas Gordon</strong></td>
<td>Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D. C.</td>
<td>12 February - 9 May 2004</td>
<td>2/3</td>
</tr>
<tr>
<td><strong>Noah’s Ark</strong></td>
<td>National Gallery of Canada, Shawinigan Space</td>
<td>12 June - 4 October 2004</td>
<td>3/3</td>
</tr>
<tr>
<td><strong>Douglas Gordon Play Dead: Real Time</strong></td>
<td>Espace Agnès b., Festival d’automne à Paris</td>
<td>11 - 24 November 2004</td>
<td>?</td>
</tr>
<tr>
<td><strong>What is New, Pussycat?</strong></td>
<td>Museum für Moderne Kunst, Frankfurt am Main</td>
<td>19 March - 31 July 2005</td>
<td>2/3</td>
</tr>
<tr>
<td><strong>Douglas Gordon: Timeline</strong></td>
<td>Museum of Modern Art, New York</td>
<td>11 June - 4 September 2006</td>
<td>1/3 *</td>
</tr>
<tr>
<td><strong>Douglas Gordon: Timeline</strong></td>
<td>Malba-Colleción Costantini / Museo de Arte Latinoamericano de Buenos Aires</td>
<td>31 August - 5 November 2007</td>
<td>1/3</td>
</tr>
<tr>
<td><strong>Douglas Gordon</strong></td>
<td>Galerie de l’UQAM (Mois de la Photo de Montréal)</td>
<td>7 September - 6 October 2007</td>
<td>3/3 *</td>
</tr>
<tr>
<td><strong>Douglas Gordon. Où se trouvent les clefs? Unnaturalhistorie</strong></td>
<td>Collection Lambert en Avignon</td>
<td>6 July - 23 November 2008</td>
<td>A.P. *</td>
</tr>
<tr>
<td><strong>Douglas Gordon. Play Dead: Real Time</strong></td>
<td>MacKenzie Art Gallery, Regina, Saskatchewan</td>
<td>4 October - 7 December 2008</td>
<td>3/3</td>
</tr>
<tr>
<td><strong>Douglas Gordon: blood, sweat, tears</strong></td>
<td>DOX: Centre for Contemporary Art, Prague</td>
<td>4 June - 27 September 2009</td>
<td>A.P. *</td>
</tr>
<tr>
<td>[Presented as part of the institution’s permanent collection]</td>
<td>Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D. C.</td>
<td>2010</td>
<td>2/3</td>
</tr>
<tr>
<td><strong>Douglas Gordon. Play Dead; Real Time</strong></td>
<td>Saint-Mary’s University Art Gallery, Halifax</td>
<td>8 January - 6 February 2011</td>
<td>3/3</td>
</tr>
<tr>
<td><strong>Fragments in Time and Space</strong></td>
<td>Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D. C.</td>
<td>23 June – 28 August 2011</td>
<td>2/3</td>
</tr>
<tr>
<td><strong>Douglas Gordon</strong></td>
<td>Museum für Moderne Kunst, Frankfurt am Main</td>
<td>11 November 2011 - 25 March 2012</td>
<td>2/3</td>
</tr>
</tbody>
</table>

* = The work was presented with two monitors.
Appendix 2

The 25 video/sculpture installations of *Day Is Done* (2005)

<table>
<thead>
<tr>
<th>Offspring</th>
<th>Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purple Reflected Institutional Exit</td>
<td>Owner unknown</td>
</tr>
<tr>
<td>Woods Group</td>
<td>Goetz Collection, Munich</td>
</tr>
<tr>
<td>Singles' Mixer</td>
<td>Owner unknown</td>
</tr>
<tr>
<td>Fresno</td>
<td>Rubell Family Collection, Miami</td>
</tr>
<tr>
<td>Candle-Lighting Ceremony</td>
<td>Owner unknown</td>
</tr>
<tr>
<td>Black Curtain</td>
<td>Stedelijk Museum, Amsterdam</td>
</tr>
<tr>
<td>Structuralist Mines</td>
<td>Owner unknown</td>
</tr>
<tr>
<td>Heartthrob Split</td>
<td>Owner unknown</td>
</tr>
<tr>
<td>Morose Ghoul</td>
<td>Owner unknown</td>
</tr>
<tr>
<td>Shy Satanist</td>
<td>Owner unknown</td>
</tr>
<tr>
<td>Lonely Vampire</td>
<td>Goetz Collection, Munich</td>
</tr>
<tr>
<td>Gym Interior</td>
<td>The Broad Art Foundation, Santa Monica</td>
</tr>
<tr>
<td>Picking A Mary</td>
<td>Owner unknown</td>
</tr>
<tr>
<td>Joseph Supplicates</td>
<td>Goetz Collection, Munich</td>
</tr>
<tr>
<td>Switching Marys</td>
<td>Stedelijk Museum, Amsterdam</td>
</tr>
<tr>
<td>Devil's Door</td>
<td>Owner unknown</td>
</tr>
<tr>
<td>Candy Cane Throne</td>
<td>Collection of Rachel and Jean-Pierre Lehmann, Geneva &amp; New York</td>
</tr>
<tr>
<td>Pink Curtain</td>
<td>Collection of François Pinault, Venice</td>
</tr>
<tr>
<td>Transmission</td>
<td>Sold at Christie's, Paris, 17 March 2009, owner unknown</td>
</tr>
<tr>
<td>Gospel Rocket</td>
<td>Collection of Patricia Marshall</td>
</tr>
<tr>
<td>Stained Glass Window</td>
<td>Owner unknown</td>
</tr>
<tr>
<td>Nativity Play</td>
<td>Sold at Christie's, New York, 13 May 2008, owner unknown</td>
</tr>
<tr>
<td>Procession Ramp</td>
<td>Owner unknown</td>
</tr>
<tr>
<td>Horse Busts, Horse Bodies</td>
<td>Collection of Eugenio Lopez, Mexico &amp; Los Angeles</td>
</tr>
<tr>
<td>Empty Gym</td>
<td>Owner unknown</td>
</tr>
</tbody>
</table>

N.B. When indicated “Owner unknown,” it means that I could not identify the owner of the work. It is possible that some of the offspring of *Day Is Done* are still part of the artist’s collection.
Appendix 3

Exhibition list of the offspring of *Day Is Done* (incomplete)

<table>
<thead>
<tr>
<th>Offspring</th>
<th>Exhibition</th>
<th>Location</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Purple Reflected</strong></td>
<td><strong>Institutional Exit</strong></td>
<td>Gagosian Gallery, New York</td>
<td>11 November - 17 December 2005</td>
</tr>
<tr>
<td><strong>Woods Group</strong></td>
<td><strong>Day is Done</strong></td>
<td>Gagosian Gallery, New York</td>
<td>11 November - 17 December 2005</td>
</tr>
<tr>
<td><strong>Mike Kelley</strong></td>
<td><strong>Educational Complex Onwards: 1995-2008</strong></td>
<td>Gagosian Gallery, New York</td>
<td>11 November - 17 December 2005</td>
</tr>
<tr>
<td><strong>Mike Kelley</strong></td>
<td><strong>Goetz Collection, Munich</strong></td>
<td>Gagosian Gallery, New York</td>
<td>11 November - 17 December 2005</td>
</tr>
<tr>
<td><strong>fast forward 2. The Power of Motion. Media Art Sammlung Goetz</strong></td>
<td><strong>ZKM, Karlsruhe</strong></td>
<td>Gagosian Gallery, New York</td>
<td>11 November - 17 December 2005</td>
</tr>
<tr>
<td><strong>Singles' Mixer</strong></td>
<td><strong>Day is Done</strong></td>
<td>Gagosian Gallery, New York</td>
<td>11 November - 17 December 2005</td>
</tr>
<tr>
<td><strong>Fresno</strong></td>
<td><strong>Day is Done</strong></td>
<td>Gagosian Gallery, New York</td>
<td>11 November - 17 December 2005</td>
</tr>
<tr>
<td><strong>Candle-Lighting Ceremony</strong></td>
<td><strong>Day is Done</strong></td>
<td>Gagosian Gallery, New York</td>
<td>11 November - 17 December 2005</td>
</tr>
<tr>
<td><strong>Yokohama Triennale 2008: Time Crevasse</strong></td>
<td><strong>Yokohama</strong></td>
<td>Gagosian Gallery, New York</td>
<td>11 November - 17 December 2005</td>
</tr>
<tr>
<td><strong>Black Curtain</strong></td>
<td><strong>Day is Done</strong></td>
<td>Gagosian Gallery, New York</td>
<td>11 November - 17 December 2005</td>
</tr>
<tr>
<td><strong>Structuralist Mines</strong></td>
<td><strong>Day is Done</strong></td>
<td>Gagosian Gallery, New York</td>
<td>11 November - 17 December 2005</td>
</tr>
<tr>
<td><strong>Hearthrob Split</strong></td>
<td><strong>Day is Done</strong></td>
<td>Gagosian Gallery, New York</td>
<td>11 November - 17 December 2005</td>
</tr>
<tr>
<td><strong>Morose Ghoul</strong></td>
<td><strong>Day is Done</strong></td>
<td>Gagosian Gallery, New York</td>
<td>11 November - 17 December 2005</td>
</tr>
<tr>
<td><strong>Shy Satanist</strong></td>
<td><strong>Day is Done</strong></td>
<td>Gagosian Gallery, New York</td>
<td>11 November - 17 December 2005</td>
</tr>
<tr>
<td><strong>Lonely Vampire</strong></td>
<td><strong>Day is Done</strong></td>
<td>Gagosian Gallery, New York</td>
<td>11 November - 17 December 2005</td>
</tr>
<tr>
<td><strong>Mike Kelley</strong></td>
<td><strong>Educational Complex Onwards: 1995-2008</strong></td>
<td>Gagosian Gallery, New York</td>
<td>11 November - 17 December 2005</td>
</tr>
<tr>
<td><strong>Mike Kelley</strong></td>
<td><strong>Goetz Collection, Munich</strong></td>
<td>Gagosian Gallery, New York</td>
<td>11 November - 17 December 2005</td>
</tr>
<tr>
<td><strong>Gym Interior</strong></td>
<td><strong>Day is Done</strong></td>
<td>Gagosian Gallery, New York</td>
<td>11 November - 17 December 2005</td>
</tr>
<tr>
<td><strong>Picking A Mary</strong></td>
<td><strong>Day is Done</strong></td>
<td>Gagosian Gallery, New York</td>
<td>11 November - 17 December 2005</td>
</tr>
<tr>
<td><strong>Joseph Supplicates</strong></td>
<td><strong>Day is Done</strong></td>
<td>Gagosian Gallery, New York</td>
<td>11 November - 17 December 2005</td>
</tr>
<tr>
<td>Artwork</td>
<td>Location</td>
<td>Dates</td>
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<tr>
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<td>---------------------------------</td>
<td>---------------------------------</td>
<td></td>
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<tr>
<td>Mike Kelley. Educational</td>
<td>Wiels, Brussels</td>
<td>12 April - 27 July 2008</td>
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<tr>
<td>Complex Onwards: 1995-2008</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Mike Kelley</td>
<td>Goetz Collection, Munich</td>
<td>1 December 2008 - 25 April 2009</td>
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<tr>
<td>Switching Marys</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Day is Done</td>
<td>Gagosian Gallery, New York</td>
<td>11 November - 17 December 2005</td>
<td></td>
</tr>
<tr>
<td>Below The Surface:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>and Spirituality in Modern</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Devil's Door</td>
<td></td>
<td>11 November - 17 December 2005</td>
<td></td>
</tr>
<tr>
<td>Candy Cane Throne</td>
<td></td>
<td>11 November - 17 December 2005</td>
<td></td>
</tr>
<tr>
<td>Below The Surface:</td>
<td></td>
<td>15 March - 8 June 2008</td>
<td></td>
</tr>
<tr>
<td>California Video: Artists</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>and Histories</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pink Curtain</td>
<td>Gagosian Gallery, New York</td>
<td>11 November - 17 December 2005</td>
<td></td>
</tr>
<tr>
<td>&quot;Where are we going?&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Selection from the François</td>
<td></td>
<td>29 April - 1 October 2006</td>
<td></td>
</tr>
<tr>
<td>Pinault Collection</td>
<td>Palazzo Grassi, Venice</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Transmission</td>
<td>Gagosian Gallery, New York</td>
<td>11 November - 17 December 2005</td>
<td></td>
</tr>
<tr>
<td>Gospel Rocket</td>
<td>Gagosian Gallery, New York</td>
<td>11 November - 17 December 2005</td>
<td></td>
</tr>
<tr>
<td>Disorderly Conduct: Recent</td>
<td>Orange County Museum of Art,</td>
<td>3 February - 25 May 2008</td>
<td></td>
</tr>
<tr>
<td>Art in Tumulous Times</td>
<td>Newport Beach</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stained Glass Window</td>
<td>Gagosian Gallery, New York</td>
<td>11 November - 17 December 2005</td>
<td></td>
</tr>
<tr>
<td>Nativity Play</td>
<td>Gagosian Gallery, New York</td>
<td>11 November - 17 December 2005</td>
<td></td>
</tr>
<tr>
<td>Procession Ramp</td>
<td>Gagosian Gallery, New York</td>
<td>11 November - 17 December 2005</td>
<td></td>
</tr>
<tr>
<td>Horse Busts, Horse Bodies</td>
<td>Gagosian Gallery, New York</td>
<td>11 November - 17 December 2005</td>
<td></td>
</tr>
<tr>
<td>Empty Gym</td>
<td>Gagosian Gallery, New York</td>
<td>11 November - 17 December 2005</td>
<td></td>
</tr>
</tbody>
</table>
# Appendix 4

Exhibition list of John Massey’s *As the Hammer Strikes (A Partial Illustration)* (1982)

<table>
<thead>
<tr>
<th>Exhibition</th>
<th>Location</th>
<th>Dates</th>
<th>Film / video version</th>
<th>Projection support</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>OKanada</strong></td>
<td>Akademie der Künste, Berlin</td>
<td>5 December 1982 – 30 January 1983</td>
<td>3 x 16 mm film projection</td>
<td>Screens</td>
</tr>
<tr>
<td><strong>The Berlin Project</strong></td>
<td>Musée des beaux-arts de Montréal</td>
<td>22 June – 4 September 1983</td>
<td>3 x 16 mm film projection</td>
<td>Screens</td>
</tr>
<tr>
<td><strong>John Massey</strong></td>
<td>Art Gallery of Hamilton</td>
<td>12 February – 24 April 1994</td>
<td>3 laser discs</td>
<td>Video monitors</td>
</tr>
<tr>
<td><strong>John Massey: How my mind works</strong></td>
<td>National Gallery of Canada</td>
<td>20 July – 4 September 1995</td>
<td>3 laser discs</td>
<td>Video monitors</td>
</tr>
<tr>
<td><strong>Canadian Stories</strong></td>
<td>Ydessa Hendeles Foundation, Toronto</td>
<td>14 October 2000 – 30 June 2003</td>
<td>3 x DVDs</td>
<td>Wall</td>
</tr>
<tr>
<td><strong>Adorno. The Possibility of the Impossible</strong></td>
<td>Frankfurter Kunstverein, Frankfort</td>
<td>29 October 2003 – 4 January 2004</td>
<td>3 x DVDs</td>
<td>Wall</td>
</tr>
<tr>
<td><strong>This much is certain</strong></td>
<td>Royal College of Art, London</td>
<td>13 March – 4 April 2004</td>
<td>3 x DVDs</td>
<td>Wall</td>
</tr>
<tr>
<td><strong>John Massey: As the Hammer Strikes (A Partial Illustration)</strong></td>
<td>National Gallery of Canada</td>
<td>3 May – 6 September 2004</td>
<td>3 x DVDs</td>
<td>Wall</td>
</tr>
<tr>
<td><strong>John Massey: As the Hammer Strikes (A Partial Illustration)</strong></td>
<td>Contemporary Art Gallery, Vancouver</td>
<td>6 May - 19 June 2005</td>
<td>3 x DVDs</td>
<td>Wall</td>
</tr>
<tr>
<td><strong>Cinema Paradiso</strong></td>
<td>Australian Centre for Contemporary Art</td>
<td>16 October – 2 December 2007</td>
<td>3 x DVDs (A.P.)</td>
<td>Wall</td>
</tr>
<tr>
<td><strong>Road Runners</strong></td>
<td>Vox, Montreal</td>
<td>7 March – 30 May 2009</td>
<td>3 x DVDs (A.P.)</td>
<td>Wall</td>
</tr>
<tr>
<td><strong>Elastic Frames</strong></td>
<td>Transmission, Glasgow</td>
<td>8 February – 5 March 2011</td>
<td>3 x DVDs (A.P.)</td>
<td>Wall</td>
</tr>
</tbody>
</table>