

# Introduction

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In *Paratexts: Thresholds of Interpretation*, Gerard Genette brings our attention to the form of the book, and equally for our purposes now, to the steady format of a journal. With technical precision and with scrupulous detail for the protocols of bookmaking and publishing, yet taking nothing away from the imaginative adventure of the literary work itself, Genette describes the very literal apparatus of the book, like this introduction, our cover, our colophon, our table of contents, or this first paragraph, as a set of analytics that divide the inside of the book from the outside and vice versa. “More than a boundary or a sealed border, the paratext,” Genette writes,

is, rather, a *threshold*, or—a word Borges used apropos of a preface—a “vestibule” that offers the world at large the possibility of either stepping inside or turning back. It is an “undefined zone” between the inside and the outside, a zone without any hard and fast boundary on either the inward side (turned toward the text) or the outward side (turned toward the world’s discourse about the text), an edge, or, as Philippe Lejeune put it, “a fringe of the printed text which in reality controls the whole reading of the text.” (1-2)

Threshold, edge, fringe, an “undefined zone,” and especially vestibule are all important in the case of *Mosaic* 54.3, a special author issue featuring the work of Frédéric Neyrat and including essays by Naomi Mandell, Sue Lovell, Gi Taek Ryoo,

and Andrew Haas. There are so many insides and outsides here. Alongside two essays by Neyrat, you will find an interview focussing on the philosopher's book, *The Unconstructable Earth* (2019), and you will encounter Arne De Boever's introduction to Neyrat's wider project via what he describes as "philosophy's ins—and especially its outs" (1). I mention this remarkably playful and deep piece now, because in spite of appearances to the contrary—of publishing protocols that place his introduction second to my introduction, of intellectual jockeying to escape influence, and so on—it is given that my recourse to paratexts is an extension of De Boever's analysis of Neyrat, and Neyrat on the authors he confronts. If this is one of the ironies of speaking of any author's work, such metaleptic reversals also foreground the special power of Neyrat's thinking, which is uniquely adept at summoning voices, or a barely felt set of forces from beyond the grave.

Thus De Boever's "On Frédéric Neyrat's Critical Thought" introduces us to the key analytic tool of the thinker: the philosophical place, the variability, and the significance of "narratives of the outside" (2). A strong imperative towards anti-exceptionalism is shared by both authors. Thus De Boever's recursive and rhetorical statement on absolutes: "give me your take on the outside, and I will project the ends of your philosophy. The outside is the measure to which Neyrat encourages us to hold the work of any philosopher—including, one has to assume, his own" (2). In De Boever's introduction to Neyrat's extensive corpus of works we are situated on the bridge between inside and outside that is so central to chiasmic thinking, summarily cut out of this two-way transit, and instead provided a new perspective—"another name of critique"—that overturns the centrality of the subject in order to highlight a counter force constitutive of the subject that is obstinately of the outside. Apart from serving as both a primer for understanding the value-laden questions which plague art and literature today and Neyrat's unique intellectual trajectory, De Boever's essay can be read as an object lesson in the optics of speculative realism.

Which brings me back to the formal trappings of *Mosaic* 54.3 as a whole and as an issue made up of so many discrete parts, each of which variously inducts the reader in, facilitates and maintains the circularities of close reading, posits an outside, and in as many cases prohibits an exit from these interiors. Neyrat's work is constantly pressing up against such limits, which is why I especially like the image of Borges's "vestibule." But not only because it ushers us into an interior that anticipates the labyrinthine nature of a textual architecture, but because in Neyrat's two essays that appear here, Borges's image is pushed towards another outside. Beside the "vestibule," or rather closing the bracket on it and the tent to which the latter so often comes attached in colloquial English, is a second vestibule that offers an exit within and

beyond the circularities of the text. This site is equally open to sun and wind and rain. Neyrat is a philosopher who works against building, not to mention being patently uninterested in shopping for camping gear—say, at Au Vieux Campeur, the famous outdoor outlet in Paris, the city in which he received much of his education. Indeed, he invites us to entertain a version of critical work on the model of a bivouac—a word he uses in what is to come and that is opposed to shelter—and in particular, an ongoing series of open “bivis” beneath the stars.

**F**rédéric Neyrat is Associate Professor and Mellon-Morgridge Professor of Planetary Humanities at the University of Wisconsin-Madison and his contributions to volume 54.3 certainly live up to this unique title and profile. The position he occupies as Professor of Planetary Humanities is a cornerstone of the conversation *Mosaic* has with him and is not only letter pressed in the two essays that make up his contribution, but ultimately put to work thinking the most urgent planetary matters. In “Crossings: A Conversation with Frédéric Neyrat,” we discuss the author’s most recent intervention in the environmental humanities, his book *The Unconstructable Earth: An Ecology of Separation* (2019). The book is a dense and content rich analysis of our troubled relationship with the Earth. It twines a critique of holistic ecological theory, geo-engineering, the extraplanetary dreams of current ecomodernists, and the financialization of everything under Neoliberalism, all the while planet Earth is reimagined on a completely different, non-productive plane. The Neyrat of *The Unconstructable Earth* is related, and also distinct from, the Neyrat we find in the two essays featured here on “Heliopolitics” and “Walter Benjamin’s Cosmos.” Each reveals the author working in very different textual contexts, and hence with unique notions of origins and absolutes in hand.

In the first of Neyrat’s essays, titled “Heliopolitics (Or How to Cure an Amnesiac Sun?),” we see the philosopher tackling the ecological crisis surrounding petro-capitalism through a return to the past and ultimately via the mediation of what he describes as “geo-cosmological subjects” (47). As he frames it, “The specificity of the Earth’s climate can indeed be understood only through a comparative planetology” (44). Re-suturing a split or divide between earth and sun as well as between a deep geological past and the present, Neyrat argues that “oil is our geo-cosmological unconscious,” that “petro-analysis is a geo-cosmological psychoanalysis,” and that this interpretative analytic “must be accompanied by radical political and technological changes aimed towards an image of happiness” (39). With an instructive gesture to Walter Benjamin’s notion of the “dialectical image,” Neyrat reveals the sun to be what shines through oil as a path not taken. In specific opposition to the extractivist

hegemony of the present and working in the slipstream of Reza Negarestani as well as Benjamin's general developmental characterization of "modernity [as] the time of hell," Neyrat offers up the "solar pantheism" of Emperor Julian the Apostate and Tommaso Campanella's City of the Sun as life and relations imagined otherwise.<sup>1</sup>

Neyrat's second contribution centres on what he lovingly calls "a communism of the far away" (78). The essay, which is specifically titled "Walter Benjamin's Cosmos: Correspondence, Aura, and the Cosmo-Geological Subject," will be far more than a welcome tonic to Benjamin studies, which seems to have lost much of its footing in the contemporary theoretical landscape. Indeed, this is an absolutely riveting rereading of a number of basic Benjaminian texts and concepts. And not only because the influential context of psychoanalysis in Berlin of the 1930s is part of the original crucible here, for needless to say, Benjamin's own particular fascination and repugnance for the *gestalt*—as repetition of the "just past," as envelope of the repressed, and as mobilization of a functionalized system of relations of production—finds new life in Neyrat's thinking.<sup>2</sup> The great pleasure here is to forget oneself and read Benjamin with Neyrat, i.e., read texts that we all know so very well and be taken far further than we have all gone before. Space, once again, is the ultimate frontier, but once again it is bent by time. In particular, we return to Benjamin's unique notion of the stellar constellation, via Baudelaire's poetic example of "*Correspondences*." The story goes that the correspondences of Baudelaire's poem "are the data of recollection—not historical data, but the data of prehistory" (62). This is the cloudy point—a very distant point both temporally and spatially, not optically resolved as such and presenting as a stellar cluster<sup>3</sup>—which Neyrat gestures back to as a way to think "nonsensuous similarity" that exists in spite of the "mimetic faculty" and its inevitable mobilization of forward movement.

Ultimately, Neyrat suggests, Benjamin's "communism of the far away" animates this cloud of unresolved relations and potentialities through the critic's well known but little understood notion of "dialectics at a standstill." We are asked to reimagine this dialectic that comes to nothing, which could have been if not for being hijacked by the dominant narratives of modernity, as a kind of vast data array with a gravitational attraction and force all its own but too weak to coalesce as one. Along the way Neyrat brushes up against Benjamin's fascination with the perpetual good weather of the Paris Arcades, distinguishes Baudelaire's interest in great heights (not stars, but clouds again) from that of Benjamin's cosmo-geological subject, but is also not averse to seeing the image of happiness within and beyond the sky lights of the Arcades, in "marvelous clouds" or the astrological constellations we know. As Neyrat puts it, "The work of the philosopher will be to flush out the distant, to make it appear in what

could only erroneously seem close: philosophy becomes then an exology—a logic of the outside that prevents proximity from collapsing in on itself” (78).

**M**osaic 54.3 continues with Naomi Mandel’s “‘To float, to hide, to disappear’: The Hacker in *The Circle*.” Mandel analyzes the figure of the hacker as a reckoning of the increasingly disembodied lives we all lead in proximity to the technologies we use. Of Dave Eggers’s novel she writes, “*The Circle* evinces the complexities of our relationship with technology in a world that is predicated on the disavowal of the hacker’s materiality and, by extension, the materiality of digital culture” (86). But the prosthetic attachments extend further still, for Mandel suggests “the intimate relationship of the hacker’s body with technology” (89) is also a programmed eventuality for the user, who follows the first ghost in the machine in to the machines themselves. Here the hacker blurs with the end-user, and this virtual encounter gains a spectacular immediacy on the filigree screen between them as the semblance of an actual event. What fleshy, social depths Mandel finds in this flat landscape of screens and electronic pulses is a mirror of all that big tech as much as the rogue mythologies of the computer hacker would have us deny: the recursive structures of raced, classed, and gendered bodies. And what hope can this lived plurality of uses and interests have against *The Circle* as a figure of wholeness where algorithms, image, and voice recognition determine the experience, or indeed monetize the meta-verse as the next step?

In “T.C. Boyle’s *A Friend of the Earth* and the Posthumanization of Readers,” Sue Lovell confronts the contradictions and meta-theoretical implications of T.C. Boyle’s novel of radical eco-terrorism from 2000. Lovell contends that in *A Friend of the Earth* we not only near the limits of genre, or indeed fiction, but that here the contemporary genre of climate fiction takes the form of a kind of realism that cannot but bleed into the larger post-human narratives of the Anthropocene. With references back to Julia “Butterfly” Hill’s redwood protest and reminiscent of Andrea Bower’s later affect-laden art world iteration, *Radical Feminist Pirate Ship Tree Sitting Platform* (2013), the novel is presented as if co-extensive with environment—hence open to the threshold condition of climate change itself—but also caught in a double bind. For Lovell, identity with networked ecologies ushers in the spectre of post-human subjectivity as individual activism is simultaneously blunted by the scaler implications of an earth changing force set in motion by humanity.

In Gi Taek Ryoo’s “The Systemic Nature of Environmental Disaster: Muriel Rukeyser’s *The Book of the Dead*,” the author puts the fluid dynamics of mid-century systems theory to work against the fragmentary and static form of modernity’s poetic image and object. The mechanical phrasing and obdurate images of Rukeyser’s epic

text on the Hawk's Nest tunnel disaster—so often captured raw, on the spot, and as if imported directly into the poem from the world through the “camera’s glass eye”—are made to move and overlap in spite of themselves. And like the poem, which constantly clicks as it moves—framing figures through a “Post office window,” “‘behind [...] public glass,’” on “‘groundglass [as] an inverted image,’” at the very instant “‘the photographer unpacks camera and case,’” or as an “‘X-ray Picture taken last April’”—Ryoo would also have us acknowledge, “‘This is the valley’s work, the white, the shining,’” Union Carbide’s bottom line, as well as the symptom felt—“‘I wake up choking’” (128-30). In Rukeyser’s framing of this concatenation of synchronic and diachronic images and events, linkages and relations, “‘All power is saved, having no end’” (128).

Finally, in Andrew Haas’s “Hegel’s Philosophy of the World” we are treated to a tough, tight, and close reading of two short sentences from Hegel that not only open up the recursive relationships between individual, family, society, and state, but which are as much the “implied” ground to the essays preceding. I am certainly no expert on Hegel, but I try and try again, which is a small but integral part of Haas’s point about the historical development of spirit as act or deed, rather than fact or eventuality of individual will and so on. Much of this is condensed in his equal care with translation, grammar, and italics, the copula “is,” and the predicate “being” in Hegel’s phrase from the *Phenomenology*: “*Gott ist das Sein, das Präikat das Sein*” (145). At the crux of the matter is “*what and how being is*” (145). Thus the subtle allegorical distinction he makes between “the predicate being,” which sounds “wrong,” and its various translations as “the predicate is *being*” or “The predicate is *Being*” (145). Adequation rather than equation is the point, for the emphasis falls on the zero implied by the one. Inconsequential stuff, one would think, but the scaler implications of unfolding this simple sentence are of world historical significance. And no doubt one of the beauties of turning to Hegel now, with the issue all but said and done, is that the interrogation of such an isolated sentence as an example of thinking is always reproduced at the largest level as well as whisks us back to the beginning.

I won’t go into Haas’s second example from the *Philosophy of Right*, nor is there time to explore the intriguing commentary of Hegel’s students, like Griesheim on private property, or Hotho who warns against the rural education of Rousseau’s Emile. No, I will only direct you to two long and admirable sentences on page 150. The first reads as Hegel’s antidote to the “Karens” within each of us, an ever-accumulating set of generational, historical, and geographical versions of entitlement. The second is a provisional reference to the relational implications we always bring to aesthetic experience though bundled up as the shared resources that hold any one community

together or have the potentiality to form new ones—further reading of Paul de Man’s “Sign and Symbol in Hegel’s Aesthetics,” Andrzej Warminski reading Hegel in “Prepositional By-Play,” and Robert Pippin on “Philosophy and Painting: Hegel and Manet” not withstanding.

**A** propos Neyrat’s exology and geo-cosmological subject, or, indeed, this last gesture to ties that bind and Hegel’s millennium when outside and inside border on transparency to one another, we should line up a few more stars. Take the work of Dan Graham (1942-2022). Graham and Neyrat are a match made in heaven. Though self-described as an artist writer, many will know Graham best for his pavilions that dot the world over. These glass and steel structures are primarily found on the urban rooftops and garden settings of art galleries and museums, but exist in a hundred possible combinations in-between. The pavilions are typically smaller than architectural structures and typically larger than sculpture as we are used to it, existing somewhere between art and architecture. They have a kind of disconcerting insularity to them that draws one into a singular enclosed space, which always turns out to be less an interior than both an inside and an outside, or a this side and a that side, at the same time. Purpose built without ceilings and tailored specifically to site, Graham’s pavilions are reflective structures that both identify with and distinguish themselves from the environment, which surrounds them. This analytic of sameness and difference exists across the series and within each iteration of the series. For example, the entrance passages of each pavilion are always generous and inviting. One moves quite naturally from a surrounding environment into their slightly sound dampened spaces. Once inside, the discrete “interior” spaces of the pavilions consistently bleed into wide-open sky above. Birds fly overhead and birdsong drifts naturally down into the “interiors.” At times they intrusively showcase the garden settings in which they are placed. At other moments they blend into the built environment. In one particular installation of a pavilion in a Rococo palace, I recall the sharp lines as all but cutting through the overwrought nature of the decorative ornamentation like a knife through butter, if not for the mirroric doubling on the surface of the glass, which had the centred structure equally transforming into wallflower.

I dwell on Graham’s pavilions here because they serve up the very idea of the vestibule in a physical form. They are an invitation to enter the labyrinthine relations between the inside and the outside. Indeed, our very immersion in inside/outside relationships is the little known point of the pavilions. What they make perspicacious is just how trivial any and all attempts to think the outside as exclusive of the inside, or vice versa, truly are. When you are outside you see inside, when you are inside you



1. Dan Graham. *Performance Café with Perforated Sides*, 2010. Steel, mirror, and glass; installed permanently at Plug In Institute of Contemporary Art's roof terrace on the third floor of the Buhler Centre, Winnipeg, Manitoba, Canada. Co-commissioned with the support of the City of Toronto and Michael F.B. Nesbitt. Image supplied by Plug In ICA.

see outside, when you glimpse your own reflection—as you so often do—you see yourself looking from the inside to the outside as much as looking from the outside in, and when you see other viewers looking at you, you return their gaze, which in turn redoubles the monomaniacal effects and leads inevitably to looking at yourself through other eyes.

To single out one specific example that sits on the rooftop above Plug In Institute for Contemporary Art in Winnipeg and variously reflects, refracts, and repels the surrounding architectural ecology, take Graham's *Performance Café with Perforated Sides* (2015) (Figure 1). It is a late development intended for performances, but it remains consistent with the main lines of Graham's logic, always rooted in conceptualism. Clad with a moiré pattern on two of four sides, its hallucinatory effects reach back to the artist's preoccupation with ecstatic acts of transcendence, as in *Rock My Religion* (1982), as well as post-minimalism's appetite for thinking an ever-expanding envelope of references beyond the art object, art gallery, and art field. As usual with Graham's pavilions, we walk around it, we walk within it, and we find very little to hang onto, so we exit. Or at least, we think we exit, for whether or not *Performance Café with*



# Homes for America

D. GRAHAM

Belleplain  
Brooklawn  
Colonia  
Colonia Manor  
Fair Haven  
Fair Lawn  
Greenfields Village  
Green Village  
Plainsboro  
Pleasant Grove  
Pleasant Plains  
Sunset Hill Garden

Garden City  
Garden City Park  
Greenlawn  
Island Park  
Levittown  
Middleville  
New City Park  
Pine Lawn  
Plainview  
Plandome Manor  
Pleasantide  
Pleasantville

Large-scale 'tract' housing 'developments' constitute the new city. They are located everywhere. They are not particularly bound to existing communities, they fail to develop either regional characteristics or separate identity. These projects date from the end of World War II when in southern California speculators or 'operative' builders adapted mass production techniques to quickly build many houses for the defense workers over-concentrated there. This 'California Method' consisted simply of determining in advance the exact amount and lengths of pieces of lumber and multiplying them by the number of standardized houses to be built. A cutting yard was set up near the site of the project to saw rough lumber into those sizes. By mass buying, greater use of machines and factory produced parts, assembly line standardization, multiple units were easily fabricated.



The Serenade - Cape Coral unit, Fla.

Each house in a development is a lightly constructed 'shell' although this fact is often concealed by fake (half-stone) brick walls. Shells can be added or subtracted easily. The standard unit is a box or a series of boxes, sometimes contemptuously called 'pillboxes'. When the box has a sharply oblique roof it is called a Cape Cod. When it is longer than wide it is a 'ranch'. A



Set-back, Jersey City, New Jersey

The logic relating each sectioned part to the entire plan follows a systematic plan. A development contains a limited, set number of house models. For instance, Cape Coral, a Florida project, advertises eight different models:

- A The Sonata
- B The Concerto
- C The Overture
- D The Ballet
- E The Prelude
- F The Serenade
- G The Nocturne
- H The Rhapsody



Two Columns Entrance, Two Apartments, Jersey City, N.J.

two-story house is usually called 'colonial'. If it consists of contiguous boxes with one slightly higher elevation it is a 'split level'. Such stylistic differentiation is advantageous to the basic structure (with the possible exception of the split level whose plan simplifies construction on discontinuous ground levels).

There is a recent trend toward 'two home homes' which are two boxes split by adjoining walls and having separate entrances. The left and right hand units are mirror reproductions of each other. Often sold as private units are strings of apartment-like, quasi-discrete cells formed by subdividing laterally an extended rectangular parallelepiped into as many as ten or twelve separate dwellings.

Developers usually build large groups of individual houses sharing similar floor plans and whose overall grouping possesses a discrete flow plan. Regional shopping centers and industrial parks are sometimes integrated as well into the general scheme. Each development is sectioned into blocked-out areas containing a series of identical or sequentially related types of houses all of which have uniform or staggered set-backs and land plots.



Cul-de-sac, Baltimore, Maryland, Jersey City, N.J.

In addition, there is a choice of eight exterior colors:

- 1 White
- 2 Moonstone Grey
- 3 Nickel



LAWN GREEN

- 4 Seafoam Green
- 5 Lawn Green
- 6 Bamboo
- 7 Coral Pink
- 8 Colonial Red

As the color series usually varies independently of the model series, a block of eight houses utilizing four models and four colors might have forty-eight times forty-eight or 2,304 possible arrangements.

Dan Graham



Housing Development, four units, Orange, New Jersey



Housing Development, four units, Orange, New Jersey



3. Dan Graham. *Present Continuous Past(s)*, 1974. Mirrored wall, video camera, and monitor with time delay. Circa 96 x 144 x 96 in. / 244 x 366 x 244 cm (overall). Courtesy of Studio Dan Graham and Marian Goodman Gallery, Paris. © Studio Dan Graham.

*Perforated Sides* is a discrete entity or an extension of the building it sits upon or the buildings we see on the skyline around it is a real question. The effect is slight, but the lingering take away—nothing more than a hollow feeling in one’s gut—is as important if not more important than the pavilion itself. This leaching of the object by the subject, which corresponds in turn to an atrophying of the art encounter both spatially and temporally, is where Graham’s conceptualism gets up and running. Recursive relations that are unique to Graham’s version of institutional critique spark up, like those sparks that once flew between the minimalist object, suburban development, and photography in the artist’s *Homes For America* (1966–67) (Figure 2). These are relations that eclipse the art object proper, form various atmospheric bubbles that sustain it—whether in periodicals, public space, or off site locations—carry it forward like a haunting memory or flashback, and variously extend its reach through a range of *dispositifs*.

Graham has always worked with space and spaces that are carefully keyed to temporal contexts of mirroring and reproduction. His early and unique performance pieces are the best example. In *Present Continuous Past* (1974), we enter a mirrored room with a television monitor that shows us in the room but with an eight second delay (Figure 3). Given the immediate reciprocity of the mirrors, we can’t take our



4. Dan Graham. *Performer/Audience/Mirror*, 1977. Performer, mirror positioned parallel to the frontal view of the audience, audience. Dimensions variable according to installation. Courtesy of Studio Dan Graham and Marian Goodman Gallery, Paris. © Studio Dan Graham.

eyes off the monitor, which reproduces what we have just done but only if we wait those endless eight seconds. The kids love it. And so do we—or at least as much as anyone likes an open wound or running sore—for we cannot but jump again and again in the present to see our slow double jump in the past. The great *Performer/Audience/Mirror* (1975) is different again (Figure 4). In a truly incredible act of transparency to himself and those watching, Graham spontaneously describes everything he sees happening before him and in a wall-sized mirror, which reflects an audience. The speed of his delivery and the lack of slip-ups have one believing that there is no interior that is not entirely exteriorized. His stream of consciousness delivery is intensely focused. It keeps our own attention wrapped around his finger. And of course, we periodically register things his monologue does not, but when even the fluff at the bottom of his pockets does not remain a secret, our own diversions seem pitiful. In *Public Space/Two Audiences* (1976), we enter a strange construction with two adjoining rooms that are separated by a glass wall and backed by mirrors (Figure 5). Rather than a discrete work intended for a gallery, here sculptural work = gallery architecture with the mathematical complication that this space is infinitely divisible by two, and exponentially capable of capturing larger and larger recursive structures. Without any other details jumping out, one doesn't know where the mirror that confronts one is exactly located—as a partition separating the incarceration cell we are in as distinct from the other cell, or as backing the twinned cell. It takes another person to enter the second room to blow the illusion to bits and confound one further by adding a social dimension (Colomina 195). The “kammerspiel” is depthless.

None of these examples exactly answers the pressing question of what is at stake in Graham's pavilions, but the recursive structure of these isolating cells, which so trouble discrete topologies of space and time, certainly helps. Of interest here is that Graham's mother worked as an assistant to the social psychologist Kurt Lewin, who developed a notion of topology that pitted forces of change against counter forces. Further, it is important to note that all of Graham's pavilions look back to Phillip Johnson's famous *Glass House* (1949-95), composed simply of a four-sided glass curtain wall and topped with a flat roof. This is the modernist single celled creature par excellence where there is little to no distinction between inside and an environmental outside. The particular form of experience Graham plumbs in his pavilions is one of total visibility as well, but not with a stable notion of unchanging nature. We see through the glass curtain walls of his pavilions and we see a reflection of ourselves in them as historical subjects. In fact, the pavilions are awash in time stamps: for example, some situated in the interior of museums are designed for showing videos, while



5. Dan Graham. *Public Space/Two Audiences*, 1976. Two rooms, each with separate entrance divided by thermopane glass, one mirrored wall, muslin, fluorescent lights, wood. Circa 86-2/3 x 275-2/3 x 86-2/4 in. / 220 x 700 x 220 cm (overall). Courtesy of Studio Dan Graham and Marian Goodman Gallery, Paris. © Studio Dan Graham.

others rely on the constant stream of spectators, what the artist describes as “a large public audience aware of each other’s, as well as their own, gazes” (Graham, “Two-Way” 165). Conversely, those pavilions located on the outside are “subject to continual variation from overhead sun and passing clouds,” as he puts it (163).

What we confront as empty structures is what Graham presumes we are as subjects: a kind of continual unfolding ticker tape of events or figures not unlike the form of concrete poetry he loved best—a shopping list, or permutational scheme. Or, as in the expanding universe of *March 31, 1966* (1966), the “.00000098 distance in miles to cornea from retinal wall” on up through the “.38600000 miles to Union Sq. subway stop” to the “3,573,000,000.00000000 miles to the edge of the solar system (Pluto)” and beyond (Graham, *March 30*) (Figure 6). What his pavilions flag is our immersion in a regime of surfaces and illusions that are a specific symptom of a continually altering condition of capture. Thus his resistance to phenomenology, his interest in the authors of the *nouveau roman*, or Graham’s card-sized conceptual piece for publication, *Likes (A Computer-Astrological Dating-Placement Service)* (1967-69) (Figure 7). Under ticked boxes for “Defining What Relationship You Would Like” and in answer to the question, “I see in love...,” we note selections for “deep emotional feeling... sex...joy...eternity...relationship” (*Likes* 348).



LIKES A COMPUTER-ASTROLOGICAL DATING-PLACEMENT SERVICE © Dan Graham 1967-69

LIKE RELATIONS [select appropriate boxes]

DEFINING WHAT YOU ARE LIKE:  
 Your sun sign is:  Aries  Taurus  Gemini  Cancer  Leo  Virgo  Libra  Scorpio  Sagittarius  Capricorn  Aquarius  Pisces  
 Name sun signs of others you generally like or relate to:  
 Aries  Taurus  Gemini  Cancer  Leo  Virgo  Libra  Scorpio  Sagittarius  Capricorn  Aquarius  Pisces  
 Name those colors you generally like or respond to:  
 red-magenta  orange-red  white  black  purple  green-blue  blue  green  brown-ochre  yellow  maroon-wine

Do you like yourself? Yes, all the time  Yes, most of the time  Yes and No  No  No

What qualities do you like in a date:  
 physical appeal  intelligence  loving nature  compatibility  style  enthusiasm  interest in you  mutual interests  can't be defined

How do you generally like to pass the time while on a date:  
 smoking  arguing  driving  listening to rock  partying  intimately  drinking  conversing  dancing  watching TV  working   
 Does the time tend to pass quickly or slowly: quickly  varies  neither  slowly  *By quickly - 1/2 hr on the clock seems to see it's only been 1/3 the time*

DEFINING WHAT YOU WOULD YOU LIKE YOUR DATE TO BE LIKE:  
 Looks: great  nice  O.K.  doesn't matter much   
 Color: white  black  *what's that?*  
 Age: 15-18  18-21  21-25  25-30  30-35  35-40  Over 40  *Immature!*

What qualities you would like your potential date to like in you:  
 physical appeal  intelligence  loving nature  style  enthusiasm  compatibility  interest in her  no should

DEFINING WHAT RELATIONSHIP YOU WOULD LIKE:  
 I see love as: deep emotional feeling  sex  joy  poetry  nothing  eternity  giving  relationship  everything  eternity  salvation   
 I see in love: deep emotional feeling  sex  joy  poetry  nothing  eternity  giving  relationship  everything  eternity  salvation   
 Do you wish relationship to last beyond initial relaxation: Yes  No  Open  *of*

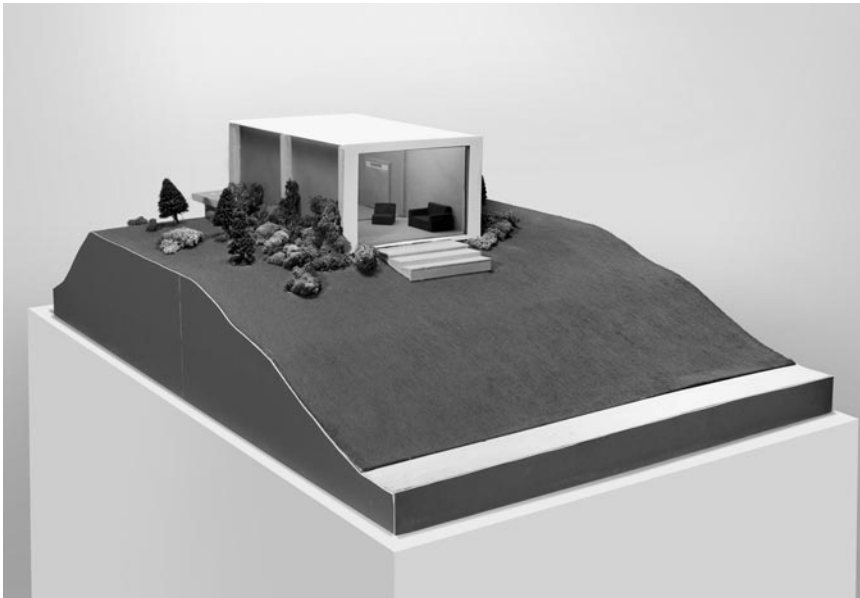
Do you wish the time to pass: quickly  slowly  no time in particular

EXACT TIME AND PLACE OF BIRTH: *Dec 24, 1942 8:05 P.M. Bronx, N.Y.* DATE THIS PROGRAM WAS FILLED OUT: *Oct.*  
 NAME: *Gloria S. Kaplan* ADDRESS: *36 Monroe Pl., Bklyn., N.Y. 11201* SEX: *Female* AGE: *26*

SEND \$5- REMITTANCE TO: LIKES 501 LEXINGTON AVENUE, NEW YORK, N.Y. 10017

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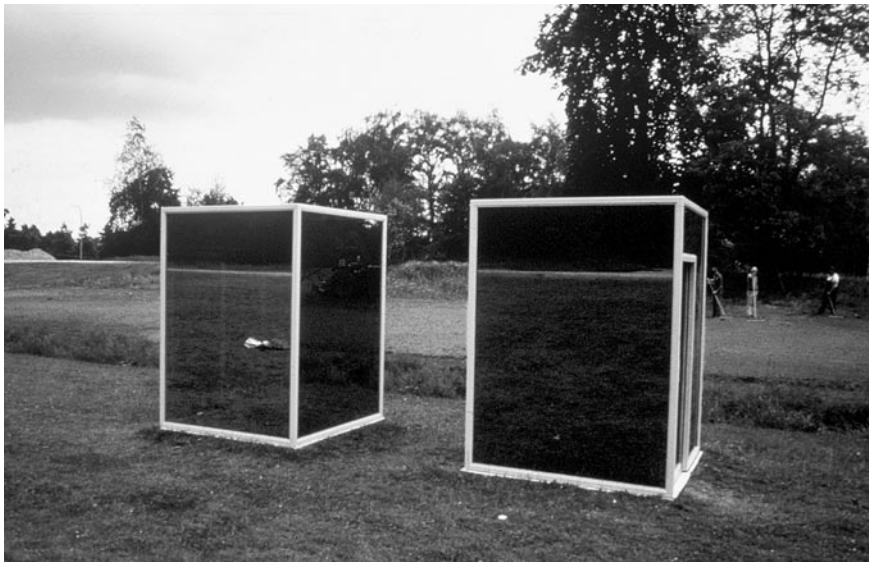
7. Dan Graham. *Likes (A Computer-Astrological Dating-Placement Service)*, 1967-69. Printed matter. Dimensions variable according to publication. Courtesy of Studio Dan Graham and Marian Goodman Gallery, Paris. © Studio Dan Graham.



8. Dan Graham. *Clinic for a Suburban Site*, 1978. Painted wood, Plexiglas, landscape material. 12-1/2 x 30 x 23-1/2 in. / 31.8 x 76.2 x 59.7 cm. Courtesy of Studio Dan Graham and Marian Goodman Gallery, Paris. © Studio Dan Graham.



9. Dan Graham. *Pavilion/Sculpture for Argonne*, 1978. Two-way mirror, transparent glass, and steel frame 7-1/2 x 15 x 15'. Installation view, Argonne National Library, Argonne, Illinois. Courtesy of Studio Dan Graham and Marian Goodman Gallery, Paris. © Studio Dan Graham.



10. Dan Graham. *Two Adjacent Pavilions*, 1978-82. Two structures: two-way mirror, glass, steel. 98-3/4 x 73-1/5 x 73-1/5 in. / 251 x 186 x 186 cm each. Courtesy of Studio Dan Graham and Marian Goodman Gallery, Paris. © Studio Dan Graham.



of mundane things—suitcases, music, and so on—was disarming to many like myself. Fate, or a life written in the stars, is of the same family of concerns as his obsession with recursive structures. His interest was in systems and rules that accumulate over time, variously bring order to space, and continually reorder it anew. The backstory of the Children’s Pavilion, a collaborative project by Jeff Wall and Graham, speaks to these concerns. The two artists root their project, first in the typology of the planetarium, which reaches back to “sighting the positions of the planets,” or “controlling the ancient calendars,” and finds its contemporary form in a type of “cinema [...] [that] reproduces, stages, and projects cosmological narratives as entertainment and education.” And second, in the typology of the observatory, a kind of “cinematographic apparatus, a solar eye [that] scans the universe for signs of other life forms and for data necessary for developing cosmological theories” (Graham, “Guide” 169-70). Graham’s pavilions cannot be entirely collapsed into these typologies, but they do find an origin hereabouts. They are open to the wind and rain, a shifting planetology, the ever-changing constellations, and the movements of the sun.

Thus, *Pavilion/Sculpture for Argonne* (1978-81) (Figure 9), which vies for the first pavilion alongside *Two Adjacent Pavilions* (1978-82) (Figure 10), made for Documenta 7, was interestingly designed for the U.S. Department of Energy’s Argonne National Laboratory. Like *Two Adjacent Pavilions*, Graham conceived *Pavilion/Sculpture for Argonne* relationally. It was intended as a mirror to Helmet Jahn’s administration building, today known for its design and implementation of passive solar heating, and as Graham put it in a text that shows its age, its unique features “designed to accommodate solar collectors, should this become economically feasible.” Beyond this, he tells us the orientation of *Pavilion/Sculpture for Argonne* “is such that the two interior mirrors catch the sun’s reflection during the morning, creating prismatic reflection in relation to the angled, sun-reflecting elements of the building” (“Pavilion” 164). Clearly more than a mirror, *Pavilion/Sculpture for Argonne* is also a semiotic extension of Jahn’s building, an optical instrument, and a sextant of sorts focused on the recurrent patterns of the celestial bodies. Not unlike the sun’s path—“where origin and tendency are notions inseparably co-relative” (Wordsworth 83)—a new day will dawn like the one before, but nothing will be the same. If the pavilions live and die on such reflections, they also move from remembrance to anticipation. Their developmental logic originates in the subject’s eye, flashes forward to the photographers and video camera’s lens, shifts onto the social optic of the gallery space, and ultimately towards the solar eye of the sun and that constellation of forces that people the interstellar night sky.

## NOTES

- 1/ The essay is bracketed by a question period with queries from Etienne Turpin, Sabrina Mark, Joel Nichols, and Melanie Dennis Unrau.
- 2/ Against a planetary history increasingly in the grip of climate crisis, mass extinctions, economic disparities, and a host of broken relationships, Neyrat reveals Benjamin to be a thinker obsessed with an unorganized spread of variable and heterogeneous elements that are never synthesized into one, that are punctually secreted away in a periodic and discontinuous flow of events, and are hence all the more precious today. In this sense, not only is “Walter Benjamin’s Cosmos” an instructive companion piece to Neyrat’s “Heliopolitics,” but we can recognize the periodic and discontinuous time line emphasized in the former—in terms of the latter’s unique image of happiness.
- 3/ Recall, too, that the German word for cloud is *wolke* and that it echoes through with the German word, *volk*, for folk as Werner Hamacher probes in “The Word Wolke—If it is One.”

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