

PART 2

CORRIDOR REFLECTIONS

On Bruce Nauman's *San Jose Installation* Reinstalled

DORE BOWEN

A person enters and lives in a room for a long time—a period of years or a lifetime.

One wall of the room mirrors the room but from the opposite side: that is, the image room has the same left-right orientation as the real room.

Standing facing the image, one sees oneself from the back in the image room, standing facing a wall.

There should be no progression of images: that can be controlled by adjusting the kind of information the sensor would use and the kind the mirror wall would put out.

After a period of time, the time in the mirror room begins to fall behind the real time—until after a number of years, the person would no longer recognize his relation to the mirrored image. (He would no longer relate to his mirrored image or a delay of his own time.)

BRUCE NAUMAN, "Untitled: Proposal for Performance," 1969

Where do we get the idea of time that passes?

BRUNO LATOUR

INTRODUCTION: THE SAN JOSE INSTALLATION IN TIME

Willoughby Sharp breathes heavily. “I just came out of your room, Bruce, and it was one of the most touching experiences, sincerely, that I’ve ever had of a work of art. It just sort of knocked me over.”¹ Originally recorded in 1970 on 2-inch videotape, this interview was incorrectly titled but ultimately located on a shelf at my university library, and then sent out to be digitized. I have been waiting for what seems like an interminable amount of time to view this allegedly lost document pertaining to Bruce Nauman’s *Corridor Installation with Mirror—San Jose Installation (Double-Wedge Corridor with Mirror)*, at San José State College in May 1970. Onscreen, two men sit across from each other in swivel chairs situated on a platform in a college television studio. Sharp, on the left, is interviewing Nauman in conjunction with his corridor, recently installed in the Art Department gallery (figure 33). Sharp’s casual demeanor—his right foot hangs loosely over the platform, his teeth are uneven, his hair is long and unkempt—belies his ambition. The thirty-four-year-old New York-based performer, arts writer, and curator recently cofounded *Avalanche*, a hip art magazine featuring innovative artists rather than critics and museums.² The first issue would feature German artist Joseph Beuys; Sharp’s interview with Nauman would be transcribed and featured in the second, with accompanying photographs by Italian photographer Gianfranco Gorgoni.³

Onscreen, Sharp laughs nervously. “I wonder, what can you say about that room?” he asks. Nauman looks down, and his response is telling: “Not very much. It seems like it’s very much a one-person piece.” At this moment in the video, the loud, grating sound of an electric saw is suddenly heard under the voices while the image track breaks away from the two men onstage to a closely cropped black-and-white photograph of Nauman’s hand operating, presumably, the saw on the soundtrack. The video will scroll through forty such photographs showing the installation under construction while the artist and the curator continue speaking on the soundtrack. Sharp resumes: “Right. I was disturbed that there was, ahem . . . you mean made for one person?” “Yes, one person can be in it at a time,” Nauman affirms; “two people is sometimes all right, but more than that really destroys it.” Sharp will probe Nauman on the issue of accessibility throughout the interview, as if he wants this “one-person piece” to be available to a wider audience, which fits his convictions concerning the direction art ought to take in the latter half of the twentieth century. At the same time, however, Sharp gives eloquent words to his private experience in the corridor, describing the “soft quality” of the light and the way “space is felt with one’s ears.”⁴ After the video runs through the series of stills showing Nauman and others in the gallery sawing, carrying boards, painting, and so on, the image and soundtrack coincide, returning to the artist and the curator speaking onstage for the duration of the tape.



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Stills from Willoughby Sharp,
"Interview with Bruce Nauman,"
May 1970; videotape, black-and-
white, 46 min.

This video interview, conducted just after Sharp encountered Nauman's corridor in the gallery at San José State College, is a rare and expressive document of this installation. However, significant parts of the video interview are missing in the print version published one year later in *Avalanche*—the primary means by which this corridor is remembered today. None of the stills featured in the video are included, and sections of the dialogue are excluded as well, including the opening section quoted above. Nor would there be an attempt on the part of the magazine editors to express the rhythm or tone of the conversation—the distress in the critic's voice or the artist's quiet and unhurried responses—through ellipses or descriptive inserts. In fact, Sharp's name does not appear at all. This intentional omission on the part of the magazine was employed in order to place the reader's attention squarely on the artist.⁵ Can the unpublished portions of the video interview tell us something about the corridor that we don't already know? Can they speak to the context for the installation—why, for example, Sharp and photographer Gorgoni joined Nauman for the installation at San José State College in May 1970, or about Sharp's relationship to the college and why he would return to it over the next few years to record more video interviews and stage a performance?⁶ While many questions remain unanswered, I argue that, as published in *Avalanche*, this interview helped to place the artist and his artwork at the center of the story. However, the video interview and the still photographs incorporated in its image track, as well as the hundreds of unpublished photographs taken by Gorgoni in the gallery—also located in researching this essay—focus on the processes, materials, and people involved in the installation and, in so doing, suggest a different interpretation of *San Jose Installation*, which this account pursues.

This inquiry is prompted by my curatorial participation in the reinstallation of Nauman's corridor at San José State University in the Natalie and James Thompson Art Gallery—the gallery where it was first installed, and which, except for the floor tile, remains exactly as it was in 1970.⁷ Nauman titled his on-site drawing for the corridor *San Jose Installation*, suggesting that this location was significant (and I will use this as the work's title throughout this essay). At the same time, however, he would reject the implication of authenticity suggested by the term *reinstallation*. Nauman does not intend his architectural installations to be unique art objects, nor does he consider them bound to a particular site. Rather, they are approximations of a concept. His installations can't be reinstalled for the simple reason that the first installation is not the original but only the first instantiation of the work. An approximate duplication of the first installation is equally impossible because the nature of time prohibits it; as we know, nothing stays the same. Although Juliet Myers, Nauman's longtime studio manager, calls subsequent installations *fabrications*, I am using the term *reinstallation* precisely to prompt questions pertaining to authenticity, to site, and to the myth of originality.

In a similar vein, Christine Mehring, professor of art history at the University of Chicago, writes of her 2016 reinstallation of German artist Wolf Vostell's *Concrete Traffic*, a large public sculpture, also dating from 1970, consisting of a 1957 Cadillac encased in concrete and weighing 16.2 tons. Found in poor condition in a University of Chicago storage facility after having been removed from view in 2009, the work's reinstallation exposed more than the passage of time: it revealed unknown details regarding the original installation.⁸ Mehring, for example, discovered that two I beams, originally used to transport the work to its location outside the University's Midway Studios, had been left in the car by Vostell's crew to support the automobile's weight—but without the artist's knowledge or consent.⁹ Without these illicit I beams, the sculpture would have collapsed over time. Discovered during the reinstallation, the I beams speak to Vostell's lack of concern for the survival of the concretized automobile, a fact laden with irony, since this and other works by the artist indict consumer culture for its lack of long-term vision. As with *Concrete Traffic*, the reinstallation of Nauman's corridor provides an opportunity to look “under the hood” at the nuts and bolts of the work while reflecting on the context in which it was initially constructed, installed, and experienced. Importantly, as well, it provides incentive to consider the narratives that influence the interpretation of this decidedly nonlinear artwork.

As with Nauman's other corridors, the participant must navigate not only the space inside *San Jose Installation* but also virtual spaces produced within it by, in this case, a mirror at the apex of the V-shaped corridor. This configuration creates three possible reflections, each pulling the participant's visual attention in a different direction as he or she moves down the corridor toward its apex. This arrangement ultimately calls attention to the temporal dimension of the corridor, which I find to be a fundamental part of its meaning—an essential part of its “ontological existence,” what art historian Keith Moxey poetically describes as the way a work of art “both escapes meaning yet repeatedly provokes and determines its own interpretation.”¹⁰ Nauman was a student of mathematics and music earlier in his life, and it should not be surprising that he considers the corridor in terms of rhythm and tempo, silence and sound, as well as movement and stasis.¹¹ Yet these temporal qualities are not readily discernible from the narrative by which this corridor is remembered today.

Reflection involves the physical activity of light bouncing off a reflective surface. It also refers to a mental activity, which is, according to the *Oxford English Dictionary*, “the action or process of recalling or recollecting something.”¹² This essay will explore the three physical reflections inside the corridor in terms of a fourth reflection—the mental reflection enabled by the corridor's installation forty-eight years later (figures 34 and 35). The reinstallation of this seminal corridor by one of our most important contemporary artists provides a historical wedge with which to analyze the work as it was experienced and understood in its time, 1970, from the vantage point of the present,



2018. However, in using the reinstallation to “re-view” this work, I seek not to reconstitute a past experience but to consider this corridor in light of the half century that separates the two installations at San José State, and, in so doing, to unravel the corridor’s relationship to time. From the far end of this “corridor” of forty-eight years, we can now see particular aspects of the work that were unavailable to Nauman, to those involved in the installation, and to the gallery participants in 1970. What can we see that was obscure to them? We can also reverse the question: what did they experience that is no longer available to us?



34 Bruce Nauman, *Corridor Installation with Mirror—San Jose Installation (Double Wedge Corridor with Mirror)*, 1970; wallboard and mirror; dimensions variable, approx. 10 × 28 × 6 ft. as installed in 1970 (view of the artist inside the unfinished work during its construction at San José State College, May 1970).

35 Bruce Nauman, *Corridor Installation with Mirror—San Jose Installation (Double Wedge Corridor with Mirror)*, 1970 (installation view: Natalie and James Thompson Art Gallery, San José State University, 2018).

In the spirit of full disclosure: I will not actually enter this corridor installation until completing this essay. I am writing about it in a state of anticipation while haunted by the sense of its already having been. This seems a fitting position from which to consider this corridor. The sensation of looking to a future while ghosted by the past is produced in *San Jose Installation* by placing the participant in an increasingly tight space, which—due to the V-wedge corridor, the tilt of the mirror at its apex, and the light, which enters only through the two entrances—produces inexplicable reflections. The participant enters the corridor expecting to follow its narrowing path but is immediately surprised by a reflection in the mirror of the corridor continuing past its apex, by a second reflection of a strange figure where the participant ought to be, and by a third reflection of the viewing-participant, headless. As I will demonstrate, Nauman orchestrates these reflections in the corridor in order to produce physical conditions that evoke existential predicaments for the participant—such as the situation of standing before an open future, a parallel life, or a forked path. The reinstallation of this corridor adds another temporal axis, hindsight, which, I argue, helps us to see the temporal properties of the installation more clearly, as well as its relationship to the gallery, to the modern city and campus, and to the network of bodies, materials, and processes that link these communicating structures—what I call infrastructure. When walking down this corridor, the participant experiences physical, virtual, and extended spaces in terms of time. It is hoped that this account, which relies in part on methods of analysis that have become available recently—such as infrastructuralism, advances in media studies, and theoretical accounts of the experience of time—offers a fresh lens with which to view Nauman’s *San Jose Installation*, as well as related works by the artist.

I. CORRIDORS IN NAUMAN'S WORK

A LITTLE CORRIDOR HISTORY

This reinstallation encourages us to examine this artwork with an anthropological eye. What is a corridor? The age of corridors begins in the fourteenth century when, as architectural historian Mark Jarzombek notes, the term emerged in Western literary records in both Spanish and Italian contexts to refer “not to a space but to a courier, someone who as the word’s Latin root suggests could run fast.”¹³ The *corridor* ran fast for good reason; the documents entrusted to this messenger were intended to travel through unfriendly territory before arriving at their destination. In the seventeenth century, due to the dominance of the French language, *courier* officially replaced *corridor*, and *corridor* subsequently evolved into a noun referring to the passageway the courier hurries through. While in earlier times these passageways had secret entrances and exits, during this period of Counter-Reformation the corridor was built to lead directly into the

heart of the building, thereby encoding “the building with the terminology of couriered messages, international power brokerage and, by implication, Counter-Reformation alliances with Rome.”¹⁴

After a period of relative calm, the corridor emerges in the early to mid-nineteenth century as a secular rather than a religious or decorative architectural element, eventually becoming an intrinsic part of the urban fabric. Likewise, the function of the corridor changes from an exclusive channel for the courier to transport messages across political and religious alliances to a public passageway that opens onto private rooms and chambers. In England the corridor would be incorporated into middle-class homes as well as public structures, such as Windsor Castle and the Houses of Parliament, thus placing the corridor within a nationalistic context. French philosopher Michel Foucault notes the significance of this architectural shift to the development of disciplinary structures in Europe, a shift enabled by the surveillance corridors make possible, particularly those corridors associated with social institutions—namely, military, medical, and educational.¹⁵ At this critical juncture, corridors divide and bind individuals—who are polarized as subjects or leaders, criminals or guards, patients or doctors—within a spatial configuration that produces, arguably, less coercive forms of subjugation while creating the condition for self-surveillance.

In the early twentieth century, the meaning of the corridor shifts again. Rather than pertaining to the management of citizens, criminals, and patients, it becomes identified with the industrial-bureaucratic institutions to which it is now adapted. Witness the symbolism of the skyscraper, the subway, and the elevator chute—all variations on the corridor. Ultimately, the corridor becomes coterminous with bureaucratic power, an event C. P. Snow explores in his 1964 novel *Corridors of Power*. Emerging as one of the many machines by which the modern subject is produced, the corridor, like the printing press, is defined by its ability to imprint itself on those who enter it, and to prepare those who exit for dissemination, thus linking it to the railroad, the highway, and the airline and postal systems. Snow writes of the bureaucratic subject, “He went off towards his meeting quickly but not in a rush, head thrust forward, papers in hand, along the corridor.”¹⁶ The modern subject is connected, by way of the corridor, to rooms, shafts, and tunnels, and, presumably, to other such figures walking briskly down the corridor to similar meetings. Notable attempts to picture this corridor complex include Terry Gilliam’s 1985 film *Brazil*—whose protagonist is an air-conditioning repairman in a dystopian world of ducts and corridors—and, of course, Snow’s prescient novel, in which people appear at the threshold of the corridor with “head thrust forward, papers in hand,” as if entering battle.¹⁷

Literary scholar Kate Marshall argues that today, although the corridor remains attached to the industrial-bureaucratic complex, it is increasingly unrepresentable and self-referential. According to this account, the late-modern corridor is the “inescapable

counterpart” to the “dream of openness” that inspired the modern corridor. The corridor is here conceived of like a trapped animal that can only meditate on its own condition, contributing to what Marshall calls “reflexive modernity.”¹⁸ The late-modern corridor thus serves as more than an architectural element: it operates as a self-reflexive node by incorporating the divisions that constitute the modern complex pictured by Gilliam and Snow into its own constitution while referring to other medial forms, such as novels, sewer pipes, and computer networks.¹⁹

The single feature that defines the corridor in all its phases, according to Robin Evans, who wrote an early treatise on modern corridors, is that it carves up space and defines the meaning of the sectors it divides. Although the meaning accorded to these divided spaces shifts over time, as does the equation of parts, the general structure persists. The corridor places its courier between safe and unsafe; it divides private from public and rich from poor; it places the surveilled under the control of the surveyor, creating an institutional regime of visibility; and, finally, it produces subjects who carry these divisions in their very being while transmitting them as they circulate. Evans helpfully notes that the corridor was developed as a method to manage contact between the bodies it divides, thereby suggesting both the possibility of future contact (in a private room down the hall, perhaps, or a cell door that swings open) while promoting restraint through constant movement.²⁰ It is this paradox that makes the corridor an excellent instrument for managing bodies and desires.

NAUMAN'S MENTAL CORRIDORS

In Nauman's corridor installations, participants catch a glimpse of themselves sideways or walking in the opposite direction or disappearing. As the history of corridors suggests, these installations can be understood to realign the participant's sense of space but also of self. When he installed *San Jose Installation*, Nauman was interested in a wide range of thinking on the topic of subjectivity—broadly speaking, the precarious process by which human beings become individuals with consciousness and agency—particularly from his reading of existential Irish playwright Samuel Beckett and Austrian-British philosopher Ludwig Wittgenstein. However, Nauman also read widely and followed current trends, and in addition to his literary interests, he grappled with the issue of subjectivity and individuation in his personal life.²¹ In the early 1970s, he and his wife, Judy (who took the name Justine to mark this moment of transition), were involved in the difficult process of growing apart, separating, and ultimately divorcing. The couple had one child and another on the way.²² The letters sent from Bruce and Justine Nauman in Pasadena, California, to curator Marcia Tucker in New York City express the soul-searching the couple engaged in, both together and apart. Although both Bruce and Justine would face serious challenges, both ultimately report a new sense of

hope.²³ “It’s very hard,” Justine writes to Tucker, “if you allow yourself to feel. But there is some beauty in the whole struggle.”²⁴

It is with the self-portrait, the classic pictorial method for representing the individual in Western art, that Nauman would begin his long-standing investigation into how to picture himself as not only a physical but also a psychological being.²⁵ For example, in 1968 Nauman created a series of holograms titled *First Hologram Series: Making Faces (A–K)* depicting the artist contorting his face.²⁶ Ghostly green and appearing three-dimensional when lit from the back and viewed from the front, the eleven holograms show Nauman’s face cropped so closely that the artist’s facial features are difficult to distinguish. Both horrific and playful, these works emphasize the pliability of the skin as Nauman’s fingers stretch his facial tissue beyond its natural contours (figure 36).²⁷ *Making Faces (D)*, for example, is a portrait of the artist prodding his face into something approaching a smile. The hologram underscores the impermanence of the gesture, as if the artist is struggling to become present.

The year following the creation of these holographic self-portraits, Nauman exhibited *Performance Corridor* in the exhibition *Anti-Illusion: Procedures/Materials* at the Whitney Museum of American Art. Like his holograms, this corridor seems more of a theatrical prop from a prior performance than an artwork.²⁸ The corridor, however, adds a temporal dimension that is lacking from Nauman’s holographic self-portraits. When one walks down a corridor, one becomes individuated, one looks forward, and what is passed in the corridor becomes, literally, “behind.” In this sense, the corridor is not so much a way of representing subjects but a way of producing them, one at a time, like an assembly line. With the corridor, Nauman stretches the process of individuation, which resonates with the way he stretches his skin in his holographic self-portraits. The surrealist painting *Eine Kleine Nachtmusik* (1943), by Dorothea Tanning, provides a dramatic illustration of the corridor as a theatrical stage for self-encounters. In this painting, Tanning depicts two young girls on a landing of a hotel’s stairway bisected by a corridor. It is at this intersection that the rules of subjectivity don’t hold: the two figures—a female doll and a girl—are dressed similarly but depicted facing in opposite directions, one with her hair floating up while the other’s tresses fall down like heavy drapery. The figures may be twins, or two dimensions of the same person. A sunflower lies tattered nearby while a door at the end of the corridor beckons the figures with yellow light emerging, thus suggesting the “before and after” the corridor makes possible.

While the work of Tanning and Nauman is dissimilar in many respects, based on his statements, we know that for Nauman, as for Tanning, the corridor is not only an architectural structure but also a mental image. His installations can be understood as a means to situationalize this mental imagery in three-dimensional space and time. One dream by Nauman describes a scene that is regularly suggested in his corridor installations: “It was about being in a long corridor and there was a room at the end of the



36 Bruce Nauman, *First Hologram Series: Making Faces (D)*, 1968; holographic image on glass; each $8 \times 10 \times \frac{1}{4}$ in.

corridor. The light was a yellow-grey color, dim. There was a figure on the left, unidentified.”²⁹ The cramped scene in this dream is amplified by the unidentified figure hovering nearby to the left, a figure Nauman believed was “himself, or a reflection of himself.”³⁰ This “corridor dream,” although undated, likely refers to Nauman’s *Dream Passages* from the 1980s and can be productively compared to the corridor imagery in Nauman’s “Untitled: Proposal for Performance,” which, written a decade earlier, was

also inspired by a dream (see figure 28, in Lewallen essay).³¹ This proposal, the epigraph to this essay, describes a situation in which a person lives in a room with a mirror for “an indefinite amount of time.” As in Nauman’s “corridor dream,” there is an unidentified figure up ahead who, taken in the context of Nauman’s oeuvre, likely represents the viewer in another time dimension. Yet, unlike the later “corridor dream,” this proposal concludes on a stark note, stating that “the time in the mirror room begins to fall behind the real time—until after a number of years, the person would no longer recognize his relation to the mirrored image.”³² In a seeming reversal, the mirrored figure up ahead, facing in the same direction as the viewer, represents the future self in the process of disappearing or fading into the past. Tucker writes that this proposal is “related to a dream which [Nauman] had a long time ago,” and that he thought it might be done eventually “with the aid of a vast computer network.”³³ As Nauman’s statement suggests, the proposal might serve as a script to be performed at a later date. Yet its dour tenor is decidedly unhopeful, as is its coda: “He would no longer relate to his mirrored image or a delay of his own time.” To be able to maintain contact with his other self, the viewer would need to navigate time, including its delays, lags, reversals, and surges.³⁴ This proposal’s viewer cannot do so, at least not under the circumstances given.

Like his “corridor dream” and “Untitled: Proposal for Performance,” Nauman’s *Double Doors—Projection and Displacement* (1973) presents the problem of a divided self while offering a solution. The installation’s accompanying instructions give the reader directions to merge his or her two selves separated by a corridor-like space.

(Image Projection and Displacement) (No Promises)

Stand in the Wedge that will allow you to see through the doors and into the further room.

Become aware of the volume displaced by your body. Imagine it filled with water or some gas (helium).

Concentrate fully on this volume as other considerations dissipate (heat, cold, gravity).

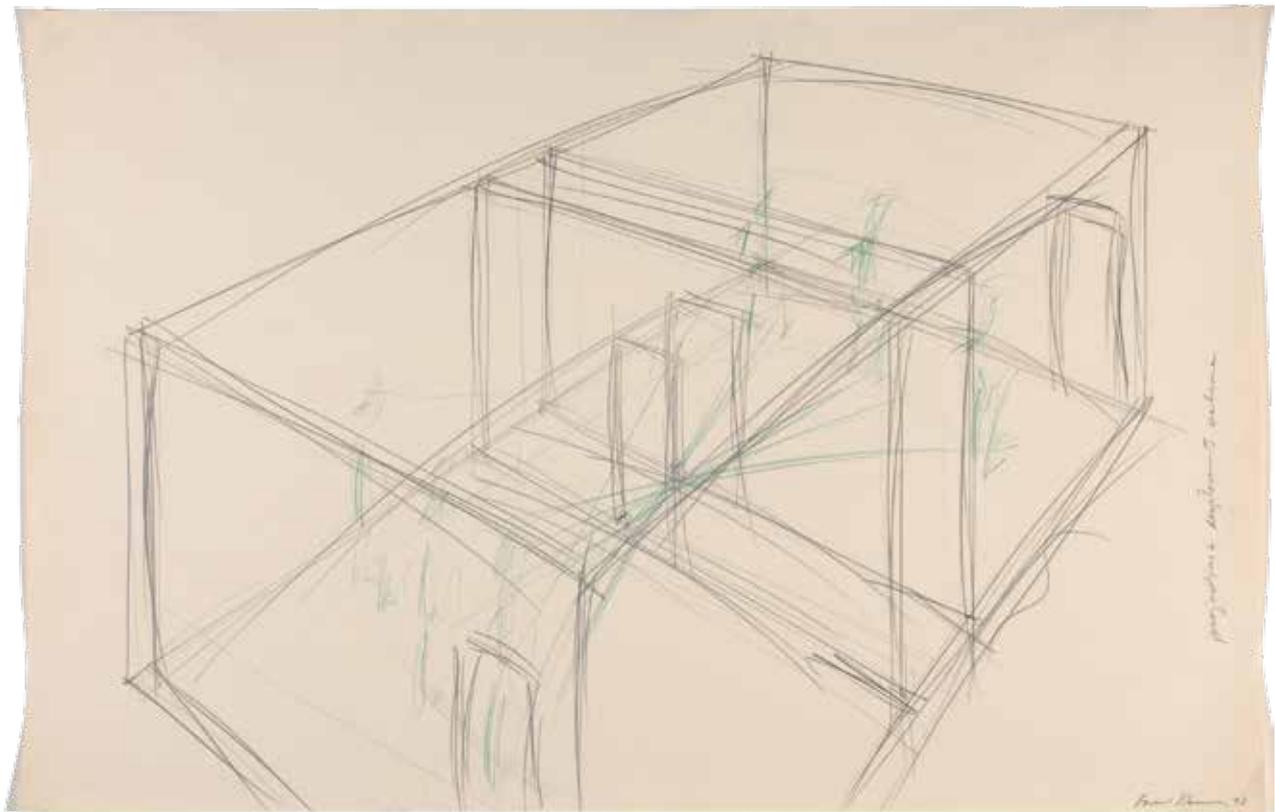
It’s not necessary to remain rigid or fixed in position. Form an image of yourself in the further room standing facing away.

Suppose you had just walked through the doors into that room. Concentrate and try to feel the volume displaced by the image.

Walk through to the other [room] and step into that volume—precisely that displaced image.

Pay attention to the placement of your extremities and those parts you cannot see: your fingers—the back of your neck—the small of your back.

Make your body fit your image.³⁵



37 Bruce Nauman, *Projection and Displacement Scheme*, 1973; graphite and colored pencil on paper; 26 × 40 in.

As demonstrated by Nauman's drawings, as well as photographs of his two installations of *Double Doors* (in 1973 and 1990), "the Wedge" refers to a viewer's gaze across the width of a corridor-like space that separates two rooms with unevenly sized doorways on opposing walls (figure 37). Nauman specifies in his instructions that the rooms are separated by a corridor, which runs along the length of the two rooms. Looking from one doorway, and across the corridor's width, the participant can view the other doorway. From this position, called "the Wedge" by Nauman, the participant is invited to imagine his or her body as a substance (water or gas), mentally project this substance into the far room, and then step into it, thereby dissolving the distance between the actual and the projected self.³⁶ The instruction concludes, "Make your body fit your image."³⁷

THE WEDGE AND THE MIRROR

As *Double Doors* and “Untitled: Proposal for Performance” suggest, the wedge and the mirror—important elements in *San Jose Installation*—are resonant components in Nauman’s evolving aesthetic language. Both make their debut at a transitional time in the artist’s life—between graduate school at the University of California, Davis, and his first teaching appointment at the San Francisco Art Institute. Nauman’s investigations began with wedge-shaped sculptural objects. For example, *Untitled* (1965) is a fiberglass shaft placed against the gallery wall to create an isosceles triangle of the wall, floor, and art object.³⁸ The “work” is not the shaft per se but the negative wedge shape created when the shaft is propped up against the gallery wall. After such postminimalist wedges, Nauman would create freestanding wedges designed for interaction, such as *Device to Stand In* (1966). Made of steel (a similar one was made of brass) and lying on the gallery floor, it includes a “foot slot” for the viewer to wedge a foot in. This wedge-shaped sculpture, like *Untitled*, forces a relationship between the object and the gallery, but also the viewer (who is now more of a participant than a viewer). The wedge is, here, a tool, and the title serves as instructions for its use: device to stand in. Curator Joan Simon notes that such objects relate to scripted performances, and she writes that “Nauman likened this piece to choreography for a dance in which the viewer is invited to participate within very narrow boundaries (so narrow in fact, that he compared it to dancing with one shoe nailed to the floor).”³⁹

Nauman’s 1968 *Wall-Floor Positions* is significant, since it is the first time the artist takes his own body as a wedge. In this hour-long video, Nauman demonstrates twenty-eight positions his body can take when wedged between the studio floor and the wall.⁴⁰ When asked about the transformation of his body in this video and the relationship this work bears to prior works, such as his fiberglass pieces, Nauman responds, “In a way I was using my body as a piece of material and manipulating it.”⁴¹ Similarly, in *San Jose Installation*, while the wedge referenced in the full title of the work likely refers to the two narrowing corridors that meet at an apex, it indirectly references the participant inside who is “wedged.” Like Nauman’s body in *Wall-Floor Positions*, due to the tight fit inside the corridor the participant’s body melds with the architecture, and consequently the space becomes embodied.⁴²

As with the wedge, Nauman uses the mirror to unsettle the relationship between an object and its beholder, at times even suggesting that objects have their *own* eyes, their *own* views. This is exemplified in two mirrored works preceding *San Jose installation*. In *Water-Mirror Piece* (1968), a mirror is sandwiched facedown onto a steel plate. A hole drilled at the center of the plate is intended for water to be poured into it each day so that, according to Nauman, the hidden mirror “watches” the steel rust.⁴³ Dated the same year, Nauman’s *John Coltrane Piece*, like *Water-Mirror Piece*, is a heavy slab, but

with the mirrorlike aluminum surface facing the floor instead of facing up and toward the viewer. Nauman has stated that his inspiration for the work was the death of jazz musician John Coltrane, who sometimes played with his back to the audience.⁴⁴ Another productive example is Nauman's *Finger Touch with Mirrors* (1966–67), one of eleven photographs included in a portfolio of images, each of which was instigated by a phrase that became the photograph's title.⁴⁵ While the phrase "finger touch with mirrors" may have prompted the photograph, the image also pertains directly to Nauman's ongoing investigation of the mirror and wedge. Foreshadowing *San Jose Installation*, the photograph shows the artist's hands pressed to the glass in a wedge shape, which, when doubled by the mirror, makes a double wedge (figure 38).

Nauman's interest in the mirror relates to his ongoing fascination with doubling and with the backside or underside of objects, as well as to related works by his contemporaries. In Robert Smithson's 1969 *Yucatan Mirror Displacements (1–9)*, for example, the artist photographed twelve-inch-square mirrors placed in various sites in Mexico, which reflected and refracted the surrounding landscape. Another contemporary, Joan Jonas, uses the mirror to complicate the viewer's relationship to staged activities, literally bringing the viewer onstage with mirror reflections. Yet, while comparable to works by Smithson and Jonas, among others, Nauman's mirrors consistently interrogate the parameters of subjectivity rather than the physical environment. Sharp argues that Nauman does this by altering the standard mirror-viewer arrangement, a practice he finds "perverse" because it goes "against your own nature" by going "against what people expect."⁴⁶ Sharp will charge Nauman with perversion numerous times in this interview conducted two months prior to San José, and Nauman will defend himself against the charges. Yet Sharp has a point. Nauman's experiments with the mirror, like his holographic self-portraits, clearly undermine the process of identification the mirror enables—a process that French psychoanalyst Jacques Lacan calls the "mirror stage" and describes as a developmental operation in which a child's sense of self is mediated through the identification with the image in the mirror, but which simultaneously creates an irrevocable split in the subject.⁴⁷ Nauman destabilizes this delicate process.

Nauman incorporated the results of his experiments with the mirror and wedge into *San Jose Installation*. Aside from the installation at San José State College in 1970 (and this corridor's five subsequent installations), these two elements would not appear together again in his architectural works.⁴⁸ There is, however, a work from the same year that sheds light on his intentions in using the mirror and wedge together. *Performance Parallelogram (Rolling) (Performance Piece with Mirrors)* (1970–71) features two mirrored, wedge-shaped "headboards" at either end of a plywood platform, one leaning inward and the other outward. As the description in the catalogue raisonné states, one or two performers are to roll toward and away from the mirrored headboards while concentrating on a specific mental and physical exercise; "as they rolled, they were to



38 Bruce Nauman, *Finger Touch with Mirrors*, 1966–67/1970/2007; ink-jet print exhibition copy (originally chromogenic development print); image: 19 ⁷/₈ × 23 ⁵/₈ in.

imagine themselves compressing around and expanding away from an imaginary center.”⁴⁹ It is likely that, as with *Performance Parallelogram*, Nauman employs the mirror and wedge together in *San Jose Installation* to create “imaginary centers”—virtual corridors within the architectural corridor. This creates a tense experience that focuses the participant’s attention toward the installation’s apex while diverting it toward three possible reflections, none of which provides a normal view of self.

II. SAN JOSE INSTALLATION, 1970: THE CORRIDOR AS BECOMING AND UNBECOMING

THE CORRIDOR AS JOURNEY—THE *AVALANCHE* INTERVIEW (AND SUPPORTING DOCUMENTS)

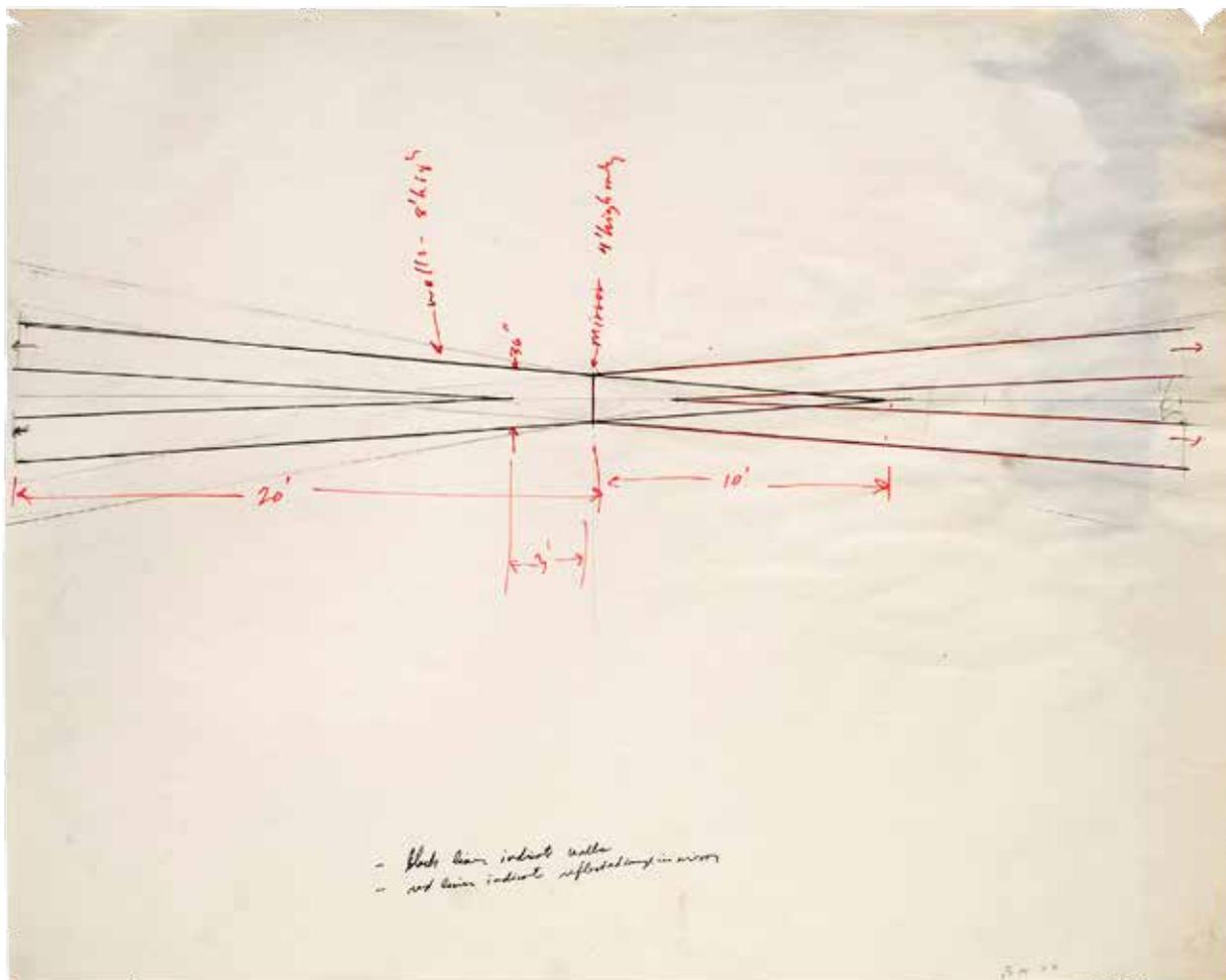
Based on descriptions from those who experienced *San Jose Installation*, the mirror-wedge assembly produces three “imaginary centers,” depending on where the participant is located in the corridor. What would the experience of these reflections have been like for a participant in 1970? In the interview published in *Avalanche*, Nauman and Sharp provide rich descriptions of their experience, beginning with Nauman enumerating the various ways in which the corridor constrains the participant while creating a situation of heightened self-awareness. Nauman notes that the walls, for example, taper from two feet wide to only sixteen inches at the corridor’s apex, forcing “you to be aware of your body,” and that the “dampening of sound” in the corridor serves a similar function.⁵⁰ To these comments, Sharp remarks that, indeed, “you find yourself in a situation where you are really up against yourself.”⁵¹ In an about-face, Nauman contradicts himself by contending that the mirror, in fact, *redirects* the participant’s attention *away* from their reflection, and, by extension, away from the sense of containment he described earlier. The mirror creates a pull that “is pretty strong and it’s centered somewhere else; it’s either in the mirror or looking beyond the mirror into the end of the V.”⁵² Putting these comments together, we can surmise that the corridor centers and de-centers the participant’s experience of self. Sharp’s account lends texture to this process, which he narrates as if he is a modern-day Odysseus encountering monsters on his way back to Ithaca.

To begin, Sharp states that upon entering *San Jose Installation*, he sees an eerie reflection of the corridor empty, without him, even though he is looking directly into the mirror. This inexplicable reflection corresponds directly with an effect Nauman produced in *Corridor Installation (Nick Wilder Installation)* using video (see figure 7, in Lewallen essay; figure 49, in Mann essay). Constructed immediately prior to *San Jose Installation*, the Wilder installation features one corridor (there are six) that dead-ends with two monitors on the floor stacked at the end of a narrow passage.⁵³ While one

monitor presents a live video feed of the participant from behind entering the corridor—taken from a camera mounted at the opening of the corridor—the other monitor displays a video of the same corridor empty. Clearly the reflection of the empty corridor in *San Jose Installation* echoes this prior installation. Yet the mirror allows Nauman to *extend* the seemingly unoccupied space, and in a drawing for *San Jose Installation* he uses red pen to illustrate this view, which he contrasts with the architecture of the corridor in lead pencil (figure 39).⁵⁴ This vampirish reflection is produced by the tilt of the mirror, which actually reflects the adjacent corridor. Curator Michael Auping notes that this is the first view one sees upon entering the corridor. He writes, “when you enter from either end, it appears as one extraordinarily long shaft, long enough that you question whether you wanted to go any further.”⁵⁵ Despite this open view of the corridor extending in space, the participant experiences an increasing sense of confinement, since the corridor narrows appreciably toward its far end, and the pressure increases accordingly.

In describing this corridor for an exhibition at the Deutsche Guggenheim in 2003, curator Susan Cross supports these accounts, writing that “one sees the first of what appears to be two long passageways that seem to be open at the opposite end,” yet upon approaching the mirror, “it becomes apparent that the corridors end at a mirror; the open passage or passages are an illusion.”⁵⁶ The two long passageways she describes are, most likely, the mirrored and the architectural corridor seen and experienced simultaneously. Cross contends that the artist intentionally left the space above the mirror exposed so that “the viewer can see the structure of the space behind and thus understand the ‘trick.’”⁵⁷ Statements by Nauman support this assertion that the mirror and the exposed area above it operate in tandem.⁵⁸ Taken together, these comments indicate that the illusion of a timeless and ongoing corridor, the first “imaginary center” Sharp describes, is intentionally shattered when the participant looks into the “eye” of the corridor, which is the dead space above the mirror.

The participant might encounter a second reflection in the corridor. This reflection is technically the same as that of the first reflection of the corridor extending in space. However, if a participant is walking in the corridor when a second participant enters the adjacent corridor, the reflection in the first corridor will reflect this stranger. As this suggests, the second reflection replaces the first, with its view of an empty corridor stretching beyond the apex, with the reflection of a strange figure where the viewer ought to be. A photograph taken for an exhibition of *San Jose Installation* in 1990 at the Musée d’Art Moderne de Saint-Étienne shows this reflection (figure 40).⁵⁹ Nauman explains in the *Avalanche* interview that he is using the mirror similarly to the way he uses the “electronic mirror” in other works (by which he means video) in order “to see some place that you didn’t think you could see. In other words you are seeing around the corner, or seeing a room that you know you can’t get into.”⁶⁰ While, technically, the



39 Bruce Nauman, *Untitled (Study for Corridor Installation with Mirror—San Jose Installation (Double Wedge Corridor with Mirror))* “walls—8’ high”, 1970; graphite and felt-tipped pen on paper, 23 × 29 in.

40 Bruce Nauman, *Corridor Installation with Mirror—San Jose Installation (Double Wedge Corridor with Mirror)*, 1970 (installation view: Musée d’Art Moderne de Saint-Étienne, St-Priest-en-Jarez, France, 1989).



second reflection in *San Jose Installation* shows a view around the corner—the adjacent corridor—the confusion regarding the identity of the reflected figure is certainly the greater part of the effect. Art critic Bernard Borgeaud discusses this reflection in his review of the corridor at Ileana Sonnabend Gallery in Paris, mounted a year after its installation in San José. Borgeaud first sees in the mirror a reflection of the corridor extending in space, as did Sharp, but quickly adds that he then sees “in the mirror an image of another spectator in the other corridor, all the while realizing they are doing the same thing.”⁶¹ Presumably, Borgeaud had the good fortune to be in the first corridor when another participant entered the adjacent corridor, allowing him to see a parallel world in which this other participant is “doing the same thing.”⁶²

Finally, the corridor produces a third reflection, which Sharp describes as the most shocking of all. In his interview with Nauman, Sharp states that as he walks toward the apex of the corridor, he sees himself approaching in the mirror. Yet, due to the mirror’s size and angle, it reflects Sharp’s approaching body without its head, and Sharp states that “the shock of seeing myself headless was a strong part of the piece.”⁶³ A photograph taken in 2003, when the corridor was constructed for exhibition at the Deutsche Guggenheim, shows what this reflection looks like—although the photograph is taken from a distance rather than, as Sharp experienced it, up close—and Cross describes her experience of it in her catalog essay (figure 41): “As the space narrows and the viewer-cum-performer nears the apex of the V, an unexpected figure appears—one’s own reflection in the mirror. At five and a half feet high, the mirror cuts off the head of the viewer (if he or she is as tall as the artist) as the camera had done in the artist’s earlier videos. Rendered as a headless body and hovering between reality and illusion, the viewer is confronted with a simultaneous recognition and misrecognition.”⁶⁴ Likening this experience to Bertolt Brecht’s “alienation effect,” Cross contends that with this technique, Nauman pursues a “reevaluation of the ‘subject.’”⁶⁵

As evidenced by the comments above, in *San Jose Installation* the three reflections blend with the architectural space, creating a temporal rhythm in which figures appear and disappear as the participant walks the length of the corridor. Auping notes that this creates an alternating experience of self-integration and disintegration, thus clarifying Sharp’s strong reaction to his headless reflection.⁶⁶ As well, Auping suggests that the mirror’s reflection serves as a metaphor for the psychological state of reflection itself—that is, the subject considering itself in time, a notion that resonates with the mental corridors found in Nauman’s “Untitled: Proposal for Performance” and “corridor dream” discussed above. Auping writes that “the idea of walking into a mirror is a

41 Bruce Nauman, *Corridor Installation with Mirror—San Jose Installation (Double Wedge Corridor with Mirror)*, 1970 (view of fabrication in Guggenheim storage, 2003).



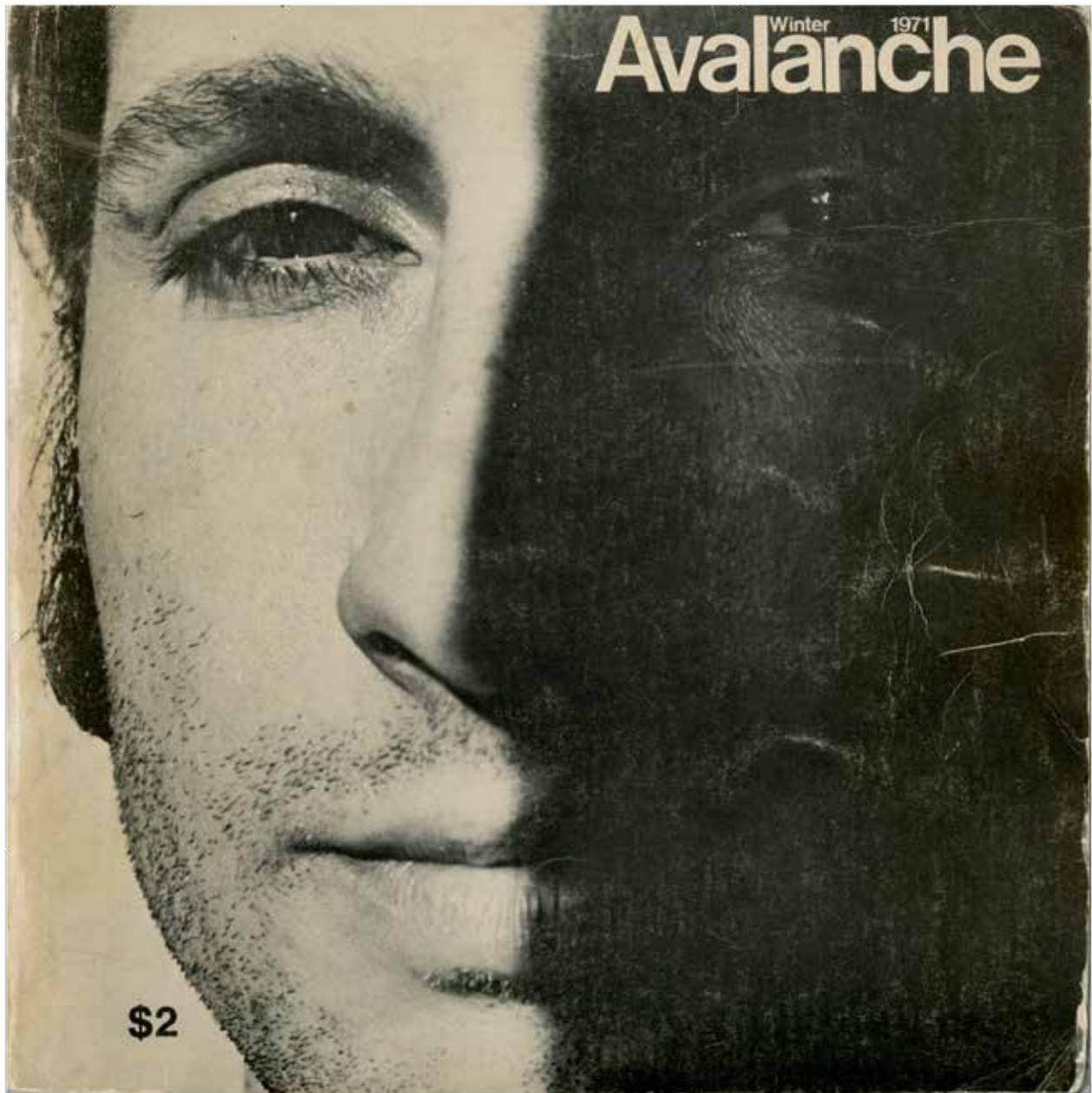
metaphor for that feeling. When you walk into a mirror you are entering and seeing what you left behind at the same time.”⁶⁷

THE (UNORTHODOX) STUDIO ARTIST—THE *AVALANCHE* PHOTOGRAPHS

Sharp and Nauman both describe an experiential journey that occurs as they navigate the various spaces and figures that appear and disappear by way of the mirror reflections in *San Jose Installation*. As opposed to these intimate descriptions of the corridor’s interior, the photographs published in *Avalanche* by Gianfranco Gorgoni—possibly the most gorgeous photographs ever taken of a gallery installation under construction—focus consistently on the figure of the artist. In fact, Gorgoni shot hundreds of photographs in the gallery, of which only ten were chosen to accompany the interview. In the ten published photographs, the corridor is consistently depicted as the product of the artist’s creative process and, correspondingly, the gallery is depicted like a studio space in which Nauman conceptualizes, draws, saws, mixes, tapes, plasters, paints, and finally installs the corridor.

While this focus on the artist correlates with Nauman’s interrogation of himself as a studio artist, including his early tongue-in-cheek forays on the topic—for example, his *Making Faces*, discussed above, but also his photograph *Self-Portrait as a Fountain* (1966) and the neon *The True Artist Helps the World by Revealing Mystic Truths (Window or Wall Sign)* (1967)—there is no such levity in Gorgoni’s photographs. For example, the cover of the *Avalanche* “Nauman issue” begins with a headshot of the artist by Gorgoni. With expectant lips and eyes slit like a cat in the sun, Nauman’s head fills the entire square page of the cover from forehead to chin while a shadow splits his face equally. There is a logic to the symmetry of the image: on the right and darkened side of the face, a light is reflected in Nauman’s eye, while on the left and light side, the artist’s chin stubble contrasts with his brightly lit skin (figure 42). The image, with its connotation of the artist as both seer and outsider, speaks to the magazine’s ideological stance, which updates the traditional image of the artist as creator by focusing on established but young and edgy artists, such as Joseph Beuys, Jan Dibbets, and Michael Heizer. As art critic Peter Schjeldahl writes in 1996, “The Bruce Nauman *Avalanche* cover with the unshaven look redefined sex appeal for a generation. Gianfranco Gorgoni’s photo was a very glamorous picture—a shortwave kind of glamour.” Schjeldahl explains that by “shortwave” he means to suggest that the image was not intended to speak to everyone; it was for the select few; “it wasn’t about bridging worlds.”⁶⁸

Thoughtfully sequenced, the ten photographs accompanying the Nauman interview support the magazine’s agenda of promoting the artist while also capitalizing on his sex appeal and feeding into an ongoing fascination with “process,” thus steering the phenomenological accounts of the corridor in the interview toward the persona of the



42 Cover of *Avalanche*, no. 2 (Winter 1971);
photo by Gianfranco Gorgoni.

artist. Twenty-nine years old at the time of the installation, Nauman is shown in the photographs dressed in a simple black T-shirt and jeans. The large double-page photograph that begins the interview shows the artist sitting on the gallery floor, cigarette in mouth, with his head turned to the side. Subsequent images depict him engaged in various activities as he constructs the corridor in the gallery. In the order depicted in the magazine, he is shown lifting a plywood board onto a wooden horse with pencil in mouth, standing at the apex of the wedge-shaped boards that track on the gallery floor, organizing these boards into a corridor wall, hammering the boards, gazing up at the completed corridor (one assumes), standing atop a gallery ladder to adjust the lighting tiles, touching the mirror with his hand, crouched with his back to the gallery wall with eyes closed (as if contemplating the final work), and, finally, looking down the corridor at his reflection in the mirror. Clearly these photographs—which were selected from more than five hundred taken by Gorgoni depicting the gallery and environs—support the image of Nauman as a studio artist. Shot before the installation was completed, the photographs do not picture the nearly completed corridor until the final frame, and only with Nauman reflected in the mirror. (In fact, Gorgoni left the site before the installation was complete.) It is the artist's Pygmalionesque relationship to his corridor under construction that the reader witnesses unfolding across the pages of the magazine.

On the eighth page of the ten-page interview, in the top left corner, is a photograph of Nauman standing atop a ladder with two assistants holding the scaffolding below. It is not difficult to decipher the meaning of the image, reminiscent of Christ on the cross. However, the bottom right photograph on the same page provides a more complex image of the artist's relationship to his work (figure 43). This image depicts Nauman's left hand touching the mirror with his right hand raised above it. Though less tightly framed, it is reminiscent of Nauman's *Finger Touch with Mirrors* (discussed above), while the crop just below the figure's head echoes the shocking reflection of the headless viewer as described by Sharp in the interview sharing the page. Complicating this image of hand and mirror, Gorgoni's photograph reverses the customary relationship between the "actual" hand, which is shown blurred as it hovers above the mirror like a hummingbird, and the reflected hand, which appears still and solid. With such techniques Gorgoni reinforces the idea that the effect produced by the mirror in *San Jose Installation* is first and foremost an experiment that the artist performs on himself, a notion reinforced by the *Avalanche* cover, which uses shadow and light to divide the artist's face, thereby suggesting the artist's divided consciousness.⁶⁹

Except for the photograph of Nauman on the ladder with two assistants below him, Gorgoni's photographs in *Avalanche* depict the artist working alone in the gallery. While this was not in fact true (as will be discussed below), other images of Nauman in the issue of *Avalanche* support this impression. For example, the first page of the magazine, after the cover with Nauman, is an advertisement for Leo Castelli Gallery consisting of

43 *Avalanche*, no. 2 (Winter 1971), page 29;
photos by Gianfranco Gorgoni.



hit something on the floor or the ceiling and go off into the corner and hit together. Finally I lost track of them both. I picked up one of the balls and just threw it against the wall. I was really mad.

Why?

Because I was losing control of the game. I was trying to keep the rhythm going, to have the balls bounce once on the floor and once on the ceiling and then catch them, or twice on the floor and once on the ceiling. There was a rhythm going and when I lost it that ended the film. My idea at the time was that the film should have no beginning or end: one should be able to come in at any time and nothing would change. All the films were supposed to be like that, because they all dealt with ongoing activities. So did almost all of the videotapes, only they were longer, they went on for an hour or so. There is much more a feeling of being able to come in or leave at any time.

So you didn't want the film to come to an end.

I would prefer that it went on forever.

What kind of practice did you have for those films? Did you play the violin to see what sound you were going to get?

I probably had the violin around for a month or two before I made the film.

Did you get it because you were going to use it, or did it just come into your life?

I think I bought it for about fifteen dollars. It just seemed like a thing to have. I play other instruments, but I never played the violin and during the period of time that I had it before the film I started diddling around with it.

When did you decide that it might be nice to use it?

Well, I started to think about it once I had the violin and I tried one or two things. One thing I was interested in was playing . . . I wanted to set up a problem where it wouldn't matter whether I knew how to play the violin or not. What I did was to play as fast as I could on all four strings with the violin tuned D.E.A.D. I thought it would just be a lot of noise, but it turned out to be musically very interesting. It is a very tense piece. The other idea I had was to play two notes very close together so that you could hear the beats in the harmonics. I did some tapes of that but I never filmed it. Or maybe I did film it while I was walking around the studio playing. The film was called Walking around the Studio Playing a Note on the Violin. The camera was set up near the center of the studio facing one wall, but I walked all around the studio, so often there was no one in the picture, just the studio wall and the sound of the footsteps and the violin.

I saw most of these four films about a week ago at the School of Visual Arts—I liked them even better the second time I saw them. You made a simple, repetitive activity seem very important. I guess we talked about this before, about being an amateur and being able to do anything. If you really believe in what you're doing and do it as well as you can, then there will be a certain amount of tension—if you are honestly getting tired, or if you are honestly trying to balance on one foot for a long time, there has to be a certain sympathetic response in someone who is watching you. It is a kind of body response, they feel that foot and that tension. But many things that you could do would be really boring, so it depends a lot on what you choose, how you set up the problem in the first place. Somehow you have to program it to be interesting.

So you reject many ideas on aesthetic grounds.

Besides you make mistakes, so it doesn't all come out.

Do you ever see one of your films and then decide that you don't want to show it to anyone?



a full-page photograph of Nauman looking like a modern-day cowboy. As well, the photo essay following the interview supports this focus on the artist while gesturing toward the studio as the site where the artist's creativity is unleashed. Titled "Stills from Eight of Bruce Nauman's Videotapes," with photographs by Gorgoni taken from a video monitor, this picture essay reprints a modest number of stills from each of eight studio videotapes by the artist, each depicting Nauman engaged in a simple activity for an unusually long period of time. Although the videos are intended for an art audience, the stills have a monkish feeling, as if the artist is entirely alone in the studio and with no thought of audience, like Gorgoni's photographs accompanying the *Avalanche* interview.⁷⁰ The final example, which takes up two pages of the four-page spread, consists of thirty-nine stills from Nauman's *Wall-Floor Positions* (discussed above), a video in which the artist wedges his body between the studio wall and the floor in various positions. As a follow-up to the interview, this oversized example suggests that the wedge exercise informs the corridor installation—and with this precedent in mind, the corridor can also be thought of as a studio exercise.

Taken together, the magazine cover, the interview with Sharp and its accompanying photographs, the subsequent photo essay of video stills, and the Castelli Gallery advertisement featuring Nauman culminate in the impression that Nauman is a studio artist, if an unconventional one. At the same time, there is the sense that he is more than a studio artist, and that with his experimental exercises in the studio, he becomes a conduit for a journey that his corridor extends to a gallery audience.⁷¹ As the co-editor of the magazine, Sharp was torn between the two positions. While he was interested in extending art beyond the studio and gallery, he also worked to keep the image of the studio artist alive in the popular imagination. Gorgoni's photographs fulfill this objective by consistently pulling the reader's attention away from the artwork and the challenges it raises, and back to the artist in the studio. As art historian Gwen Allen succinctly states: "While the stated goal of *Avalanche* was to empower the artist, its format echoed the cult of celebrity then sweeping American popular culture."⁷²

III. SAN JOSE INSTALLATION, 2018: THE CORRIDOR AS INFRASTRUCTURE SITE, PLACE, AND INFRASTRUCTURE

Likely sketched by Nauman during or immediately after the installation at San José State the first week of May 1970, the drawing he hand-titled *San Jose Installation* depicts the corridor situated in the Art Department gallery.⁷³ Unlike his two prior drawings, which depict the corridor floating in an undefined space, and two later drawings, which Nauman would sketch or modify for the work's purchase by Giuseppe Panza in

69. Quoted in Michael Auping, *Bruce Nauman: Drawings for Installations* (New York: Sperone Westwater, 2008), 14.
70. Dieter Koepplin, "Reasoned Drawing," in *Bruce Nauman: Drawings, 1965–1986*, exhibition catalogue (Basel: Museum für Gegenwartskunst, 1986), 28–29. Nauman did make a three-dimensional model of plywood and plaster of the underground curved floor space in 1976: *Model for Underground Space: Saucer*, no. 250 in *Bruce Nauman: Exhibition Catalogue and Catalogue Raisonné*, ed. Joan Simon (Minneapolis: Walker Art Center, 1994), 269. Although covered with a concrete lid, this form is also related to the depressions.
71. Smith, "Bruce Nauman Interview, 1982," 298.
72. Ibid.
73. Christine Litz, "Bruce Nauman," in *Sculpture Projects Muenster 07* (Cologne: Verlag der Buchhandlung Walther König; Münster: LWL-Landesmuseum für Kunst und Kulturgeschichte, 2007), 176.
74. Ibid.
75. Ibid.
76. Ibid., 178.
77. Amei Wallach, "Artist of the Showdown," in Morgan, *Art + Performance*, 41.
78. Simon, *Bruce Nauman: Exhibition Catalogue and Catalogue Raisonné*, 284.
79. Van Bruggen, *Bruce Nauman*, 22.
80. Neil Benezra, "Surveying Nauman," in Simon, *Bruce Nauman: Exhibition Catalogue and Catalogue Raisonné*, 37.
81. This work is permanently on view at the Hamburger Bahnhof, Berlin.
82. Aidan Dunne and Dennis O'Driscoll, *I Not I/Samuel Beckett, Philip Guston, Bruce Nauman* (Dublin: Royal Hibernian Academy, Gallagher Gallery, 2006), 38.
83. Michel Foucault, *Discipline and Punish: The Birth of the Prison*, trans. Alan Sheridan (New York: Vintage Books, 1975).
84. Elias Canetti, *Crowds and Power*, trans. Carol Stewart (New York: Farrar, Straus and Giroux, 1962), 292.
85. Van Bruggen, *Bruce Nauman*, 21.
86. Joan Simon, "Breaking the Silence: An Interview with Bruce Nauman," *Art in America* 76 (September 1988); reprinted in Kraynak, *Please Pay Attention Please*, 327.
87. Ian Wallace and Russell Keziere, "Bruce Nauman Interviewed," *Vanguard* 8, no. 1 (February 1979), reprinted in Kraynak, *Please Pay Attention Please*, 187.
88. Bill Berkson, "Viewing Time," in Berkson, *For the Ordinary Artist: Short Reviews, Occasional Pieces, and More* (Buffalo, NY: BlazeVOX, 2010), 245.
89. Cordes, "Talking with Bruce Nauman: An Interview," in Kraynak, *Please Pay Attention Please*, 376.
90. Simon, "Breaking the Silence," in Kraynak, *Please Pay Attention Please*, 332.

PART 2. CORRIDOR REFLECTIONS

1. Bruce Nauman, interview by Willoughby Sharp, San José State College, May 1970 (46 min., black-and-white video, originally on 2-in. videotape).
2. Cofounded with Liza Béar, *Avalanche* magazine was published from 1970 to 1976 and produced thirteen issues. See Amy Balmer, "Avalanche Magazine: In the Words of the Artist," *Art Documentation* 30, no. 1 (Spring 2011): 21–26.
3. Originally published in *Avalanche*, no. 2 (Winter 1971): 22–31. Reprinted as Willoughby Sharp, "Interview with Bruce Nauman, 1971 (May 1970)," in Kraynak, *Please Pay Attention Please*, 133–54.
In a 2007 interview, Sharp states that the first issue of *Avalanche*, featuring German artist Joseph Beuys, was published six months after his interview with Nauman at San José State College in May 1970. Andrea Bellini, "Willoughby Sharp: Interview with the Mythic Publisher of the '70s Cult Magazine *Avalanche*," *Flash Art* 253 (March–April 2007), accessed May 10, 2017, www.flashartonline.com/article/willoughby-sharp/.
4. Nauman, interview by Willoughby Sharp, San José State College, 1970, 2-in. videotape.
5. Pamela Seymour Smith Sharp, phone interview with the author, April 28, 2017.
6. A number of Sharp's video interviews, which he titled "Videoviews," were recorded at San José State College (later University). Aside from his first interview with Nauman in May 1970, Sharp

- interviewed Van Schley on March 22–23, 1973. This interview was later published in *Avalanche* (Winter/Spring 1973). The video is listed in the San José State library catalog as “*Willoughby Sharp Videoviews Van Scheley* [sic], 57 min., 1973, Video, B&W.” Sharp also interviewed Chris Burden on May 23, 1973, at San José State. This video, which depicts the two discussing art poolside, is listed in the San José State library catalog as “*Willoughby Sharp Videoviews Chris Burden*, 62 min., 1973, video, B&W.” Apparently, Sharp returned to the Art Department at San José State in 1976 to conduct a performance. See, in the library catalog, “*Jacobs, Jessica Explains Willoughby Sharp*, 37 min., 1976, video, B&W.” For more on Sharp’s Videoviews, see 125n105.
7. I functioned as lead curator for a team that included artist and professor emeritus Tony May and artist Keith Daly, with curator Constance M. Lewallen serving as consultant. Titled *Time Tunnel: Bruce Nauman’s Corridor Installation with Mirror—San Jose Installation*, it was displayed January 30–February 23, 2018, in the Natalie and James Thompson Art Gallery in the Art Department building at San José State University (where it originally debuted). A virtual reality version of the corridor was created and installed in a gallery across the corridor from the Thompson Gallery. Supervised by digital media faculty members Andrew Blanton and Rhonda Holberton, it was designed by a team of graduate students led by Roya Ebtehaj.
 8. Christine Mehring, “Car Culture: Wolf Vostell’s *Concrete Traffic*,” *Artforum International* 55, no. 5 (January 2017): 12, 165–74, 242.
 9. Apparently, those in charge of installing *Concrete Traffic* initially added the support beams to move and lower the sculpture into place. *Ibid.*, 170.
 10. Keith Moxey, *Visual Time: The Image in History* (Durham, NC: Duke University Press, 2013), 3.
 11. See Michele De Angelus, “Interview with Bruce Nauman, May 27 and 30, 1980,” in Kraynak, *Please Pay Attention Please*, 205.
 12. *Oxford English Dictionary*, s.v. “reflection,” accessed December 02, 2016, www.oed.com.
 13. Mark Jarzombek, “Corridor Spaces,” *Critical Inquiry* no. 36, no. 4 (Summer 2010): 731.
 14. *Ibid.*, 738.
 15. Michel Foucault, *Discipline and Punish: The Birth of the Prison*, trans. Alan Sheridan (New York: Vintage, 1995), 199.
 16. C. P. Snow, *Corridors of Power* (Thirsk, UK: House of Stratus, 1964), 328.
 17. *Ibid.*
 18. Kate Marshall, *Corridor: Media Architectures in American Fiction* (Minneapolis: University of Minnesota Press, 2013), 172.
 19. *Ibid.*, 7.
 20. Robin Evans, “Figures, Doors, and Passages” [1978], in *Translations from Drawing to Building and Other Essays* (Cambridge, MA: MIT Press, 1997), 84.
 21. For example, in 1975, in a letter to curator Marcia Tucker, Nauman describes reading Walter Abish’s *Alphabetical Africa* (New York: New Directions, 1975), an experimental novel that uses the alphabet to constrain its structure, and Edmund O. Wilson’s *Sociobiology: The New Synthesis* (Cambridge, MA: Harvard University Press, 1975), a controversial book concerning the evolutionary foundation of social behaviors (the “gene theory” of evolution). Just out in 1975, both books propose unique ways of representing the subject. Nauman to Marcia Tucker, November 30, 1975. Getty Research Center, Marcia Tucker Papers 1918–2007, bulk 1957–2004. Box 28, Files 13, 14.
 22. Bruce and Judy Nauman had a son in 1966 and a daughter in 1970.
 23. Getty Research Center, Marcia Tucker Papers 1918–2007, bulk 1957–2004. Box 28, Files 13, 14.
 24. *Ibid.* There is no envelope to date this letter, but based on letters with similar references, it is likely from the end of November 1975.
 25. For an excellent discussion on this topic, see Ernst van Alphen, “The Portrait’s Dispersal: Conceptions of Representation and Subjectivity in Contemporary Portraiture,” in *Interfaces: Portraiture and Communication*, ed. Gerardo Mosquera (Madrid: La Fabrica, 2011), 47–62.
 26. Nauman was among the first to use holography as an artistic medium. See Sean Johnston, *Holographic Visions: A History of New Science* (Oxford: Oxford University Press, 2006), 167–68, 291–92. In his review of Nauman’s 1994 retrospective at the Los Angeles Museum of Contemporary Art, Christopher Knight writes of the holograms that “within the glowing red panes of glass, 3-D pictures show the artist squeezing together his lips; pulling on his cheek while jabbing an index finger in his throat; linking his tongue to his thumb to his pinky to the big toe of his upraised foot and more.

- These goofy gestures are comic and poignant in the aching inarticulateness of their burlesque probing and poking of Nauman's mortal flesh. But managing an end run, they speak volumes." Christopher Knight, "Working Well with Whatever Works: Bruce Nauman's Rich Retrospective Shows an Artist Comfortable in Any Medium," *Los Angeles Times*, July 19, 1994.
27. Nauman explains, "The idea of making faces had to do with thinking about the body as something you can manipulate." Christopher Cordes, "Talking with Bruce Nauman: An Interview, 1989," in Kraynak, *Please Pay Attention Please*, 25. Selected holograms were screen-printed in 1970 with the title *Studies for Holograms*. In 1969 Nauman made two related works that involved facial distortion: *Pulling Mouth*, made in 16 mm film, and the videotape *Lip Synch*.
 28. Nauman states of *Performance Corridor*: "Initially I'd never thought of it as a sculpture or an art object at all. It was a prop." Michele De Angelus, "Interview with Bruce Nauman" (1980), in Kraynak, *Please Pay Attention Please*, 258. For more on this, see Lewallen essay.
 29. Quoted in Amei Wallach, "The Artist of the Showdown," in *Bruce Nauman (Art + Performance)*, ed. Robert C. Morgan (Baltimore: Johns Hopkins University Press, 2002), 41. First published in Amei Wallach, "Artist of the Showdown," *New York Newsday*, January 8, 1988, 4–5, 23.
 30. Coosje van Bruggen, *Bruce Nauman* (New York: Rizzoli, 1988), 22. The Walker catalogue raisonné description of Nauman's 1983 *Dream Passage (Version I)* states that the works were "so named because they are based in form and content on a dream of his. (In the dream, he walked down a corridor and into a room in which he encountered a mysterious figure, which he later recognized to be a double for himself.)" Joan Simon, *Bruce Nauman: Catalogue Raisonné* (Minneapolis: Walker Art Center, 1994), no. 301, p. 284.
 31. According to curator Marcia Tucker, this proposal by Nauman is based on a dream. See Tucker, "PheNAUMANology," in Morgan, *Bruce Nauman (Art + Performance)*, 27. Originally published in *Artforum* 9, no. 4 (December 1970): 38–44.
 32. Bruce Nauman, "Untitled: Proposal for Performance" (1969), in Simon, *Bruce Nauman: Catalogue Raisonné*, no. 166, p. 239.
 33. Tucker, "PheNAUMANology," 27.
 34. Nauman's use of the term "delay" resonates with the term's prior deployment by artist Marcel Duchamp. See Dalia Judovitz, *Unpacking Duchamp: Art in Transit* (Berkeley, CA: University of California Press, 1998), 60.
 35. Bruce Nauman, "Double Doors—Projection and Displacement," 1973, in Kraynak, *Please Pay Attention Please*, 66.
 36. Although in his instructions to *Double Doors—Projection and Displacement* Nauman calls the space that crosses the two chambers a "room," the dimensions given are that of a corridor. This can be seen in Nauman's drawing for the installation (figure 37). The catalogue for the exhibition *Un choix d'art* also specifies that the two square rooms are separated by a corridor .8 meter in width, which is "a perceptual device intended to emphasize the mental relationship between oneself and one's body. One is invited to realize and then project this mental image into the adjoining room. The spectator engages in this experiment using the instructions provided by a text." (Translation mine.) "Deux pièces carrées, réalisées en panneaux de plâtre, de quatre mètres de côté, séparées par un corridor de 0,80 m de large. Ces pièces communiquent entre elles et avec l'extérieur par des portes étroites et assez basses. Il s'agit d'un dispositif perceptif destiné à mettre l'accent sur la relation mentale entre soi-même et son corps dont on est invité à prendre conscience et à projeter l'image dans la pièce jumelle. Le spectateur se livre à cette expérimentation à l'aide des consignes fournies par un texte." *Un choix d'art minimal dans la collection Panza* (Paris: Musée d'Art Moderne de la Ville de Paris, 1990), 105.
 37. Nauman, "Double Doors," in Kraynak, *Please Pay Attention Please*, 66.
 38. An early precedent to Nauman's use of the wedge can be found in Marcel Duchamp's 1954 *Wedge of Chastity*. Certain of Nauman's contemporaries also worked with the wedge, including Gary Kuehn, who in 1966 created *Wedge Piece* and whose 1968 *Untitled (Wedge Piece)* was included in Harald Szeemann's 1969 exhibition *Live in Your Head: When Attitude Becomes Form* in Bern (an exhibition that also included work by Nauman).
 39. *Device to Stand In* and other wedge sculptures appear to have evolved from Nauman's *Slant Step*. Joan Simon explains the history of this work: "The original slant step, a wood-and-linoleum curiosity bought by William T. Wiley at the Mount Carmel Salvage Shop for fifty cents, was a notorious

- object in the art community at the University of California, Davis. There is much speculation about its utility. (It appeared to be a hybrid of step stool and footrest, but its sloping form defied these uses). What is known is that it served as muse for a number of poets and artists, twenty-one of whom contributed works to ‘The Slant Step Show’ at the Berkeley Gallery in 1966.” Nauman displayed his *Mold for a Modernized Slant Step* (1966)—a plaster cast mold inspired by Wiley’s slant step—in this exhibition. Simon, *Bruce Nauman: Catalogue Raisonné*, no. 32, p. 199. Simon also notes that Nauman made an unfinished film documenting his construction of *New Slant Step* with William Allan titled *Building a New Slant Step*, 1966 (8 min., 16 mm black-and-white film, silent).
40. Bruce Nauman, *Wall-Floor Positions*, 1968 (59:25 min., black-and-white, mono, 4:3, 1/2-in. open-reel video). Nauman states that the exercise involved “standing with my back to the wall for about forty-five seconds or a minute, leaning out from the wall, then bending at the waist, squatting, sitting and lying down. There were seven different positions in relation to the wall and floor. Then I did the whole sequence again standing away from the wall, facing the wall, then facing left and right. There were twenty-eight positions and the whole presentation lasted about half an hour.” Sharp, “Nauman Interview, 1970,” in Kraynak, *Please Pay Attention Please*, 122. First published in *Arts Magazine* 44, no. 5 (March 1970): 22–27.
 41. Sharp, “Nauman Interview, 1970,” in Kraynak, *Please Pay Attention Please*, 122.
 42. In addition to his interest in expanding the wedge from a plastic form to a physical activity, Nauman also explored the wedge as a linguistic sign in his 1968 *Wedge Piece*, which consists of two ready-made wood-splitting wedges painted red. One wedge has the word “LIKE” engraved above its anagram “KEIL” (*wedge* in German), while the second has “WEDGE” engraved above “KEIL.” Simon, *Bruce Nauman: Catalogue Raisonné*, no. 140, p. 231.
 43. Simon, *Bruce Nauman: Catalogue Raisonné*, no. 114, p. 224; no. 139, p. 231.
 44. See Peter Eleey, “After Secrecy,” Aspen Art Museum, 2008, accessed July 28, 2017, http://old.aspenartmuseum.org/archive/archive_nysi_eleey.html.
 45. The portfolio was reprinted in 1970 and again in 2007. See Kraynak, “Bruce Nauman’s Words,” in Kraynak, *Please Pay Attention Please*, 10.
 46. Quoted in Sharp, “Nauman Interview, 1970,” in Kraynak, *Please Pay Attention Please*, 129. To defend against this charge, Nauman refers to the mirror in *John Coltrane Piece*: “To talk about perversion because you’re hiding the mirror . . . That wasn’t what I had intended at all. To me it seemed that hiding the mirror was a positive thing, because it made for an entirely different kind of experience—the mirror reflecting and yet not being able to reflect the floor.” *Ibid.*
 47. See Michael Forrester, *Psychology of the Image* (London and Philadelphia: Routledge, 2000), 12.
 48. The six installations of *San Jose Installation* prior to its reinstallation in 2018 at San José State University include San José State College, May 1970 (fabrication by Nauman on-site); Ileana Sonnabend Gallery, Paris, 1971 (fabrication thought to be by Nauman on-site); Musée d’Art Moderne de Saint-Étienne, *Collection Panza: Richard Long, Bruce Nauman*, 1989 (fabrication by Panza); Musée d’Art Moderne de la Ville de Paris, *Un choix d’art minimal dans la collection Panza*, 1990 (fabrication by Panza); Guggenheim Museum in Bilbao, *The Guggenheim Museums and the Art of this Century, 1997–98* (fabrication by the Guggenheim on-site, in consultation with the Nauman studio); Deutsche Guggenheim, *Bruce Nauman: Theaters of Experience*, 2003–4 (fabrication by the Guggenheim on-site, in consultation with the Nauman studio).
 49. Simon, *Bruce Nauman: Catalogue Raisonné*, no. 207, p. 254.
 50. In a work completed just prior to *San Jose Installation, Acoustic Wedge (Sound Wedge-Double Wedge)* (1969–70), Nauman worked through this idea using “soundproofing material” to create pressure inside the wedge-shaped architectural structure. In his interview in *Avalanche* (Winter 1971), Nauman notes that this corridor led to the V-shaped wedge in *Corridor Installation with Mirror—San Jose Installation*, and “as you walk into the V the pressure increases quite a bit, it’s very claustrophobic.” Nauman explains, “When the corridors had to do with sound damping, the wall relied on soundproofing material and also caused pressure on your ears, which is what I was really interested in: pressure changes that occurred while you were passing by the material. And then one thing to do was to make a V. When you are at the open end of the V there’s not too much effect, but as you walk into the V the pressure increases quite a bit, it’s very claustrophobic.” Sharp, “Interview with Bruce Nauman, 1971 (May 1970),” in Kraynak, *Please Pay Attention Please*, 134. See the Gorgoni contact sheet showing Nauman in the process of assembling a mock-up of *San Jose*

Installation, or possibly *Acoustic Wedge*, in-studio prior to his installation in San José (figure 52, in Mann essay).

51. Sharp, "Interview with Bruce Nauman, 1971 (May 1970)," in Kraynak, *Please Pay Attention Please*, 135.
52. Ibid.
53. *Corridor Installation (Nick Wilder Installation)* is a more complex work than *Live-Taped Video Corridor*, featuring six corridors in all. For more on this installation, see Lewallen essay.
54. "Collected Drawings by Bruce Nauman," edited by Coosje van Bruggen, Kaatje Cusse, Michael Ortoleva, and Paul Tanner, in *Bruce Nauman: Drawings, 1965–1986* (Basel: Museum für Gegenwartskunst, 1986), n.p.
55. Michael Auping, "Stealth Architecture: The Rooms of Light and Space," in *Phenomenal: California Light, Space, Surface*, ed. Robin Clark (Berkeley: University of California Press, 2011), 98.
56. *San Jose Installation* was included in the exhibition *Bruce Nauman: Theaters of Experience*, October 31, 2003–January 18, 2004. Susan Cross, *Bruce Nauman: Theaters of Experience* (New York: Solomon R. Guggenheim Museum, 2003), 16–17.
57. Ibid.
58. Sharp, "Interview with Bruce Nauman, 1971 (May 1970)," in Kraynak, *Please Pay Attention Please*, 135.
59. Although this later construction of *San Jose Installation* does not reproduce the corridor exactly as stipulated, this photograph, taken by Giorgio Colombo, provides a rare image of the mirror reflecting "another spectator in the other corridor" as described by Bernard Borgeaud and discussed later in this text.
60. Sharp, "Interview with Bruce Nauman, 1971 (May 1970)," in Kraynak, *Please Pay Attention Please*, 150. Coosje van Bruggen explains: "In his corridor installations, Nauman often used a video monitor as a kind of electronic mirror, allowing the visitor to shift from performer to observer and from public to private experience. In so doing Nauman dealt with two different kinds of information: 'There is the real space and there's the picture space,' he notes. In the V-shaped *Corridor Installation with Mirror*, a piece he made at San Jose State College, California, in May 1970, Nauman used a mirror instead of a monitor for the same purpose." Van Bruggen, "The True Artist Is an Amazing Luminous Fountain," *Bruce Nauman*, 117.
61. Bernard Borgeaud, "Paris," *Arts Magazine* 45, no. 7 (May 1971): 50. This essay is the first record of this second installation of *Corridor Installation with Mirror—San Jose Installation*, at Ileana Sonnabend Gallery in Paris in spring 1971, and corrects the citation in the exhibition catalogue *Bruce Nauman: Work from 1965 to 1972*, ed. Jane Livingston and Marcia Tucker (Los Angeles: Los Angeles County Museum of Art; New York: Praeger, 1973), which places the Paris installation in 1970, prior to the installation at San José State College. In Simon, *Bruce Nauman: Catalogue Raisonné*, this Paris exhibition is not cited. From Borgeaud's review, we know that *Corridor Installation with Mirror* (which he describes without the title) and *Parallax Shell* (1971) were exhibited together in Paris. Of these Borgeaud finds *Corridor Installation with Mirror* to be the more interesting, and his review describes it in detail.
62. Borgeaud, "Paris."
63. Sharp, "Interview with Bruce Nauman, 1971 (May 1970)," in Kraynak, *Please Pay Attention Please*, 134. In the interview, Nauman explains that although he modeled the corridor in his studio prior to its installation, he adjusted the mirror in the gallery to a height of 5½ feet to produce the desired effect (while acknowledging that this effect would work only for a participant of his height).
64. Cross, *Bruce Nauman: Theaters of Experience*, 17.
65. Ibid.
66. In *Bruce Nauman: Drawings for Installations*, text by Michael Auping (New York: Sperone Westwater, 2008), 10.
67. Michael Auping, email message to author, March 25, 2017. It is feasible that a participant would enter the corridor through one of the two entrances and, at the apex, turn to exit the adjacent corridor. There is certainly enough room at the apex: four feet, six inches. Interestingly, however, none of the critics cited in this essay describe this maneuver. Instead, the narrative ends as the participant approaches the mirror and sees reflected his or her headless self-image.

68. Liza Béar and Willoughby Sharp, "The Early History of *Avalanche*: 1968–1972," 1996, 2005, self-published, 7. See <http://primaryinformation.org/files/earlyhistoryofavalanche.pdf>, accessed May 10, 2017.
69. The Gianfranco Gorgoni photographs chosen for publication support the approach to journalism advocated by *Avalanche*. As its founders Béar and Sharp explain, "*Avalanche* featured lavish photo spreads (sometimes 16 pages long) and a cinematic approach to lay-out through the use of multiple angles, serial images, close-ups and photographic sequences, showing work in the making rather than a single still of the finished product, as was customary." Ibid.
70. The photo-essay of video stills taken from Nauman's studio videotapes directly follows the Nauman interview and is considered part of the interview in the table of contents for *Avalanche* (Winter 1971).
71. In her essay on "the experiential turn," Dorothea von Hantelmann considers Nauman's corridors in this manner—as crafting experiences for a participant. Dorothea von Hantelmann, "The Experiential Turn," in *On Performativity*, ed. Elizabeth Carpenter, vol. 1 of *Living Collections Catalogue* (Minneapolis: Walker Art Center, 2014), accessed June 15, 2017, <http://walkerart.org/collections/publications/performativity/experiential-turn>.
72. As art historian Gwen Allen further explains: "Looking back we can also see in the magazine, albeit in nascent form, the contemporary art world's infatuation with the image of the artist as star. Yet *Avalanche* manifests a different kind of glamour: the unmade-up, unshaven faces, and defiant, brooding expressions and demeanor suggest a collective portrait of the artist as counterculture. Though the figure of the artist was increasingly being cast as a middle-class professional (as witnessed by mainstream representations, such as the fashionable photographs of minimalist artists published in *Harper's Bazaar* in the mid-1960s), *Avalanche* insisted on an alternative definition of artistic identity, an identity that would prove central to the politicization of the art world during this period." Gwen Allen, *Artists' Magazines: An Alternative Space for Art* (Cambridge, MA: MIT Press, 2011), 91.
73. Ted Mann confirms that this drawing by Nauman (figure 44) is dated May 1970 and was likely made after the completion of the installation in the gallery at San José State College. "This drawing was made not as a means of planning the installation ahead of time, but rather as a document, after the fact. The inscription at the bottom suggests this—he similarly documented his mock-ups and completed installations at Sonnabend Gallery, Sperone [Gallery], and elsewhere, and inscribed them with the place and date. He is essentially saying, 'This is what was done.'" Mann, email message to the author, April 9, 2018. Other adjustments were made to the installation on-site as well. In his interview with Willoughby Sharp at San José State College, Nauman discusses modifying the mirror height from 6 to 5½ feet in the corridor during the installation. "Yes. When I put the mirror in the first time, it was six feet tall, which was half as high as the ceiling. That was too high—you couldn't feel the space behind the mirror at the apex of the V. So I cut it off to a little less than five and a half feet, which is just below my eye level." Kraynak, *Please Pay Attention Please*, 135.
74. Confirmed by Bruce Nauman in discussion with Constance Lewallen, April 5, 2017.
75. Although Nauman likely conceived of *Corridor Installation with Mirror—San Jose Installation (Double Wedge Corridor with Mirror)* as a free-standing structure, once in the gallery he altered this plan by constructing the corridor to share the gallery wall. In a phone interview with Tony May on October 26, 2016, Nauman confirmed his preference that the fourth wall of the corridor should share the gallery's existing wall, although he admits that this may not always be possible. Tony May, interview with Bruce Nauman, conducted by phone, October 26, 2016, digital recording (mp3), unpublished. The only prior realization of this shared wall was for the 1997 Guggenheim Museum Bilbao construction of *San Jose Installation*, which Ted Mann writes "may be the only case where an existing wall is so literally used for one side." Mann, email message to the author, March 27, 2017.
76. In his *Untitled Installation at Claire Copley Gallery* (1974), Asher removed a crucial wall that protected the gallery office space from view, framing the art gallery's behind-the-scenes business operations as something worth viewing. See Michael Asher and Benjamin H. D. Buchloh, ed., *Michael Asher: Writings 1973–1983 on Works 1969–1979* (Halifax: Press of Nova Scotia College of Art and Design; Los Angeles: Museum of Contemporary Art, Los Angeles, 1983), 1–11.
77. Miwon Kwon, *One Place After Another: Site Specificity and Locational Identity* (Cambridge, MA: MIT Press, 2002), 26.

78. “The challenge,” Lippard writes, “is to establish more bonds radiating out from the art ‘community’ to marginalized artists, to participant communities and audiences, allowing the art idea to become finally part of the social multicenter rather than an elite enclave.” Lucy R. Lippard, *The Lure of the Local: Sense of Place in a Multicentered Society* (New York: The New Press, 1997), 286.
79. Kwon, *One Place After Another*, 159.
80. Merriam-Webster, s.v. “infrastructure,” accessed January 10, 2018, www.merriam-webster.com/dictionary/infrastructure.
81. Robert D. Atkinson, Daniel Castro, Stephen Ezell, Alan McQuinn, and Joshua New, “A Policymaker’s Guide to Digital Infrastructure,” Information Technology & Innovation Foundation, May 2016, accessed January 7, 2018, <http://www2.itif.org/2016-policy-makers-guide-digital-infrastructure.pdf>.
82. Penelope Harvey, Casper Bruun Jensen, and Atsuro Morita, eds., *Infrastructures and Social Complexity: A Companion* (London and New York: Routledge, 2017), 4. On the “embeddedness of infrastructure,” see Geoffrey C. Bowker and Susan Leigh Star, *Sorting Things Out: Classification and Its Consequences* (Cambridge, MA: MIT Press, 1999), 35.
83. Bowker and Star explain: “Infrastructural inversion means recognizing the depths of interdependence of technical networks and standards, on the one hand, and the real work of politics and knowledge production on the other. It foregrounds these normally invisible Lilliputian threads and furthermore gives them casual prominence in many areas usually attributed to heroic actors, social movements, or cultural mores.” Bowker and Star, *Sorting Things Out*, 34.
84. Richard B. Rice, William A. Bullough, Richard J. Orsi, and Mary Ann Irwin, *The Elusive Eden: A New History of California*, 4th ed. (Long Grove, IL: Waveland Press, 2012), 527. Also see “San Jose Case Study, Part One: The Urban-Growth Boundary,” San Jose Case Study, accessed May 10, 2017, www.ti.org/vaupdate31.html#Grow.
85. Burt Bacharach wrote the music for “Do You Know the Way to San Jose,” with lyrics by Hal David. Dionne Warwick recorded it in 1968. David’s widow explains that the lyricist was raised in Brooklyn but drafted into the army and sent to Fort Ord near San José, California, for basic training. She writes that this experience “played a part in his choosing the setting of that song. After it became a huge hit, Hal eventually received the key to the city of San Jose.” Eunice David, *Hal David: His Magic Moments: There Is Always Something There to Remind Me* (Pittsburgh, PA: Dorrance Publishing, 2016), 5.
86. The front page of the *Spartan Daily* from March 31, 1966, includes a picture of Fuller with the caption “R. Buckminster Fuller, 70-year-old architect, inventor, engineer, poet, philosopher and mathematician leaves SJS today after an eight-week-in-residency here. During his two-month stay, the geodesic dome inventor gave 210 hours of formal lectures to students and surrounding community organizations.”
87. Artists who visited, presented, or exhibited at San José State in the 1970s include John Baldessari, Lynda Benglis, Chris Burden, Christo and Jeanne-Claude (speaking on *Running Fence*, circa 1976), Vija Celmins, Robert Crumb, Roy De Forest, Howard Fried, David Gilhooly, Ann Hamilton, Helen and Newton Harrison, George Herms, David Hockney, Robert Hudson, Robert Irwin, Robert Kinmont, Alison Knowles, Paul Kos, Tom Marioni, Don Reitz, Richard Shaw, Bonnie Sherk, Buster Simpson, Alexis Smith, Barbara T. Smith, William Wiley, and Terry Zwigoff. Bruce Conner taught there, as did Sherrie Levine. Writers and thinkers who presented in the department or college include Buckminster Fuller, Timothy Leary, and Alan Watts (regular lectures for a semester). This list was supplied by Tony May (with additions by the author and by Constance Lewallen).
88. Robert D. Clark, *The College Crisis*, 1970. Copyright San José State University Library Special Collections & Archives. The photographs were taken at the San José State College Survival Faire, February 16–20, 1970.
89. For more on the political context for the Nauman installation at San José State College, see http://scholarworks.sjsu.edu/spartan_daily_1970/index.3.html, accessed January 18, 2018.

The political events that rocked San José State are indirectly commemorated on the campus by a twenty-three-foot-tall statue by artist Rigo 23 depicting San José State athletes Tommie Smith and John Carlos raising their fists at the 1968 Olympics in Mexico City to protest racism (*Victory Salute*, 2005). According to Themis Chronopoulos, the athletes were responding to discrimination on the campus (and not to racism per se). See Themis Chronopoulos, “Racial Turmoil at San Jose

- State: The Incident of the 1967 University of Texas at El Paso vs. San Jose State Football Game,” presented at the 1995 Annual Meeting of the Popular Culture Association/American Culture Association, accessed June 10, 2017, <http://files.eric.ed.gov/fulltext/ED386095.pdf>.
90. Johanna Drucker, “Procedures Performed and Executed,” in *Bruce Nauman: Make Me Think Me*, ed. Laurence Sillars (Liverpool: Tate Liverpool; Naples: Museo d’Arte Contemporanea Donnaregina, 2006), 32–35.
 91. Confirmed by Nauman in conversation with Constance Lewallen, April 5, 2017.
 92. The preface to the *Avalanche* interview with Nauman states: “During the first week of May 1970, Nauman made a V-shaped corridor piece at San Jose State College, California. The photographs document the execution of this work, and the following discussion was videotaped in the College’s studio on May 7 and later edited in collaboration with the artist.” Sharp, “Interview with Bruce Nauman,” *Avalanche*, no. 2 (Winter 1971): 23.
 93. Nauman, interview by Willoughby Sharp, San José State College, 1970, 2-in. videotape.
 94. May, interview with Bruce Nauman, unpublished.
 95. Latour, *We Have Never Been Modern*, 74–75.
 96. *Ibid.*, 73.
 97. Sharp, “Interview with Bruce Nauman, 1971 (May 1970),” in Kraynak, *Please Pay Attention Please*, 151.
 98. Pamela M. Lee, *Chronophobia: On Time in the Art of the 1960s* (Cambridge, MA: MIT Press), xi–xiv.
 99. “A Timeline of Silicon Valley,” appendix to *A History of Silicon Valley 1900–2016*, accessed May 16, 2016, www.scaruffi.com/svhistory/silicon.html.
 100. Marshall, *Corridor*, 180–81.
 101. *Ibid.*
 102. According to Hartog, before the French Revolution the past was seen as informing the present. In the modern era—roughly from 1789 to 1989—the present and past were seen in terms of the future. His term “presentism” names our current experience of time, where past and future fade. François Hartog, *Regimes of Historicity: Presentism and Experiences of Time*, trans. Saskia Brown (2003; New York: Columbia, 2015), 203.
 103. Michael Rubenstein, Bruce Robbins, and Sophia Beal, “Infrastructuralism: An Introduction,” *MFS Modern Fiction Studies* 61, no. 4 (Winter 2015): 576–77.
 104. Rubenstein, Robbins, and Beal, “Infrastructuralism,” 578.
 105. Pamela Seymour Smith Sharp, interview by the author, April 28, 2017. Elsewhere, Willoughby Sharp explains, “I did my first Videoview in May 1970, six months before *Avalanche* was first published. It was with Bruce Nauman who I had previously interviewed for the cover article in *Arts Magazine*. Bruce was working on a V-shaped corridor piece at San Diego State College [*sic*], and the College’s TV studio hired me to interview Bruce. From that auspicious start, the Videoviews have grown into one of my principal activities today.” Bellini, “Willoughby Sharp: Interview.” For more on Sharp’s Videoviews, see 119n6.
 106. Sharp, “Interview with Bruce Nauman, 1971 (May 1970),” in Kraynak, *Please Pay Attention Please*, 152.

CONTRIBUTING ESSAY. “ANOTHER KIND OF INFORMATION”

Many thanks to Connie Lewallen and Dore Bowen for inviting me to participate in this project. This text was greatly informed by my work on the Guggenheim Museum’s Panza Collection Initiative; not only have I drawn on some of the research I undertook for that project, but my thinking on the art of the 1960s and 1970s more generally has been profoundly shaped by a number of individuals I have worked with at the Guggenheim, particularly Jeffrey Weiss, Francesca Esmay, Lena Stringari, and Nancy Spector. Special thanks to Weiss for offering his thoughts and suggestions on an earlier draft.

1. A useful contemporary description of the contents of the Wilder exhibition is provided in Joseph E. Young, “Los Angeles,” *Arts Magazine* 15, no. 6 (Summer 1970): 111–15.
2. I am borrowing Alex Potts’s term; Potts uses it not in relation to Nauman’s work but in order to describe the broader shift that took place in the field of sculpture with the rise of Minimalism in the mid-1960s. See Potts, *The Sculptural Imagination: Figurative, Modernist, Minimalist* (New Haven,