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A cinema, the ground level of a Modern office building, is sited on a busy corner. Its facade consists of two-way mirrored glass, which allows viewers on whichever side is darker at any particular moment to see through and observe the other side (without being seen by the people on that side). From the other side, the window appears as a mirror. When the light illuminates the surface of both sides more or less equally, the glass facade is both semi-reflective and partially transparent. Spectators on both sides observe both the opposing space *and* a reflection of their own look within their own space.

STAGE I: *The Film Is Projected; the Interior Is Dark*

A two-way mirror screen is substituted for the conventional screen. Located at the front of the building, it forms the longer side of an equilateral triangle whose apex is the front corner of the building. Because of the properties

of the two-way mirror, when a film is projected, the mirror functions as a normal screen for the interior film-goer and also projects the film image so that it can be seen, in reverse, from the street through the building's facade. Although it is placed seven feet above the heads of the front row interior audience, the screen image appears at a street viewer's eye level. Further, when viewed from the street, the screen's image can be looked through to see the frontal gaze of the audience watching the screen. This is because the light of the projector falls on the interior of the screen, making the reverse side of this two-way mirror darker relative to its front and therefore slightly transparent.

STAGE II: *The Film Is Not Projected; House Lights Are Up*

The house lights in the cinema are turned on after (or before) a film is projected. Interior spectators see the screen, as well as the side windows, as reflective mirrors—reminiscent of mirrored cinema lobbies. Where the Renaissance framing of the screen has, a few seconds ago, been a "mirror" for the spectator's subjective projection of his body, which, disembodied and invisible, has been "lost" to his immediate environment in its identification with the film, the screen itself and the sides of the theater now become literal mirrors (as opposed to the illusionary "mirror" of the film), reflecting the real space and bodies and looks of the spectators. The spectator sees his real position represented on the mirror, relative to the presence of the rest of the audience, whereas in the fictional world of the film he was the phenomenological center of an illusionary world. He sees himself looking in relation to the looks of the others in the audience. Outside, the psychological position of the spectator also reverses for he is now able to look through the window, himself unseen. Awareness of *his* body and *his* environment is lost. His position as voyeur becomes akin to that of the movie audience the previous moment.

In my cinema project it is the screen, instead of the machine, and the system of voyeuristic identifications, which are exposed. It is assumed that the cinema is prototypical of all other perspective systems which work to produce a social subject through manipulating the subject's imaginary identifications. In the cinema all looks are intersubjective: it is difficult to separate the optics of the materials of the architecture from the psychological identifications constructed by the film images. The psychological circuit of intersubjective looks and identifications is echoed in and is a product of the material properties of the architectural materials, whose optical functioning derives from the properties of the two-way mirror glass. In this "CINEMA," unlike the cinema which must conceal from the spectators their own looks and projections, the architecture allows inside and outside spectators to perceive their positions, projections, bodies and identifications. Topologically, an optical "skin," both reflective and transparent inside and outside, functions simultaneously as a screen for the film's projection. Dialectically, it is seen in the outside environment as well as in the normal cinema context as a point of transfer for the gazes of the inner and outer spectators, in relation to each other and the film image.

Note

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