

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

6

with the rest of the audience, but Larry was shook up. It freaked him out. So for Larry it worked.

LB: I remember your saying before the piece that one of the main points of it was to take the focus away from you as the center of energy and transfer it onto a volunteer and then feed it back into the audience. . . I'm not sure whether that part work because the audience didn't immediately. . .

CB: Gather around Larry and ask him questions. . .

LB: No. People in the audience did talk to each other, speculating where you were, what you were doing, whether the piece was over. Some people realized instantly that it was over once the video monitors were turned off.

I think the audience was charged up, from the ^{moment} ~~XXXXX~~ they were ~~waiting~~ outside the gallery waiting to come in. Everyone seemed to have ^{arrived} ~~XXXX~~ on time so ~~XXXXXX~~ once the doors were opened they all surged in at once. And they were totally silent, which seems to indicate a much more serious attitude to you than you had probably counted on.

The Museum of Modern Art Archives, NY	Collection: Avalanche	Series.Folder: I.A.343
---------------------------------------	--------------------------	---------------------------

156.57
109.57
266.14
15.88
282.02
8141.02

155.88
140.00

The video is installed
around the entry into a public
area around the clock staff.

spatial continuity
for the audience
in terms of the factor

win (part)
audience didn't
have to accept

CS: I couldn't have seen a live performance.
CS: Was this the first time you'd used video in.
CS: No. I used it in ~~the first time~~ in the motel room,
but this was the first time that any activity
was ~~exclusively~~ seen on the monitor.

for fact, this piece or
this was a video
performance - it would have worked
as a live performance it didn't

TV reality
performance

was an attempt
the clock staff

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

York audience?

CB: Underestimated? In what sense?

LB: Well, the piece was based on a certain anticipation of

the audience's take on you. And everyone seemed to

take the situation very seriously. Did you think

they would be more frivolous?

CB: Not really, but I thought there'd be more

volunteers. A lot more macho types who'd be wanting

to get me: "He's such a toughy. Who the hell does

he think he is? We're living in New York."

LB: So you were surprised?

CB: I was surprised that only Larry Bell and

your student friend David Enblom volunteered.

LB: Well, David was totally predictable. But it would

have looked rigged if I had selected him as the

volunteer, so it was very fortunate that someone

else stepped up. And at the time I didn't recognize

Larry Bell either.

CB: Well, it would have been interesting to see

what David would have done. We could speculate on that.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

I don't think he would have done it, do you?

LB: No, Uh-huh.

The Museum of Modern Art Archives, NY	Collection: Avalanche	Series.Folder: I.A.343
---------------------------------------	--------------------------	---------------------------

It's a sort of childish superstition, that you can hurt someone by sticking pins into their image. And here people got a chance to stick pins into the real you.

media

CB: The reason I liked them is because ~~they're funny~~ ^{of all this obvious medical} ~~and magical associations~~ ^{But it was} it wasn't a major decision. ~~coray, it's~~ such a low level choice... In a way, the ~~idea was a response to~~ ^{came out of} piece had a lot to do with the media presentation of my work.

* medical, magical, etc.

LB: What media?

CB: Well, those ^{first} articles in Esquire, Newsweek, the ~~New York Times~~, the LA Times, and the interview on Channel 9, KHJ, in LA. It ~~was~~ kind of ^{pinned} ~~pinning~~ me off ^{when} ~~XXXX~~ they only take the first slice, the first level. "Chris Burden, man who walks through

pisser
pissing

glass. . ." I mean, come on! It's true I've done some of those things, but ^{I'm not doing them as stunts.} ~~the reason behind them isn't~~ a circus act. ~~the reason that the media give.~~

LB: They read them as stunts.

CB: Right. So I wanted to do something the media present in that way, couldn't use like that, and I wanted to turn the

myth back on itself, violence

I wanted to turn the meaning back on itself, use the

The Museum of Modern Art Archives, NY	Collection: Avalanche	Series.Folder: I.A.343
---------------------------------------	--------------------------	---------------------------

7C

LB: Right. I think another reason why the piece worked so well was because there was a ~~total~~ ^{spatial} continuity ~~no break in~~ ~~XXXXXXXX~~ in the development of the activity between what was seen ^{directly} ~~in the flesh~~ --the announcement, the selection of the volunteer-- and what was seen on the monitor. ^{Then} The video screen functioned as a kind of ^{in the elevator shaft} window through which the audience could ^{peer at} witness what was going on inside -- a private act--the confrontation between you and Larry. ^{checked on immediately} The video camera took over ~~when~~ the elevator door was closed ^{the volunteer disappeared from sight} and they couldn't see by themselves, ^{Back and appeared instantly on the screen.} So not a second of the action as lost and nothing was duplicated. ^{they had no choice but to watch the screen on the screen.}

CB: ~~Also~~ ^{Yes} I wanted them to accept it as TV reality, because people automatically believe what they see on the screen--if the camera picked it up it must have happened. . . . Remember the conversation we had right before the piece about a real crazy?

LB: ^{When we were} ~~XXXXXXXXXXXX~~ considering the ^{type of person} ~~alternatives~~ ^{who might volunteer?} ~~XXXXXX~~ kinds of people

CB: Right. And you said, "What if a real crazy

PAUSE.

The Museum of Modern Art Archives, NY	Collection: Avalanche	Series.Folder: I.A.343
---------------------------------------	--------------------------	---------------------------

The sign,
the smell
the situation

*The alcohol vapors in the elevator may have
had something to do with it.*

to
with the rest of the audience, but Larry was shook

redly
up. It freaked him out. I
LB: NO, they L they 20 talk to each other. 1-1

CB: ~~XXXXXXXXXX~~

basic difference

CB: Yeah, maybe... I think the ~~XXXXXXXXXX~~ ~~XXXXXX~~

between and my earlier work

~~XXXXXX~~ this piece was that it used the media myth

in fact it made nonsense of it. -- in fact this piece attempted to refute it.
about me. It was important to me that the people who

came to see the myth got more than that. It would

have been too easy to do something like Doorway to

when I stood in my doorway & pushed live ~~electric~~ electrical wires into my chest.
Heaven. ~~XXXXXXXXXX~~ Because then I would have been

again,
branded as a death freak, which I don't think I am.

LB: No, I know you're not.

CB: That's why I did this piece.

Another difference is in the use of video...
LB: I thought the video installation was very strong...

the small monitor above the elevator door, one hanging
from the ceiling... it had the connotations of a
security system.

CB: Well, I placed the monitors high up mostly so that
people could see them easily, because I knew it was
going to happen fast. *The monitors were on for less*
~~XXXXXXXXXX~~

than a minute. on,

Pages
7A, 7B

Inset A

The Museum of Modern Art Archives, NY	Collection: Avalanche	Series.Folder: I.A.343
---------------------------------------	--------------------------	---------------------------

The sign,
the smell
the situation

The alcohol vapors in the elevator may have
had something to do with it.

with the rest of the audience, but Larry was shook

up. It freaked him out. ~~So for Larry it worked.~~

LB: I remember your saying before ~~the piece~~ ^{hand} that

one of the main points of ~~it~~ ^{the piece} was to take the focus

~~away from you as the center of energy and transfer it~~ ^{to the volunteer} ~~onto a volunteer and then~~ ^{attention to the volunteer} feed it back into the audience. . .

I'm not sure whether ~~that~~ ^{the last} part work ^{ed} because the audience
didn't immediately. . .

CB: Gather around Larry and ask him questions. . .

LB: No. People in the audience did talk to each other,
speculating where you were, what you were doing, whether

the piece was over. Some people realized instantly that

it was over once the video monitors were turned off. And

I think the audience was charged up, from the ~~XXXXX~~ ^{moment}

~~they were waiting~~ ^{because the} outside the gallery ~~waiting to come~~ ^{on a red.}

~~in. Everyone seemed to have XXXX on time so XXXXXXXXXX~~ ^{arrived}

~~once~~ ^{When} the doors ~~were~~ opened they all surged in at once.

And they were totally silent, which seems to indicate

a much more serious attitude to you than you had

probably counted on.

The Museum of Modern Art Archives, NY	Collection: Avalanche	Series.Folder: I.A.343
---------------------------------------	--------------------------	---------------------------

One thing I hadn't thought of!

LB: Do you think it's made a ~~big~~ difference to you now that you've done your first piece in New York?

CB: Made a difference to what?

LB: Well, to what you'll do in the future, or to how you ~~consider~~ ^{think about} your work, or is it too early to ~~MI~~ tell?

CB: Well, I had considered doing a lot of things. . .

LB: Like what? You mean, something more extreme.

CB: Well, like I usually do, right?

LB: ~~Mmmm. This was your ^{the physical} ~~first~~ piece, wasn't it.~~

CB: In a way. Say I'd ~~done~~ ^{I didn't want to do} a piece like Shoot, ~~because I've already~~ think I would have been branded by a lot of people,

~~because there's already a thing in the media that~~ ^{as} a kind of Evil ~~Kneival~~ ^{Kneival}. So I was trying to

do something that people would have to think about

a little more. The violence in this piece was so

minimal. It was almost ritualized. . . To me the

guts of the piece was the energy level between me

and the volunteer in the elevator. That's why I did it on a one to one level. The fact that

~~The volunteer acted as a stand in for the whole audience.~~

Larry Bell happens to have ~~that~~ ^{that} tough guy image ~~that~~ ^{that} kind of macho

made it work really well. I don't know what happened

What was the ~~idea~~ ^{idea} for this piece?

Physically this piece was less of an ordeal, wasn't it.

stt 3

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

York audience?

CB: Underestimated? In what sense?

the piece was based on a certain anticipation of the audience's take on you. And

LB: Well, everyone seemed to take the piece very

Seth

seriously. Did you think ~~there'd be much more of a~~ *they would be more frivolous?*

~~outrage or...~~

Not really, but

CB: I thought there'd be more volunteers. A lot more

macho types

~~says~~ who'd be wanting to get me, just because of the

~~macho thing.~~ "He's such a toughy. Who the hell does

he think he is? We're living in New York."

LB: So you were surprised?

CB: I was surprised that only Larry Bell and your

student friend David Enblom, volunteered.

LB: Well, ~~that~~ *David* was totally predictable. But it would

have looked rigged if I had selected him as the volunteer,

so it was very fortunate that ~~Larry Bell~~ *someone else* stepped up.

~~when he did.~~ And at the time I didn't ~~know that~~ *recognize the* Larry Bell *either.*

CB: Well, it would have been interesting to see what

David would have done. We could speculate on that.

I don't think he would have done it, do you?

LB: No, Uh-huh.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

9

It's a sort of childish superstition, that you can hurt someone by sticking pins into their image, And here people got a chance to stick pins into the real you.

CB: The reason I liked the pushpins is because of all their obvious associations--medical, magical, etc. And that ~~XXXXXXXXXX~~ made it such a low level choice, it wasn't a major decision. In a way, the idea was a response to the media presentation of my work.

LB: What media?

CB: Well, those first articles in Esquire, Newsweek, the LA Times, and the interview on Channel 9 in LA. It pisses me off when they only take the first slice, the first level. "Chris Burden, man who walks through glass. . ." I mean, come on! It's true I've done some of those things, but I'm not doing them as a circus act. So I wanted to do something the media couldn't present in that way. I wanted to show the media creation as the distorted myth that it really is.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

LB: When we were considering the type of person

who might volunteer?

CB: Right. And you said, "What if a real crazy

comes, obviously a loony, what should I do?"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

7C

LB: Right. Another reason why the piece worked so well was because there was no break in continuity off ~~between~~ between what you saw on screen and on screen. You saw the volunteer being selected, being escorted walking to the elevator. Then the video clicked on immediately the elevator door closed and Larry appeared on the screen instantly. The video screen functioned as a kind of window in the elevator shaft through which the audience could peer at what was going on inside, the confrontation between you and Larry--they had no choice but to watch the screen. So not a second of the action was lost and nothing was duplicated.

CB: Yes. I wanted them to accept it as TV reality, because people automatically believe what they see on the screen--if the camera picked it up it must have happened. . ."

PAUSE.

CB: Remember the conversation we had right before the piece about a real crazy?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

6

to the rest of the audience, but Larry was shook up.
The sign, the smell, the situation really freaked him.
out. So for Larry it worked.

LB: I remember your saying beforehand that one of
the main points of the piece was to shift the focus
from you as the center of energy to the volunteer
and then have him feed it back into the audience. . .
I'm not sure whether the last part worked, because
the audience didn't immediately. . .

CB: Gather around Larry and ask him questions. . .

LB: No, though they did talk to each other.

CB: I think the basic difference between this piece
and my earlier work was that it used the media myth
about me--in fact this piece attempted to refute it.
It would have been too easy to do something like
Doorway to Heaven, where I stood in my doorway and
pushed live electrical wires into my chest. Because
then I would have been branded as a death freak again,
which I don't think I am.

LB: No, I know you're not.

CB: That's why I did this piece.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

5

One thing I hadn't thought of!

LB: Has it made a difference to you, doing your first piece in New York?

CB: Made a difference to what?

LB: Well, to what you'll do in the future, or to how you consider your work, or is it too early to tell?

CB: Well, I had considered doing a lot of things. . .

LB: Like what? You mean, something more extreme.

CB: Well, like I usually do, right?

LB: Physically this piece was less of an ordeal, wasn't it.

CB: In a way. I didn't want to do a piece like Shoot, because I've already been branded by the mass media as a kind of Evil Kneival. So I tried to do something that people would have to think about a little more. The violence in this piece was so minimal. It was almost ritualized. . . To me the guts of the piece was the energy level between me and the volunteer in the elevator. The fact that Larry Bell happens to have that kind of macho image made it work really well. I don't know what happened

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Avalanche	I.A.343

7A

LB: Another difference is in the use of video...

I thought the installation ~~was very strong~~ ^{things of the video} ~~was~~ ^{very} strong. ~~It~~

~~seemed that the~~ ~~XXXXXXXXXX~~ ^{totally integrated} The video elements were ~~an essential~~ ^{movement} ~~part of the piece.~~ ^{into} ~~Also it had the~~ ^{into the space and into the sequence.} ~~connotations~~ ^{and the playing of the monitors} of a security system.

Well, it was a video performance! That's what I was asked to do.

CB: I wanted to the video installation to focus

^{people's attention} ~~the energy~~ onto a particular area--~~around the~~ ^{was a kind of core energy} elevator shaft--where the activity was going to take place, not to have ~~them~~ ^{the monitors} ~~dissipated~~ ^{the energy} over the whole space. And ~~XXXXXXXXXX~~ the monitors were placed high up so that people could watch easily,

because I knew it was going to happen fast. ~~The monitors~~ ^{were on for less than a minute.}

LB: Was this the first time you've used video in a piece?

CB: No, I used it in Match Piece, but this was the ~~first time~~ ^{that it worked because} ~~that I could be seen only on the monitors.~~

That's why it was a video performance--the piece wouldn't have ^{carried} ~~worked~~ as a live performance ^{for one thing} because the confrontation with the audience would have been too direct. The volunteer would have been too aware that he was being watched, and he would have played to that.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

Chris Burden

LB: After the show ~~Larry Bell~~ ^{heard that ~~Larry Bell~~} told someone ~~that~~ the

tips of the pins were broken off and had gum around

them.

CB: Well, that's a good one! They were standard

pushpins, folks, 5/8" tips, which I bought them down on

Canal Street, ↙

LB: How far in did he push them?

CB: The first pushpin, I thought he ~~was sticking it~~ ^{had stuck the first pushpin}

right in. I didn't even know it was Larry because

his face was upside down, I didn't ^{even} recognize him. ^{Larry}

I thought he was in New Mexico.

Then I heard his voice, "Where do you want me to

stick these?"

LB: That wasn't audible on the monitors.

CB: I know, I didn't say anything, so he tried to

poke ~~one~~ ^{one} into my arm and his hand was shaking so bad

the pin that ~~XX~~ rolled right off. Then he started sticking

them in my stomach but my head was back so I couldn't

see what was happening and I thought they were going

all the way in. And I thought, Gee, it's great, they

don't even hurt.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

I remember you saying beforehand that you
 wanted to ^{shift} take the focus ~~away~~ from yourself
 as the center of ^{energy} attention to the volunteer,
 and then use him to feed it back into the audience.

I think the audience was charged up ~~because the~~
~~was a~~ ~~buildup~~ even while they were waiting

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Avalanche	I.A.343

CHRIS BURDEN KKKKX 1/10/74

LB: *After the show*
~~Larry~~ Larry Bell told someone that the ~~pushpins~~ *lips of the pins*

were broken off ~~at the ends~~ *and* and had gum on them,

so in fact they didn't go ~~through~~ *very far in your skin.*

Well, that's ~~not true~~ a good one.
 CB: ~~The reason they didn't go through is that~~

~~Larry didn't do it right.~~ *rec* They ~~was~~ standard

5" lips.
 pushpins, folks, I bought them down on Canal Street.

~~5/8 tip, right?~~

LB: How far *in* did he push them ~~in~~? So that you hardly
 even felt ~~it~~ a prick?

CB: *The first pushpin,*
~~I didn't know.~~ I thought he was sticking *it* in.

First of all
~~The first pushpin, right.~~ The first part I didn't

even know it was Larry because when he ~~came~~ came

in his face was upside down, I couldn't recognize him.

~~He's gotten fatter or something.~~

~~I didn't recognize him~~ *either.*

But then I heard his voice. His voice *said* ~~was~~

"Where do you want me to stick these?" *Right*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

2

LB: That wasn't audible *to the audience*.

CB ~~That didn't carry~~, I know. *So* I didn't say

anything, so he tried to poke one into my arm and

his hand was shaking so bad *9* that it ~~just~~ rolled right

off ~~my arm~~. Then he started sticking them in my stomach

and my head was back, so I couldn't ~~XXXX~~ ^{see} what was

happening *and* I thought they were going all the

way in. And I ~~said~~ ^{thought}, Gee, it's great, they don't even hurt.

LB: They seemed to stay in for a while. They

didn't just drop off.

CB No, no, no. He stuck them in but he didn't ~~push~~ *in* them to the hilt, *you* know what I mean?

LB: Did you expect him to do that?

Yeah. It never occurred to me that a person

it would do ~~XXXX~~ half way. ~~You know what I mean?~~

Either ~~you~~ don't put them in, or you do put them in.

~~If you put them in you go~~

it was a
So to you ~~it's a~~ very clear black and white.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

3

either, or choice situation, ~~right?~~

Sure.

Does it

~~Did that~~ matter to you? That the pins weren't all the way in?

it's okay. B

No, I thought they were. ~~I~~. I could feel

some in my stomach muscles, and I ~~said~~, *thought*, Oh, Larry's

sticking them into my stomach. *and not in my ribcage.* How ~~am~~ considerate.

~~I thought~~ *Be* Cause I have a lot of fatty ~~XX~~ tissue

down there and ~~it~~ *they* won't hit a bone or something.

~~as opposed to sticking them~~
~~stick me in the rib cage.~~

Heilman

~~Mary Harman~~ said that if she had volunteered

Someone asked me if they would have

~~XXX~~ she said, would she have had the option to do

if they'd volunteered,
something else such as *plant big kisses on your*

stomach. I said, Absolutely not.

Well, there's nothing I could have done about

The volunteer had the
it. ~~They have the XXXXX~~ option to do anything.

Oh, really, I thought the option was ~~to stick~~

to stick the pins in or not.

Oh sure. But what was I going to do if they

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

4

didn't do it? I wasn't talking to them. I just

became a log, ~~right?~~ I didn't have any control ~~or~~ ^{over} the situation once that person was let in ^{to the dealer} that's it.

BB: Well, you tried to suggest by the sign and the push pins but. . .

And the whole situation sort of.

? Yeh, but they had a choice of doing anything really.

But, in other words, to me, ^{If someone} ~~if she~~ had planted

kisses on my stomach, that would have been extra,

^{LB: A bonus} right? In essence, she would not have stuck push pins

in me; ~~it would have KKKK fallen on that side.~~

What Larry did was the ^{fell in between either alternative} ~~KKKK~~ grey side. I never

considered that.

Well, that opens up a KW whole new area that you can work in. The grey tones in between, ^{straight}

options. Do you feel that you'd underestimated a New

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

5

York audience? X

Underestimated? In what sense?

Well, ~~did you think that~~. . . I mean, everyone
^{the piece}
seemed to take it very seriously, ~~right~~? Did you
think that there'd be much more of an ^{outcry} ~~outburst~~ or. . . ?

~~In terms of what?~~ I thought that there's ^{al}
be more volunteers, ~~myself~~. A lot more guys who'd
want to be getting me, ~~just~~ just because of the macho
thing. "He's such a toughy," ^{century} in New York,
~~and~~ who the hell does he think he is? " You know?
I thought that given the opportunity, a lot of people
would jump ~~X~~ forward.

So you were surprised?

I was surprised that only Larry Bell and Marcel
Duchamp, ^{an} your student ~~was~~ helper
^{that}
Well, Marcel Duchamp was totally predictable.

I thought you were going to give him a little
talk.

XV

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

6

No, I didn't. I didn't say a thing to him
before hand, but ^{it} ~~that~~ would have been an obvious
case of nepotism or whatever, ^{if I had selected him, so} ~~and~~ it was very
fortunate that Larry Bell came up right when he did.

I just ignored. . .

You didn't treat him like a regular member of the crowd, didn't you?

No.

Well,

It would have been interesting to see what
Marcel would have done. We could speculate on that.

~~I don't know~~ I don't think he would have done

it, do you?

No. *Uh-huh.*

But there were other people in the audience that
I knew and there were people screaming, "Jesus, if I
was in there man, I'd let him have it." Naney ~~XX~~
~~said~~ there were some people behind ^{her} who were saying, *Boy,*
If I was in there I'd be sticking those pins all over

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

7

him. They were really upset that they didn't get the chance.

BS? Well, they didn't & take the chance. They got the chance.

I was happy that it worked out. I mean, your part worked. It all went really smoothly.

Yeh, I felt the staging was pretty much perfect, I mean the timing and everything.

There were so many things that could have gone wrong. When ~~something like that goes right~~ *nothing goes wrong*

I'm always slightly amazed.

Very ~~gratified~~

~~Right. I had visions. Like the elevator girl~~ *the Mary Oddie*
took the elevator.
went ~~down~~ to get me, and then she went up, and she

was nervous enough to miss her floor. She's really

good at getting the elevator ~~right to the floor~~ *flush with*

Oh yeah. She's the best in the building *at it* supposedly.

But
~~right?~~ *So* she blew it. Wheeew, the elevator stops

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

8

about ~~XXXX~~ 10' ^{pl} above the ground floor, and then she started going up, ~~right?~~ [?] This was before...

Before the announcement.

Right. So I said, "Stop, stop, what are you doing.

She says, "Oh, I'm just going up a little higher," and

I had these ~~XXXX~~ visions of the video cables going chreewgg and being pulled apart, and that's it.

One thing I didn't think of!

~~I was worried about the video~~

~~What? working?~~

~~? Well, the camera being in the elevator, sure.~~

~~But Andy ^{was}~~

~~Andy knows his job, yeh.~~

~~PAUSE.~~

~~Do you feel ^{it's made} that it makes a big difference ^{to you now}~~

~~that you've ^{done} made your first piece in New York?~~

~~What ^{Made} a ^{big difference} to that?~~

~~Well, it's ^{having some ~~big~~ piece ~~to~~} going to make a big difference to~~

~~what ^{you'll ~~think~~} you do or how you consider your work, or is~~

~~it too early to tell?~~

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

9

Well, ~~I think. . . I mean~~ I considered doing
a lot of things . . .

Like what?

Well,

I don't want to talk about that.

You ~~K~~ might as well. *You mean something*
more extreme.

Well, like I usually do, right?

Mm-mm. This is your softest piece, isn't it?

Right, in a way. And I didn't want to come
on that way, cause I didn't want to be branded
I was very worried about . . .
like that in New York. Say I'd done a piece ~~KK~~ like
~~the shoot piece, KKKK~~ right? I think I would have
been branded by a lot of people, because there's
already a thing in the media that I'm Evil Knieval
and stuff like that, so I was trying to do something
that they'd have to think about a little more.

The violence in this piece was so minimal. It was
~~ritual~~ almost */* ritualized. ~~right?~~

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

10

Also it wasn't self violence for the first
time, right? Or isn't that true?

Yeh.

OK, in the piece. . .

Between the buckets.

Right. OK, you've had other people involved
this time they had a complete
but ~~XXXXXXXXXXXXXXXXXXXXXXXXXXXX~~ choice right?

Before other people have not really had such a
complete choice.

BB? The risk. I mean, they could do violence to him
without risking anything, like actually snuffing out
his life. So it was a real choice. I mean, to ask
somebody to kick over a bucket and murder you, or
take the chance of murdering you, is ^{not a real} ~~a higher~~ choice.

That's not like a real choice?

No, not really.

For me the piece worked, ~~really well~~. I mean,
~~the guts of the piece which was~~. . . to me the guts

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Avalanche	I.A.343

11

~~XXXXXXXXXXXXXX~~

was the ~~XXXXXXXXXX~~ energy level between me and

~~Larry~~ ^{the volunteer} in the elevator. The fact that Larry Bell ^{also happens to} ~~has~~ ^{made it work} that tough guy image, ~~and I think that worked~~

really well. ~~cause it was Larry.~~

That was almost a perfect. . . you could hardly
^{a better one}
have chosen ~~another one~~ right?

Because he has that whole image right?

Because he wasn't just a random boisterous
element in the crowd, ~~right~~. He was someone who
was totally cognizant of what you've done, and ~~you~~
who has a macho image, and who's an artist.

So, the point is that. . . I don't know/with what happened

the rest of the ~~X~~ audience, whether it worked in

terms of ^{carrying them} ~~on that stuff~~, but to me the

crux, which was the important thing, and that's why

I did it on a one to one level. ^{but} ~~Like~~ Larry was

shook up. It freaked him out, ~~right~~. And why

should it, really? It worked. For Larry it worked;

The Museum of Modern Art Archives, NY	Collection: Avalanche	Series.Folder: I.A.343
---------------------------------------	--------------------------	---------------------------

12

I know that.

I remember we were talking before you did
it and you ~~was~~ ^{said} saying that one of the main
points of it was to take the focus away from you
as the center of energy, ^{and to transfer} onto a volunteer, and then
feed it back into the audience, ^{so that} ~~and~~ the focus
would be on him.

CB: I'm not sure whether that part worked because
the audience ^{afterwards} didn't immediately sort of . . .

CB Gather around Larry and ask him questions.

No, and he didn't go back. . . I mean, there was
talk between different people ⁱⁿ of the audience,
basically speculating where you were, what you were
doing, whether the piece was over. But ^{most} most
people realized instantly that it was over once the
video ^{monitor} ~~was~~ ^{turned} off. But they were all charged up, ^{there} ~~there~~
was no doubt about that. I mean, they were all
charged up from the minute they were outside the

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Avalanche	I.A.343

13

door and were waiting to come in and they came in
in a beautiful way. They immediately oozed into
the space and it took less than 15 minutes. And
then it was perfectly clear the point at which the ~~part~~
space was filled and everyone who really wanted to
see it was there, and it happened fast enough for
you to get a real sense of...

Peak? surge.

Yeh, right, a surging right. It filled out
sort of like this. OK, there ~~was~~ was a little
bit of Jerry channeling the audience away from the
elevator so they ~~would~~ ^{wouldn't} obstruct him when he escorted
the volunteer. Then they just swelled around and ~~into~~
~~it was~~ a dense mass, and they were ~~pretty much~~ ^{totally} silent.
Which I think indicated a much more serious attitude
than probably you had counted on.

Yeh, maybe. I think that unlike ~~some of my~~ ^{like most of my} earlier work
~~other pieces~~, this piece used the media myth about me.

The Museum of Modern Art Archives, NY	Collection: Avalanche	Series.Folder: I.A.343
---------------------------------------	--------------------------	---------------------------

14

It's ~~XX~~ kind of wierd. .

~~Well it's~~ ^{for} the first time.

I couldn't do it before. You gotta have a
~~media myth~~ ^{media myth} ~~X~~ medium before you can use it. But I
think I used that.

Oh absolutely. You ~~used it right away rather~~
~~than letting it become. . .~~

Well, ^{it} that was important to me that people who
came to see the myth got something more than that.

That's what I meant when I said that it ^{would have been} ~~was~~ too
easy to ^{something} do like Doorway to Heaven. If I did that

here right at this time ~~XX~~ I think I'd get branded
in a certain way.

You mean, to do a piece like that because of
course you would ~~never~~ never repeat a piece, right?
I mean, you wouldn't even consider than ^{it} would you?

Yeah, I did.

Oh you did! I'm surprised. I thought you would

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

15

only ever do them once.

Nothing happened. I didn't feel any electricity,
you know.

If it doesn't work the first time
Oh I see. You mean, if it didn't work so you're
~~would be~~ prepared to do it again.

Well, no I didn't. It's one thing I considered.
~~right.~~

I'm really glad you didn't do that.

Because then
~~Right.~~ I'd get branded for just being a death
freak or something ~~like that~~, which I don't think
I am.

No, I know, *you're not.*

That's why I did this piece now here.

Yeh. The other thing which was very strong about
the piece, I think, ~~was the use of~~ the video installation
with the small monitor above the door, and one
hanging from the ceiling, and another one facing
out.

The Museum of Modern Art Archives, NY	Collection: Avalanche	Series.Folder: I.A.343
---------------------------------------	--------------------------	---------------------------

16

Well, it was a ~~XXX~~ video performance.

Yeah, but all the same
Well no. ~~XXX~~ that's very important, right.

use
~~I mean~~ You can just have a way of ~~XXX~~ using just

the hardware which doesn't confirm the piece. But

this
~~also it had sort of the connotations of being a~~

~~A security system, because when you do see a video~~

~~monitor high up, well you don't usually see it,~~

~~but it's in a big store, then you usually just see~~

~~teh camera.~~ I know from talking to people that

they had some of those associations.

just tried to place the monitors high
~~I was just trying to get them up mostly so~~

that
people could see ~~it~~, *very* cause I knew it was going

to happen fast, and you know, the last couple

video things nobody could see. Nobody could see

Willoughby's work cause they ~~X~~ were all strung out

and a lot of and Willoughby's piece didn't seem

video

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

17

No, I had no relation. That's the first
piece of ^{apart} from the TV Hijack.
~~in that~~ I've used video?
The televisions?

Yeh. ^{No}

The Match Piece I was watching TV.

Oh that's right.

And the Fire Roll at MOCA, part of that piece
was watching TV for a half an ~~hour~~ hour ^{in the middle of the piece}
piece fading back into the . So I have.

^{I'm} Trying to think of any others.

? There was a video camera in the Match Piece.

I mean there was a monitor and the the video .

Yeh, it was a closed circuit thing. It didn't
work very well though.

^{BB?} No it wasn't really important to the piece.

^{LB?} This piece seems to me a much less of a visual
fantasy, which you kind of refer to a lot of the
~~other~~ other pieces as being, or at least ^{as} being

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

18

by
started off ~~MM~~ a visual fantasy. This was really
much more complex than just a visual fantasy, right?

Yeh,

I mean, I'm not saying ^{that} that's all your other
pieces were, but ~~OK~~ the way they got out after
the ~~MM~~ event...

^{was through} The still photographs and ~~MM~~ ^{which could} carry it.

Yeh, which does pretty much carry it. ^{With} / This
obviously you ~~MM~~ couldn't.

There's no ~~MM~~ still photograph ~~XXXXXX~~ that's going
to carry it. ^{this piece}

But I think that's interesting, that the piece
doesn't become attached to one particular image of
it, which somehow contains all the elements, ^{its} even
^{except for duration.}
~~though all of them involve a duration element, right?~~

~~Which~~ obviously the photograph couldn't possibly
carry.

I don't know how to represent this piece. I guess

The Museum of Modern Art Archives, NY	Collection: Avalanche	Series/Folder: I.A.343
---------------------------------------	--------------------------	---------------------------

21 Maybe you were saying, you haven't sticking pins into it, you're sticking pins into my media image

and they used it as a dart board. But that's

~~like~~ a very common ritual, I mean, fairly sort of

primitive childish ritual, ~~or~~ sticking a pin in

someone's image. So here maybe there's a relationship

between the image that ^{you think people have of} someone has of you and ^{the fact that} ~~they were going to be~~ to stick

~~they were~~ sticking the pins into the real you,

right, physically. I hadn't thought of it at the

~~XXXX~~ time, but now it seems ~~appropriate~~. It's a

~~thing that you do to a paper thing, right?~~ ^{object} Where

it obviously doesn't have. . . it has a magical. . . ^{character}

you have to believe in ~~its~~ magic, right?

^{Right} The reason I liked them was that they were so

. . . they're funny, you ~~know~~ ^{com} what I mean. It's ^{such}

^a ~~so~~ low level ^{choice} that it's not a major decision. In

a way I think ~~the~~ this piece had a lot to ~~do~~ with my

reaction to ~~the~~ ^{those} media things, ~~cause~~ ^{probably of my own} it's kind of

pissing me off a little, because they only take the

first slice, the first level. "Chris Burden, man

* ~~Chris Burden has many ideas but the last one~~
in the new ~~media coverage~~ ^{what has} ~~media coverage~~ ^{been} ~~launched~~
about ~~the~~ ^{the} ~~New York Times~~ ^{the New York Times}?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

19

there's going to have to be more than one photograph.

but it's not going to be carried by one photograph

Well, there's the film, right?

What the tape ~~MM~~ you mean?

No, Charles.

Charles' film? Well, yeh, I guess.

? It wouldn't hurt ^{to} see what's on it.

PAUSE

I don't know. I was right too. the

in my other pieces. ^{CB:} Remember the conversation

→ ^{CB:}

we had right before the piece about a real crazy *being the?*

I think that was really important.

When we were thinking about the contingency
^{CB:} Considering the ~~alternatives~~.

Right. And you said, "What if a real crazy comes?

this?"
What should I do? Remember? Obviously a loony.

And I said, ^{OK} OK, because it's my power against his

power, ~~and to~~ let him in, not to censor the audience,

or the potential. I was psyched up. In the back of

my mind I didn't ~~MM~~ ^{expect} ~~think~~ that ~~anybody~~ anybody would

be sticking pushpins into my balls, but I already had

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Avalanche	I.A.343

20

the thought that it ^{was} ~~is~~ something someone could do,
and a lot of the piece had to do with getting to
that acceptance level. I just walked in there,
and anything could ^{have} happen^{ed}. What's her name could
have come in and kissed me on the stomach. I
don't know what it is, it's like ^{being to reach} a relaxation
point or something like that.

Does that ~~just~~ build up from the moment ~~you~~
~~started~~ you decided on doing the piece [?] ~~right~~?

I thought of doing the piece in a number of dif-
ferent ways.

What ~~was~~ were some of the others?

^{of} The push pin thing, I liked the idea ^{be} cause it
was such corny violence, ~~right?~~ You ~~know~~ know what
I mean.

Petulant, ^{Yeah} ~~right~~? Sticking a pin is something that
you usually do ^{into} ~~in~~ an image, and maybe that's why
it was particularly appropriate. ~~I know somebody~~
~~who has a photograph of Phil Glass, a poster,~~

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

22

who walks through glass. . ." I mean, come on,

~~Some of those things are true,~~ ^{It's true} I've done those

things, but the reason behind them isn't the

reason that the media ~~thinks I'm doing them,~~ ^{give for my dignity}

~~Yeh, it's the level of taking them as~~ ^{they read them as stunts.}

stunts, right.

^{Right.} So I wanted to ~~use something~~ ^{do something} that they couldn't

use in that way, and I wanted to turn the ~~violence~~

on a real small scale. ^u Well, folks, here I

am. I'm the guy that was going to get you. Now

here's your chance to get me, ^u right? And yet,

it's nothing. ~~Like~~ ^N Nobody could do it. Larry

couldn't really stick those pins in me. If there

~~were~~ ^{people} ~~media~~ there they certainly had to either

ignore that, which is ^u probably what happened, right?

^u He did something crummy; we can't write about that

one. Or they have to think about it.

That's a big choice.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

23

For them. Hopefully, it made other people

think too. I think a lot of artists. Like Andy ^{Man}

image
said, from the ~~time~~ he had of me, that I was a

real tough guy and mean, and a bastard and that

kind of thing... I don't know. I thought it

^{PAUSE} worked all right. It's over with now. All the

little parts add up. ~~That's why Avalanche is good.~~

~~Cause it's 80 lb. paper as opposed to 20. You~~

get enough of those little things adding up, then

you're hopeful. ~~I don't know.~~

^{So} The only thing ~~XX~~ really that you hadn't accounted for was this half way situation of someone. . .

I don't know. ^{With reference to} of Larry, Let's

look at the situation. ~~He didn't want to hurt me,~~

Yet ~~I think~~ ^{he} still knew that he was supposed to

push the ~~XX~~ pins in, right? But he didn't want

to hurt me so. . . he put them in a ~~XXXX~~ little

ways, so he got them in on the screen. To everybody

earlier

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

24

edited

it seemed like he *had pushed them in*. So maybe I
shouldn't have told you that, right?

The blood I didn't believe.

LB I ~~had~~ just started to query it because of
this report I heard from someone else that. . .

What?

~~What I started off with that~~ the tips of
the pins were broken off and there was gum around
them.

Well, that's a good one.

laughter

Larry said that when someone asked him, "Did
you really stick them in?"

He just made that ~~up~~, just as a rumor. I
love that. I love those kind of rumors. The piece
I did in Baja, I was supposed to have paddled to
La Paz, I forget how, survived without eating for
. . .and in the Bed Piece I got this rumor in
San Francisco that I didn't shit or piss for a

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

25

month. How's that one?

~~XXXXXXXX~~ That's a great one. So there are
some aspects of the media myth that you can
contend with?

Sure, you can use that. I think my piece
used the media myth. That's why everybody laughed
when you asked for a volunteer. That's why
it was important that they didn't know what
they were volunteering for. If they ~~knew~~ knew,
Hey, get the chance to stick Chris Burden,
then I think we ~~would~~ would have gotten a lot of
volunteers. ^{So it} That was very critical that nobody
knew what it ~~was~~ was going to be. Also that's
why I did it the way I did it, to have one
person, Larry in this case, stand for the
^{whole} ~~XXXXXX~~ audience. The other way I thought of
having them do it was to have them file by
one by one. Uh-uh. Because once two or three

US Ohio

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Avalanche	I.A.343

26

Evil Kneival

pins are put in and like it's. . .

It would build up. . .if a few people ~~did~~ ^{other} it then maybe a whole lot of people would get carried away.

Then it would get pretty ^{gory} boring, or kind of creepy, or something. After two or three pins are sticking in, the next guy, "Heyman, far out, put them in, and then by the time 150 people ^{have} filed by you. . .you know. . .

That would have been offering yourself up as a sacrifice, literally, because it would be pandering to the ~~worst aspects~~ of crowd instincts.

Crowd ~~was~~ psychology.

to do that that you
Q: And you would have had to feel ~~to do that that you~~ ^{had} ~~had~~ ^{were} ~~totally~~ misunderstood. . .had gone beyond the point of anything rational. Cause to do that, ~~there would~~ ^{be no rational decision making involved}. I mean, people would just get carried away.

Remember that part you said ~~was~~ that you didn't think

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Avalanche	I.A.343

27

that Larry worked as a carrier of ^{the} energy.

~~XXXXX~~ Yeh, when he came back in the audience.

CB: I was thinking about that today, and the way it
 would have ~~worked better to have that~~ ^{been more successful as} a success would ^{have been}
 be not to have ^{had} the video, ^{monitors} So there's nothing. Larry
 goes into the elevator; Larry comes out of the elevator.

What happened man? What happened? But they got to see
 it on the screen so they didn't have to ask Larry what
 happened.

CB: Also it became a sort of television reality and
 people are usually ~~XX~~ ^{pretty} sort of apathetic or lethargic. . .

. . . About what goes on on the screen. They actual

CB: Yeh. ~~It's what you talked about in the other interview~~
 you did. Second ~~XXXX~~ hand experience right. X Well, this
 was a second hand experience for the audience, except it
 was live. ^{But they respond}

^{they respond to it as a live event?}
 Did ~~it~~ carry as first hand to them? ~~It did didn't it?~~

^{they did.}
 LB: Yes, it did. I think the only thing that. . . some sort

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

28

of ~~my~~ mystical aspect of it is this using a person's *as an*
instrument to carry energy. Now I don't ~~think~~ think that
energy can be transferred quite that radically from one
person to another, just because the second has per-
formed an action on the first. Now that would take. . .
that's like believing in some kind of primitive
~~powers~~ powers, some sort of medieval belief that. . .

I just mean ⁺ as the center of attention. I didn't
mean. . .

Ok, but you did talk about it in terms of
an
carrying/energy.

Yeh, but he would have, if I hadn't had the screens
and Larry went into the elevator, even if you'd
announced the push pins, like, "There's a sign in the
elevator. . . he's still in the elevator and what is
happening? When Larry comes back, they're ^{would} really
~~going to question him.~~ *have seen a question* Hey, did you stick them in or
not? Man, what was it like? But they didn't have to

P/V

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

29

ask any of those questions cause of the screens. And
 Larry would in a sense become me because ^{after most pieces} ~~XXXXXXXXXX~~

most people will ask me what was it like.

^{I see. He's}
 And that's a ~~very~~ immediate reaction. What was
 it like? ~~I~~ Rather than what ~~is~~ it about.

And I have to give it to them. Talk to them.

So just in that small sense, Larry would have been me,
 or carried what I usually carry. ~~That's the same reason~~
~~Willoughby didn't talk last night.~~

Oh sure. Well, I expected with Larry's ^g that people
 would actually go up to him and ask him what it was
 like, didn't you? I think that might have had something
 to do with the fact that he was Larry Bell. Somehow
 he was the last person that I expected to even be in
 that space, ~~right.~~ ^{that night}

So you're saying they don't ask him ^{he} cause he's
~~Larry Bell~~ Larry Bell?

Possibly. I mean you could speculate. Say it

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

30

had been someone like Gordon Matta or Jeffrey ^{Levy} who
would have know~~n~~ at least 50% of the people there, and
wer~~e~~ close ~~XXXXX~~ friends, ~~h~~ they would have asked him.
But then again, you could say that that wasn't a natural
situation cause he's ^{be} ~~a~~ be very well known. If it had
been someone unknown. . .

They ~~XXXXX~~ wouldn't have asked him either, probably.

Probably not. So then the thing gets stuck into
the psychology of that particular crowd~~X~~, and you
can't possibly account for that. Otherwise if you
did, then that would be making a piece that would somehow
be circular, right. ^{programed for a specific audience} It wouldn't be open-ended on any
level cause you'd know what the audience reactions
~~was~~ would be and you could. ^{program the piece to conform to}

I didn't know what the audience. . .

No, of course not.

I was ready for the guy in the Village who'd seen
my picture in Esquire who'd read the ad in the Village

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

31

Voice and had said, "Hey, far out ~~man~~ man, let's
get over there tonight." I was ready for that. I'm
not sure it happened or ^{anyone} anything like that came, ^{but} I
was ready for the man off the street.

I think that's a good thing. That was like a . . .
of course when Wegman did his audio tape piece which
seemed very much directed to a specific audience, then
I like that too, but it seems both approaches are
possible.

Well, any ~~approach~~ approach is possible; it's just
how you do it. ^{should?} I shouldn't ask what it comes down to.

^{But performance - -}
~~XXX EVERYBODY~~ Everyone's getting very conscious
of what the issues, I suppose some of the issues in
performance, ^{we,} right? And it seems to me that it's
gone way beyond ^{being a display} this grey situation in front of an
audience. ^{increasingly} And now the audience is somehow prepared
and is somehow implicated, ^{more} OK, Acconci's been doing
^{in the work}
that for quite a while, but that's always much more

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Avalanche	I.A.343

32

anonymous in a way.

Wait ~~XXXXX~~ what, what's much more. . .?

~~OK~~, in Acconci's piece ~~beds~~ ? ~~OK~~, the way

it was set up, anyone could walk on the ramp. If they

walked on the ramp, Acconci would start fantasizing

about them. ~~OK~~, so they became sort of sexual objects,

although they were ~~XX~~ unseen and they couldn't see

Vito. ~~§~~ So that's a use of an audience which is very

insidious right? ~~It's like~~ no one can avoid being

used somehow and used in a most ~~sort of~~ intimate kind-

~~of way~~, even though it's imaginary. I'm just trying

to get at some of the different ways. . . audiences

are ~~like~~ part of the performance now in some of this

work that's being done. In Wegman's work that tape

wouldn't have worked as a broadcast out on WCBS,

Right, they would have just ~~took~~ ^{taken} it off,

Ulricke's piece was a pure spectacle ~~speculation~~ ^{situation}.

I couldn't figure out what she was doing really.

(a little more talk about Ulricke)

TH