

# PANOPTICON

*Panopticon* was Conrad's most ambitious video art installation to date when it was first installed at Cornell University in 1988 as part of an exhibition about media art in Buffalo. In the project, Conrad stresses the way in which the public is increasingly subject to invasive forms of surveillance in social spaces as diverse as malls and art galleries. *Panopticon* reflects Conrad's reading of new cultural theorists in the 1970s and 1980s, including Michel Foucault. It most explicitly references Foucault's writing on the influence of the panopticon, an eighteenth-century prison designed to reform prisoners' behavior by making them fear that guards could be watching them at any moment. When the work was installed again the following year, in the Albright-Knox's survey *In Western New York 1989*, critic Richard Huntington of *The Buffalo News* described its satire in terms that anticipate today's environment of media saturation and inescapable surveillance:

With Tony Conrad's room-size installation *Panopticon* nothing much is left of the self, pure or otherwise. It is eroded by media and a society that sees the individual as a target of the sales pitch. In this foam-core city with its fluorescent lamps, plastic construction fencing, and motorized satellite model, "reality" is seen only on the five video programs that drone continuously, with which Conrad "sells" us on the pleasures and virtues of "surveillance TV."

The following text was written by Conrad to accompany *Panopticon*.



# **PANOPTICON**

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## **Tony Conrad**

The Albright-Knox Art Gallery

*In Western New York 1989*

© Tony Conrad 1988

### **Materials**

PANOPTICON is a video installation piece approximately twenty feet square, with an overhead triangular apron extending to a point fourteen feet above the floor. It includes five different video programs (each on a two-hour VHS cassette), four monitor stands, and various display materials: tempera- and acrylic-painted foamcore and cardboard panels and models, a pine branch, a motorized satellite model, two fluorescent lamps, one tight spotlight, and the triangular apron of orange plastic fencing.

### **Description and Texts**

In an overhead corner of the gallery a small satellite dish model hangs aimed down across the gallery. It has a mirrored turret, which reflects bars of moving light around the space.

From the dish there extends a triangular net of orange plastic fencing, the type used at construction sites. As it runs along four guy lines down to a twenty-foot-wide base at the floor, it articulates a compelling diagonal in the gallery space.

Gallery walls prevent the viewer from approaching the PANOPTICON from every side; against the gallery walls are backlit cityscapes on one side and a pine branch on the other. There are monitors and display elements both above the net and in the space underneath.

Each of the five monitors is adjacent to a construction that clearly associates it with a societal function: a row of buildings includes a gallery and a video equipment store; a broadcast tower signals a TV station. A parking lot and cardboard building profile locate the mall, and a foamcore couch is home. A matrix of streets laid out on the floor instantly makes these identifications legible as elements of a community.

The sound associated with the various video monitor images is produced by five small speaker systems, positioned for the viewers' convenience along the wall beneath the satellite dish.

## Retail Video

Atop the net, riding out into the room toward the viewer, stands a profiled row of buildings; toward the uphill end of the row is stenciled "VID," with an arrow pointing below. There under the net is a monitor. Conrad's image is in front of the image of another monitor, on which a mask is displayed. The tan mask with dark hair is smiling; Conrad is talking with headphones on:

Here comes somebody! Here comes somebody! Here comes somebody now!  
Here comes a client. Here comes a client.  
Here comes a client now!

Yeah. Here comes somebody! Here comes somebody! Here comes somebody now!

Here comes somebody! Here comes somebody! Here comes somebody now!  
Yeah, here comes a client. Here comes a client. Here comes a client now!

Here comes a client. This guy is going to sell—he's going to sell a videotape recorder to you even if you don't want one! Here comes somebody! Here comes somebody! Here comes somebody now!

Yeah, sell, sell that—sell that tape recorder. Well at least this guy knows his stuff. I mean, he tries out the equipment, you know.

You can do it! You can do it! Anyone can do it! It's professional! Look at all these features! Look at all these features! He's got features all over the place. He's got features all over the place. Look at these features! You can do it! Anyone can do it! Look! Here's how you do it!

He's shooting this tape—you know; that's what it amounts to. [laughs] He's shooting this tape!

Yeah, so: Anybody can do it! You could do it! Anybody can do it!—Sure. You know. But I mean—

It does make you feel good when you go in the store. It makes you feel very good. You can do it! You can do it! You can do it! Anyone can do it! It's easy!

"Here comes a customer," though. That's the trick—that sometimes it gets to be a little more

of a "customer," and you didn't know you were quite so much of a customer!

And you can do it, you know. But, I mean, I have to be cynical, a little bit, about the possible productivity with this equipment. As a matter of fact, that's what he's saying right now.

He's saying—wait a minute. There's certainly a lot of traffic noise in this recording. I mean, that's part of the problem! You know, the equipment is fine—"You can do it! You can do it!"—but then, I mean—well, he's got to take it in the audio room if he really wants to get a good recording, you know!

But what he's saying now is, "Yeah, it goes in the closet. They—they buy this equipment, and then they just take it home, and they put it in the closet. They spend a fortune on it, then they just take it home and they dump it in the closet, and they never use it. So what's the difference? What does it matter? Anything I can sell them on."

"Anything I can sell them on, they'll just take home and dump in the closet." Well, that's pretty candid. Actually that's pretty forthright, I think. I think that's more honest than you're being—standing there trying to figure out what I'm trying to sell you on. Frankly—

I could be as candid as that. I could say, "Well, I'm trying to sell you on a show. You know: 'Here comes one! Here comes one! Here comes a viewer! Here comes a viewer!' Here comes a viewer—yeah, OK, well I'll try to sell you on a show, you know, but what are you going to do with it? What are you going to do with it? You're just going to take it home and put it in the closet, right? So what's the difference? You know?—but if you enjoy it, that's fine. You spend your money on it—spend a fortune on it!" Right?

Yeah, according to this guy, it's OK.

Well it's not just according to me; that's America. That's the way America is working. I'm not the only one.

Wait a minute. What is he talking about

now? [listens] Oh, never mind. [laughs] These guys, they just get together and they tell dirty jokes. You know that's embarrassing. I don't know, I [laughs] yeah [laughs]—He just told the one about, um—well, you probably heard that one, anyway. [laughs]

They had a poll to find out if people approved of condoms being sold on TV, and 60% of the people did approve of condoms being sold on TV; 20% of the people disapproved of condoms being sold on TV. And 20% of the people responded that they thought it was OK as long as President Reagan supported the condoms in Nicaragua. [laughs]

So, really, to tell you the truth—

Oh, this traffic is too much. I've just completely lost this guy. Well, luckily—I mean I'm the one who's talking to you. I don't know about this guy. Maybe he's talking to you too, but I'm the one who's talking to you—

It reminds me of Ray Federman in this book of his, *Take It or Leave It* [holds up the book], where he says something about this kind of narration. It's sort of a narration that's something like this, and then there's this part where it says,

“MY STORY-TELLER! But I should point out that what HE said also applies to ME because WE are together in this. ONE in ONE. ONE for ALL. ONE unto the OTHER for the sake of harmony!

“Voice within voice!”<sup>1</sup>

Yeah, that's sort of like the way I feel about what's going on here, too. I couldn't have said it better myself. Could you?

I guess maybe he—he's got a way—he's got a way for luring people into some kind of relationship. I don't know if he's really interested in some of the other kinds of clientele around here. [looks around over his shoulders] You know, that's another kind of question.

Frankly, that guy over there [gestures to his left]—I mean don't look now, you know—but the guy over there, he's just like sitting on his ass watching TV, and he's never going to go anywhere or do anything. That guy over there.

[gestures toward the Couch Potato]

This guy is at least selling TV sets. He's selling VCRs; that's how come he's making these tapes, is because he's just pointing a camera. I mean you've got to do something to teach people in the store how to operate the equipment. And so he's at least operating the equipment, right? The guy over there is doing nothing. Really. I mean, that's a waste of time.

As far as the stuff over there—[gestures toward the gallery] this guy, [laughs] he has no use for any of that stuff—like art or anything like that. You know: “Uh-unh, uh-unh!” Like, forget it! Hey! All he's interested in is the client, you know?

That's the way it should be, though. To be truthful, that's the way it should be. If you're going to make sales, then you've got to approach it that way. You've got to just put out of your mind what's going to happen on account of the sale. Right? Just put that out of your mind, and make the sale first. Who cares if the people put it in the closet after they're done, you know?

## Anchorwoman

At the far left corner of the net stands an eight-foot outline of a bent cardboard transmission tower. Near it, on a television cart that pokes up through the low net, is a monitor. Conrad is watching a mask on the image of a monitor behind him; it represents a somewhat plain woman with strawberry blonde hair:

Heh-heh, heh, heh, heh—[laughs]

Oh, yeah, heh, heh, heh. [laughs]

Yeah—you could be on TV! [laughs]

You can get your own footage on TV. You can—

“Send your footage in to the station! [laughs] You can shoot your own footage, [laughs] and get it on the news!” [laughs]

Well, actually, you can’t hear what she’s saying, [laughs] but she’s watching some footage that—this wasn’t actually sent in [laughs] as a news contribution; this is an actual cable television program that was independently produced that she’s watching. [laughs]

She’s complaining about the quality. [laughs] She thinks that all independent work really is—is really bad. [laughs]

Yeah. [laughs] She’s very acid about that, you know.

Well, the station is promoting people to get their own “accident-ally” shot news items on the air. [laughs] If you “accident-ally” shoot an accident, then you might be able to get it on the air, on this program! [laughs]

Of course, it’s probably not going to be very good. You know, that’s what it amounts to. But they’re very disdainful about anything that—[laughs]—about anything else. They’re very disdainful, at the station, about anything else. So she’s making these wisecracks about this program.

You’ve probably seen her before on television. She’s a regular commentator, you know, on the local channel here. And she has a pretty fast wit! You wouldn’t know that

necessarily from watching her on the news, you know. [laughs] But a lot of that stuff doesn’t really have [laughs] the occasion for being very sarcastic. Yeah!

Oh, yeah. I know. It’s hard to really understand everything.

I wish I could just put this up to the microphone [holds hands to his headset], so you could hear—but the newsroom is very loud in the background, so—I mean, I can barely hear what she’s saying, like this.

You know, [laughs] it would be interesting to see the program that she’s watching. It’s all close-ups. [laughs] She’s against close-ups, by the way. Heh, heh, heh. Well I don’t know why she’s against close-ups. I mean, look at this.

You know who else is against close-ups?—well, I mean, according to Brian Henderson in his *Critique of Film Theory*—I don’t know if you’re familiar with this, but:

“For this reason also Godard does not allow the close-up and medium-close ranges to be filled, for a face or figure huge in the foreground literally obstructs the whole and distracts attention from it in an emotional and intellectual sense also.”<sup>2</sup>

[laughs] So, television uses a lot of close-ups, though. She should be complaining about how they aren’t using close-ups. “They don’t know how to have an establishing shot. They don’t know how to—” you know. “Their production values aren’t very good. They don’t know how to establish a scene,” blah blah blah.

This complaining, about all independent work. All independent work. God, I just don’t—Ah, well. [laughs] But she’s definitely got a fast mind! I don’t know; she should make her own stuff, I think. I don’t know what you think, but—

[laughs] You know what? She thinks that all these other people are really—I think that it’s a little bit peculiar that, like, “You could be on TV! You could be on TV!” and like

this hook, of being on TV, and how cool that would be, to be on TV—I mean that's OK, but you know, she's really disdainful of art video, of independently produced video; she's disdainful of the home equipment, and all the sales of home equipment—and you think that the news people—Maybe you have an opinion that they're honest, or that they're sincere, or something like that, you know. But I'll tell you—she thinks that the couch potato is really scrambled!

Scrambled potatoes. Yeah. Well, I guess that's not so good, but, in the mean time, you should hear what she thinks about the younger generation—She's really disdainful of all these people! [laughs]

## Mall Teens

The monitor stands on a low plastic table next to a standing cardboard building profile, boldly stenciled "MALL." On the floor is a cardboard "parking lot." This site is under the orange net, between the "gallery" and the TV tower. Conrad is talking about two figures on a monitor image behind him. One is the mask of a girl, the other the sculpted head of a boy—which turns slightly from time to time.

These kids are incredible. Listen to this!—

That's one thing about surveillance footage—that you just hear the most amazing things going on. Sometimes you can't believe what you're hearing!

Ahh! Oh, my god. [listens] Oh, this just isn't like all that other stuff. This is not like any of that other stuff! This is incredible. I can't believe it.

"Oh, yeah! Yeah, it's cool! This is cool!" They're watching themselves. They're watching this! They're watching this. This is—

It's the surveillance system at the mall. And they're on the surveillance system at the mall! And they're watching the surveillance system at the mall, and so—they're actually watching the same thing that you are. Of course I know that you can't hear them, but—

Wow. You should hear the fountain. The sound of the fountain back there? It's incredible to hear that, and there's other people walking by.

And they're saying, like—"Oh, look over there—there's the monitor!" It must be—like, the monitor's got to be up there! Oh, yeah—they're saying "Look at that monitor. We're on TV. It's really cool being on TV." They're going to "shoot some great shots—"

They've got these fantasies going on. I can't believe this. Yeah!

What did she say? Some idea about like shooting her friends having sex? These kids have all kinds of ideas. I don't know!

I'll tell you: it's just like Anne Turyn says in that book of hers. [holds up an image from the series "Dear Pen Pal"]

"There are 2 kinds of people in America—

"Those that watch TV.

"Those that are on TV." <sup>3</sup>

And that's the truth; I'm sorry. And these kids—these are headed for being on TV. They're interested in it. Like, computers—

Wait a minute. Now he's telling her—Wait; there's a jeans store—there's a jeans store over there. I can't believe it—but they're more interested in that; they seem to be more interested in the jeans store, now.

No, wait a minute. "Oh, man, it'd be cool to be on TV, yeah." "Well let's go out and shoot something—we can shoot something with our friends. We can shoot something really cool with our friends, like some—some conceptual kind of thing, with a political idea?"

They have some kind of idea here. You know, it sounds like what they want to do is come down to the mall and show this on the mall TV. I swear, it's like they're watching themselves, up there on the monitor, and trying to figure out what to do with that to make a program up there. I just can't believe it.

What I can't figure out is, where is this monitor? This monitor must be right across in the fountain. You know—I can hear the fountain really loud. And they must be sitting across from that jeans store—yeah, that's it. They're sitting opposite the jeans store—

I don't believe it. This guy is talking like he is into computer art. Teenagers are really into computer art, more than anybody. If you watch MTV—

This is definitely the most remarkable material that I've ever, ever heard on surveillance. I'm not kidding, this is really amazing. I can't believe the ideas they have.

But they don't have any way to do them. What are they going to do? How can they operate, if they don't have any way to realize their ideas?

Maybe it will be possible. Maybe they will

do it. Maybe they'll go get the stuff out of their dad's attic. Who knows? It's hard to tell.

Oh, no; wait, wait, wait, wait. Oh, this is too amazing. Oh, you're not going to believe this. This is really—

What is this, now?

## Video Authority

The profiled row of buildings that includes the Video Retailer stands in outline high atop the orange net. One of the fronts is stenciled "Gallery." Adjacent to the gallery, its legs standing through the net, is a television stand. On the monitor, Conrad is talking about another monitor image, visible behind him—a mask of a somewhat elegant-seeming woman:

This is an installation videotape, exactly like the one that's being shot here. The camera here is shooting you on videotape, but she's being shot on a different tape.

Actually, she's watching a tape. She's watching another installation tape, which was shot at a different time. But you can see that it looks almost like she's looking right into the camera here. That's because of where the instruments were positioned.

And in fact, she's not a viewer, really, because actually this was set up in her office, and she works in an agency that funds art.

I think it's very important for people who fund art to be able to participate in it, too. Just like it's important for you to be able to participate in it. Art viewers should be able to participate in it, and—[the mask in the monitor image falls out of frame; he goes out of his frame, and his hand appears on the imaged monitor to put the mask back in place]

Art viewers should be able to participate in it, and art funders should be able to participate in art; I love surveillance video. I love surveillance video. I think everyone should participate in surveillance video, just like you are right now. And just like I am right now. And just like she is right now. She's participating in it too.

She looks kind of interesting, don't you think? You know who she reminds me of? She reminds me of—there's a character that Cindy Sherman plays in one of her pictures. Let's see. It's in her book. Oh, yeah; here it is. [holds up *Untitled #74*, 1980<sup>4</sup>] Yeah. Check this out. Doesn't she look like that a little bit?

I mean, I think that's sort of the same kind of type of person, in a way.

"These tapes are—" What's she saying? "These tapes—These tapes are the best. This tape is—This tape is so good! This tape is so good, I mean, I could never make any of these tapes myself.

"It's so technically demanding. It shows such finesse in the way that the character of the tape is achieved, yet the tapes look so easy to do. What incredible workmanship. What incredible craftsmanship!

"The artist has a way of achieving incredible precision and definition in the work, and yet without sacrificing any of the distinguishing qualities which separate this artist from the world of amateur production—while at the same time looking almost facile, almost limpid in the visual and conceptual aspects.

"It's the best. This is the best work. It's really a remarkable new accomplishment. A remarkable new accomplishment. It's so good. I could never, ever, ever myself do any of this work.

"I could never achieve anything like this. Not myself! I could never really achieve any of this kind of work. I could never do it myself. It looks so easy to do, and yet, it's so limpid, and so facile—no—gives the appearance of being so facile—"

## Couch Potato

Under the net is a foamcore half-scale model couch. Near it is a monitor, which stands on a stuffed orange vinyl footstool. Conrad is observing a monitor, on which is a smiling mannequin head with curly brown hair.

Hey, hey, hey!

Hey, hey!

Yeah!

I've got some popcorn here, and I'm ready to watch some TV myself. This is *Watching TV*. Pretty interesting; I always wanted to watch people watching TV. This must be my big chance, here. Yeah.

You know, these shows on TV suck! That's what he's saying. That's exactly what he's saying. I know you can't hear anything, I know you can't hear any of this, but—

He's got one of those little things, you know, that you can use to change the channels? He keeps changing the channels around. There's the news now. But—wait a minute—what's he got on now? Oh. [laughs] Heh, heh, hey! Uh-huh; yeah, he's getting to the Letterman show. God.

You know, that's not a bad idea, to actually grab a brew—I deserve one, myself. I think I had one around here somewhere—oh, yeah! [finding a beer] I do deserve one of these, I'll tell you, right about now. Aaah.

Heh, heh, heh. That's an excellent idea. An excellent idea! Oh, man—[he pops the beer open]

Alright!

I know this may not seem very interesting, but you know, this is what's going on in America. This is like what you do—wait a minute. Oh, god. He is really—You know, I can hear the TV; I can hear the room, and I can hear the TV. Heh, heh, heh. He is really kvetching about what's going on on TV. What's going on, on TV, is so bad—yeah, yeah, yeah. Yeah, you could do better, I know. Yeah, yeah. Sit there and just change the channels all the time, right? [laughs] Yeah, well.

I know, what I'm saying is there's nothing like sitting around watching TV and drinking beer. [takes a drink] Ummmh! I'll tell you: sometimes that just hits the spot. It's better than just surveilling, doing it like this.

He thinks he can do better himself, you know—like with these shows. Like—that these shows are so bad, you know. But then there's the ones that you like, you know, like—

Oh, he's flipping the channels around again.

I don't know how to explain it. I mean, suppose you do like a particular show. Then why would you chan—I don't know.

He just keeps changing the channels around, and he thinks that—You know, he'll tune in the stuff that looks amateurish, but then he'll say, like—he doesn't like anything that's not really good. You know, that's really good. Like the high-production stuff—he's definitely—

"I like the sports—" Yeah, yeah. Yeah, some good program is coming on—in fact there's a program that's going to be on—and he's saying how great it's going to be, because it's this fantastic production. I don't know.

In any case, it's hard to get a straight picture. It's hard to be sure exactly what to think. [laughs]

Yeaah. Yeah, yeah, yeah.

Uh! I told you. What did I tell you? It's those low—between you and me, I know what he thinks. You know? I think he thinks he likes the high production value stuff, you know; but when it comes right down to it, he's going to tune in to some low, human kind of show. Like Letterman—that's what's on right now—and I'll tell you. That's not a show that has very much production values. It's not very much in the way of production values.

That's one of the things about Letterman. I don't know: "New York's most special channel." Well, I think that the thing about Letterman is you get this, ah—

Yeah, see, he thinks he's on; now there's this "Stupid Pet Tricks" on. "Stupid Pet Tricks."

He thinks he's on. He thinks he's on the TV, because Letterman is having these "Stupid Pet Tricks." That makes him think he's on TV.

Now why am I telling you this? You think you're on TV! Oh, god. I don't know why people wat—

I mean, I don't know. It's— [takes a drink]

He's just sitting there thinking how cool this is, these Pet Tricks. And meanwhile, I'm sitting here surveilling him! [laughs] Yeah. Oh, yeah.

Now he's saying that this is really really cool, because he could do this. God, I don't know. People don't think with their head, you know? But that's kind of interesting. It is kind of interesting. It's—it's interesting because it's simple-minded. You know, it reminds me—

Actually, there's a parable that I did. I was working with Barbara Broughel, and there's this book that we did together called *The Animal*. It has a parable in it; it's this parable here about the wasp. [Holds up book, and reads]

"'Next week, I'm tossing all the crumbs out of my bed,' Wasp promised. This was later, and she was really burning. Well, she was certainly flushed. 'And I thought . . . ' she started, to nobody; then she told herself, yes, Wasp, simple stories are the best." 5

And I'll tell you. That's what seems to be developing right here on television: simple stories are the ones that people really go for. They think they like these production values, high production value stuff. That's what he keeps talking about. That's what I keep hearing.

If you could listen to this, that's all you'd hear—you'd just hear all this about "production values, production values, production values." And in the meantime, everything he likes is very simple. It's very very paradoxical, in a certain way. Well that's my impression! I don't know what your impression would be. But you watch TV.

I mean, I don't know. But you probably don't watch people watching TV. It's really different! I mean, it is really different. It's actually not

so—it's not so usual, to tell you the truth. There's not that many people who do this.

It's nice you're looking over my shoulder. I appreciate that. I appreciate your looking over my shoulder, and checking out a few of these things. You know, it's possible that you'll find something interesting here, I don't know. Look. We should just be calm, and watch together. I know you can't hear everything that's going on. But if you're just calm, we'll just watch for a while; see what happens. *TV Watching*. Real, primitive, pure TV watching. Absolute 100% couch potato stuff, alright? OK.

[longer pause, for *TV Watching*]

I'll tell you, I'm glad I'm watching this rather than watching those shows. He's right; these shows do suck. I could do better myself. I don't know.

I like the high-budget stuff, though. I do. I mean, this is personally for me: I prefer high-budget productions, because I learn something from that. It's more fun! You know, I'm not turning on a TV to educate myself or see something sophisticated; I'm just, like, getting laid back and—like what you see here! That's my interest. It's a pure experience.

You know, I've got one more thing to say before you're done analyzing this. I have one more thing to say about this. You know, you think you know what he's doing. You think you know what he's thinking. But I'll tell you, that's not really possible, because he is America. And what you see, when you watch this, is—you are seeing pure America. Not on TV, but in front of the TV. I mean, that's another simple truth for you. But, you know—look around! Look around. Check out the other things that are going on around here.

Like look over there. [gestures to screen left] You know? What have you got over there? A store, or something like that. I mean, is that America? Well, that's sort of like a part of America. I don't know. It is part of America.

The mall? [gestures to screen right] It's commercialism, everywhere. Mall, store; like

the station—[gestures over his left shoulder]  
I don't know. The station, and then if you go  
downtown—[gestures over his right shoulder]  
It's hard to say. But this is America.

This is America right here. This is the middle  
of it—you know, this is the middle of it, I think;  
what's going on in this couch potato here.

If you want to see America, America is a  
couch potato. Well done. Here's to that.  
[takes a drink]

Well not that well done! I could do better  
than this myself. That's what he's saying,  
anyway.

So what do you think? I don't know. I can't  
tell anything. I can look one way, [looks  
toward the Couch Potato] but I can't look both  
ways. [looks toward camera] You've got to tell  
me what you think! You know?

I know what you think! But, aaah!

I'm glad I've got some popcorn here too.  
If you're doing this kind of surveillance, you've  
got to have some popcorn. [eats popcorn]  
At least a little popcorn, and a beer or two.  
Otherwise it'll just drive you crazy. There's  
nothing more boring than surveillance—  
except maybe sitting around, in the middle  
of the fall, watching TV; nothing else to do;  
just watching movie after movie—

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1. Raymond Federman, *Take It or Leave It*  
(New York: Fiction Collective, 1976).
  2. Brian Henderson, *A Critique of Film Theory*  
(New York: Dutton, 1980), 81.
  3. Anne Turyn, *Missives: Photographs by Anne  
Turyn* (New York: Alfred van der Marck  
Editions, 1986), plate 10.
  4. Cindy Sherman, *Cindy Sherman* (New York:  
Pantheon Books, 1984), plate 47.
  5. Tony Conrad and Barbara Broughel,  
*The Animal* (Buffalo: CEPA, 1984).