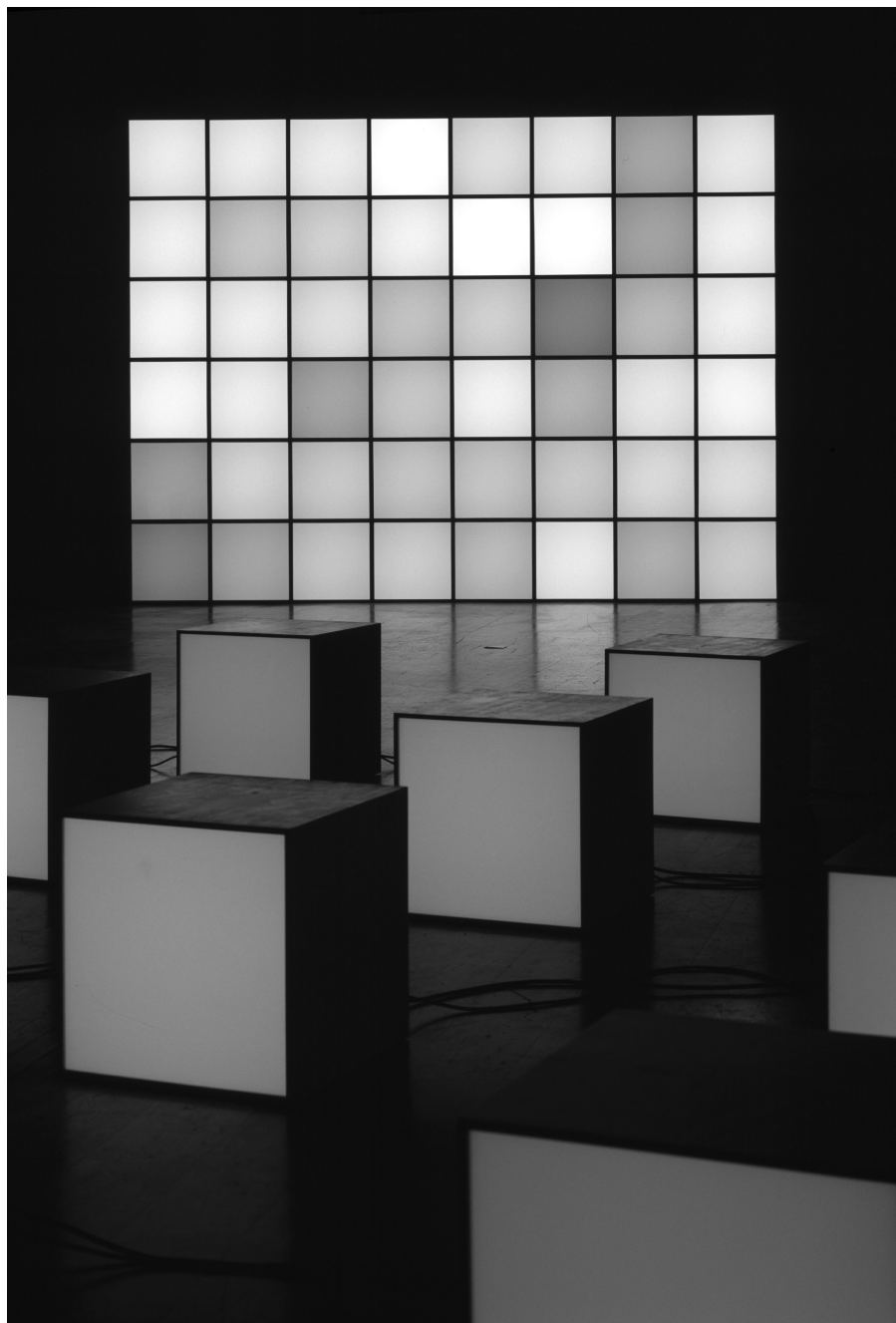


Angela Bulloch. *Z Point*, 2001
(background) and *Fundamental
Discord: 16*, 2005 (foreground
detail). Installation view, Modern
Art Oxford.



Future Anterior: History and Speculation in the Work of Angela Bulloch

BRANDEN W. JOSEPH

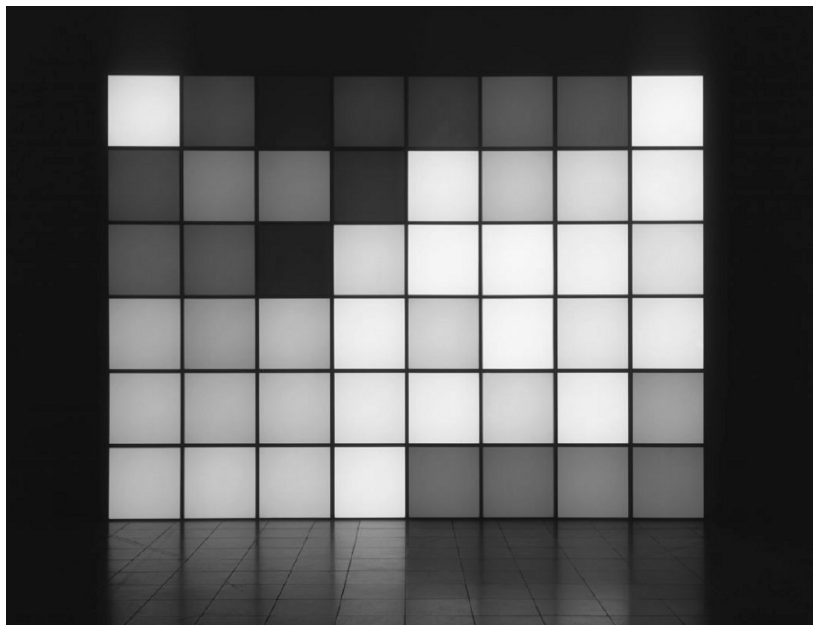
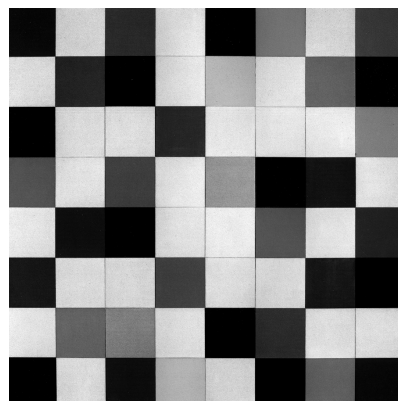
*You cannot argue that a film is bad but that the color is good, or vice versa.
The image is a fact, the colors are the story.*
—Michelangelo Antonioni (1970)

Angela Bulloch's *Z Point* (2001) displays the last eight minutes and thirteen seconds of Michelangelo Antonioni's film *Zabriskie Point* (1970) on a bank of her by-now-signature Pixel Boxes. The appropriated sequence begins just after the main character, Daria (played by Daria Halprin) runs out of the modernist home in the Phoenix desert. The house, owned by her boss, Lee Allen (Rod Taylor), was the destination she had been heading toward throughout the entire film, a destination which, despite her adventures and encounter with Mark (Mark Frechette), had until that point never been in question. After Daria drives a short distance from the house, she pauses to look back at what appears from the outside to be an empty structure. Allen and his Sunnysdunes Land Development Co. partner are then shown inside listening to three associates discuss their real estate proposal before the building, silently and unexpectedly, explodes. The scene then cuts back to Daria, who steps out of the car to look toward the house, which is still intact on the rocky desert hillside, before—in the film's final, climactic scenes—it explodes once again. This time, the destruction is replayed from a number of different angles. After thirteen increasingly rapid shots of the exploding house, the sounds of destruction stop. The final five explosions, captured in slow motion and showing not the building but its scattered contents, are accompanied by the atmospheric and then resoundingly epic space rock of Pink Floyd's "Come in Number 51, Your Time Is Up." Afterward, the sound abruptly cuts once again, and the scene returns to Daria, a slight smile on her face, calmly returning to her car and driving away.¹

In Bulloch's *Z Point*, this footage, the most widely recognized in Antonioni's film,

is distanced in numerous ways, most significantly by the formal qualities of the Pixel Boxes themselves. Stacked into a grid, six boxes high by eight wide, Bulloch's approximately three-by-four-meter installation conforms to the proportions of a standard 35mm film screen. Each of the boxes, which Bulloch invented in 2000 with the assistance of the artist Holger Friese, is fifty centimeters square, yet displays only a single pixel's worth of information, rendering the film in an ultra-low resolution of six by eight pixels.² In order to achieve this effect, Bulloch cropped and tightened the frame of Antonioni's original and, in a time- and labor-intensive process, digitally remapped it for the Pixel Box display.³ As a result, the film's imagery is legible only with difficulty. Although the viewer can make out the horizon line of the landscape and, cued by the sound, several of the initial explosions, most of the time the Pixel Box wall works against recognition. The "screen" appears equally, and at times more, like an abstract array of finely shaded color blocks, akin perhaps to one of Piet Mondrian's "checkerboard" compositions but more closely recalling Ellsworth Kelly's large, multipanel, chance-derived grids, such as *Colors for a Large Wall* (1951). (The latter reference, as we shall see, is not unimportant.)

In addition to relating *Z Point* to modernist painting, the Pixel Box grid "annihilates" the figure of Daria Halprin, deleting from the visual field a body whose exploitation is central to the film's entire economy.⁴ Yet if the grid forecloses a realm of visual pleasure rooted in the scopoc delectation of Halprin's body, it introduces an altogether different type of bodily resonance, this time with the viewer, via the pulse-like beat of its visual array. In 2001, the mechanism controlling the Pixel Boxes' lamps was limited to just over one change per second. To accommodate, Bulloch sampled one frame from approximately every second of Antonioni's film, not extending it temporally into slow motion but once again effectively lowering its resolution, in this case from twenty-four frames per second to one. As critics have noted, the regular pace of the transformations roughly matches the average beat of a human heart, giving rise to associations both mechanical and organic.⁵ The effect of incessant pulsation counteracts the overall ordering of the modernist grid, undermining the stability of



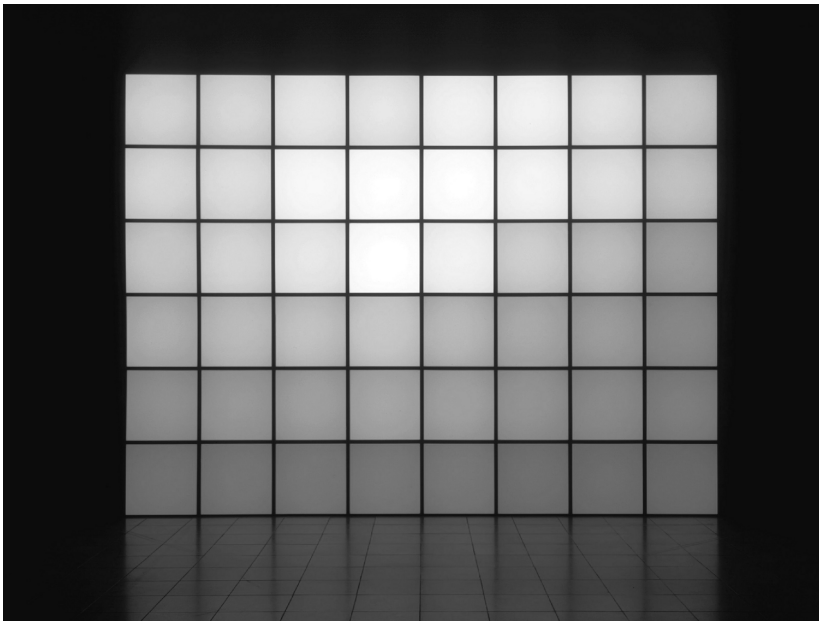
the visual field, breaking it apart, and delivering it over to something like what Rosalind Krauss has called “the devolutionary forces of a throb that disrupts the laws of [modernist] form.”⁶ The viewer thus finds him- or herself caught in one of *Z Point*’s many paradoxes: the grid counteracts the representational conventions of cinema, while the pulsing derived from cinematic movement disrupts the visual stability of the grid. The viewer is suspended between two modalities or regimes of viewing.

The overall effect is not primarily one of estrangement or defamiliarization of a familiar “text,” but rather the opposite: a recollection of the original footage, incomplete even as it is insistently called forth, a memory just beyond one’s grasp, like a word caught on the tip of one’s tongue. It brings to mind David Antin’s description of the distanced but “intrusive” impression made by Andy Warhol’s silkscreens:

In the Warhol canvases, the image can be said to barely exist. Here there is actually a series of images of images, beginning from the translation of the light reflectivity of a human face into the precipitation of silver from a photosensitive emulsion, this negative image developed, re-photographed into a positive image with reversal of light and shadow, and consequent blurring, further translated by telegraphy, engraved on a plate and printed through a crude screen with low-grade ink on newsprint, and this final blurring becoming the initial stage for the artist’s blow-up and silkscreening in an imposed lilac color on canvas. What is left? The sense that there is something out there one recognizes yet can’t see . . . This sense of the arbitrary coloring, the nearly obliterated image and the persistently intrusive feeling. Somewhere in the image there is a proposition. It is unclear.⁷

Similarly comprising appropriation and numerous levels of mediation, *Z Point* brings its viewers no closer to its source material than do Warhol’s silkscreens. Nevertheless, and indeed on account of such mediation, Bulloch’s installation amounts to a particularly complex mnemonic structure. By combining multiple layers of cinematic allusion (in both image and sound) with a reflexive deployment of the Pixel Box’s historical and stylistic connotations, Bulloch not only formally reframes the source footage for *Z Point* but effectively semantically recasts it. The result is on the

order of a meta-referential commentary that reveals in its source a different register of



Opposite, top: Ellsworth Kelly. *Colors for a Large Wall*, 1951.

Opposite, bottom and left: Angela Bulloch. *Z Point*, 2001.

social content, one generated by viewing the era epitomized by both Warhol and Antonioni as though from the other side of an historical divide. The nature of that divide and the way Bulloch deploys it in *Z Point* and other of her works will be the focus of what follows.



Originally, *Z Point* was accompanied by the soundtrack from the German language version of *Zabriskie Point*, filtered to produce acoustical “grain” (an audio analog, of sorts, to the visual effect of “bitmapping”). Since Daria says nothing in the scenes Bulloch chose, the linguistic alteration was evident only in the real estate dealings that take place before the first explosion. Bulloch had previously referenced and made use of dubbing in works like *From the Eiffel Tower to the Riesenrad* (1993)—in which she dubbed the original French soundtrack of Jean Rouch’s film *Gare du Nord* (1964) into German or English depending on whether the scenes were interiors or exteriors—and *Solaris 1993* (1993), in which she dubbed sections from Andrei Tarkovsky’s science fiction masterpiece, *Solaris* (1972). Bulloch has described the intention behind this procedure as “achiev[ing] shifted, rather than constructed narrative sequences.”⁸

The notion of “shifting,” legacy and development of critical postmodern art practices, is fundamental to Bulloch’s production, perhaps the single unifying trope within an insistently diverse body of work. It serves to connect her *Belisha Beacon* works (using for example a traffic lighting system relocated from London streets to a Leipzig trade fair) to her *Rules Series* (regulations displaced from their original location—such as rules from the dancers’ changing room in New York’s Baby Doll Lounge—into streets or galleries) to the artist’s own temporary move to Tokyo to experience “a place where the societal structures are very different from the ones I know.”⁹ In *Z Point*, however, Bulloch decided that the language shift and acoustical processing did not render the footage “distant enough” from its original source.¹⁰ Unlike *Solaris 1993*, there was no evident temporal displacement between the moment of the film’s making and that of the artwork and installation. “What is important,” she explained of *Solaris 1993*, “is the shift between this and that time and a different way of producing something, the means of production.”¹¹

Bulloch thus decided to commission a new soundtrack for *Z Point*, turning to musician David



Angela Bulloch. *Solaris*
1993, 1993. Installation view,
Modern Art Oxford.

Grubbs. Grubbs—who as part of the duo *Gastr del Sol* (with Jim O’Rourke) had pioneered an influential postrock aesthetic during the 1990s—had previously experimented with a similar process of translation and “shifting” by running German text through a Microsoft Word spellchecker to produce English lyrics.¹² For *Z Point*, Grubbs respected the film’s narrative, retaining important acoustic cues like the opening and closing of Daria’s car door, the sounds of her driving from the house and into the sunset, the businessmen’s conversation, and the initial explosions, while otherwise replacing the music. Grubbs’s intention, as expressed in correspondence with Bulloch, was “to create a . . . piece of music that functions like the Pink Floyd score but sounds very little like it.”¹³ After the explosions, however, Grubbs’s music swerves away from the climactic moment into a haunting guitar solo, which calls to mind two scenes not incorporated in the installation: the love scene in the desert, accompanied by the playing of Jerry Garcia, and the pivotal moment when

John Fahey’s “Dance of Death” comes on the car radio, just after Daria hears the news flash announcing Mark’s shooting by the police.¹⁴ Only later does Grubbs segue into something like Pink Floyd–esque psychedelic bombast, from which he returns to the more melancholy guitar work once again. Despite acoustic recollections of the original soundtrack, the impression given by the new score is not appropriation or simulation, but palimpsest; what one hears, very clearly, is Grubbs playing as Garcia, Fahey, or Pink Floyd. His artistry is never subsumed into its referents; instead both the source and its reinterpretation are audible at the same time. Endowed with this new soundtrack, Bulloch’s installation accomplishes added temporal shifts, both between the times of the appropriated footage and its remaking, and among different moments in the film itself.

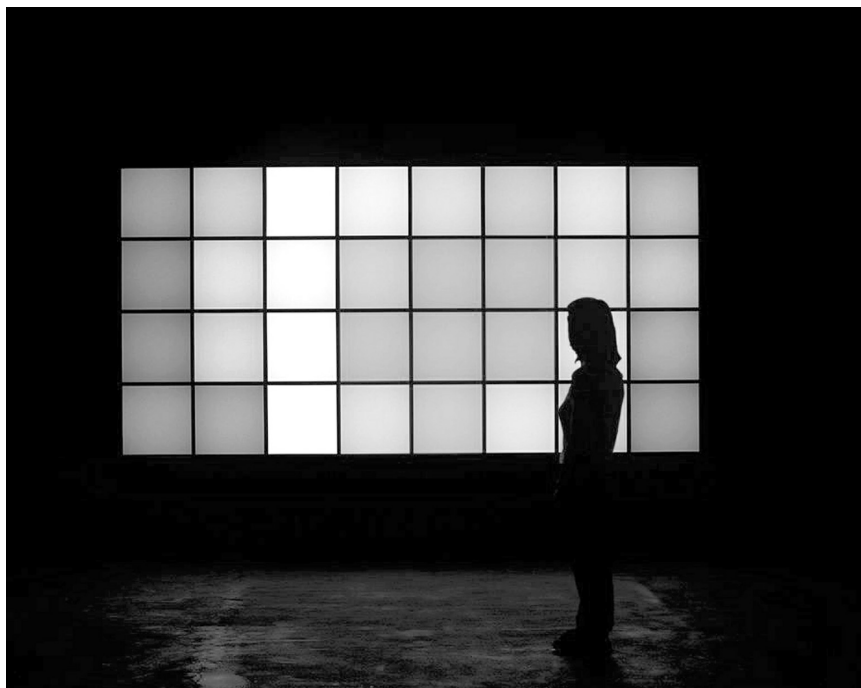


Top: Angela Bulloch. *Belisha Beacon Indicator System*, 1996. Installation view, Leipzig Messe.

Bottom: Angela Bulloch. *Earthfirst*, 2000. Installation, Kokerei Zollverein, Essen. From: Angela Bulloch. *Rules Series*, begun 1993.

Given this result, it is not surprising to learn that Bulloch's original interest in *Zabriskie Point* was motivated by its ambiguity. "I chose that film," she recalled, "because I was interested in the question of reality and viewpoint: did it really happen or was it [Daria's] imagination. As in *Solaris*, the female character is really imaginary—a figment of the man's imagination that he is projecting onto the sea of Solaris."¹⁵ After completing *Z Point*, Bulloch decided to travel to the actual Zabriskie Point in California's Death Valley National Park. In *Horizontal Technicolor* (2002)—a sequel, of sorts, to *Z Point*, also with a soundtrack by Grubbs—Bulloch used the footage she shot on that occasion to bookend the "Stargate" sequence of Stanley Kubrick's *2001: A Space Odyssey* (1968), completed the same year Antonioni began working on *Zabriskie Point*. Zabriskie Point was also where Michel Foucault had traveled in 1975 for his first experience with LSD, sitting under the stars and listening to recordings by Karlheinz Stockhausen. There, according to James Miller's account, he is reputed to have found himself: "The sky has exploded and the stars are raining down upon me," he is supposed to have said. "I know this is not true, but it is the Truth."¹⁶ With its coupling of the Stargate corridor and footage of the desert, *Horizontal Technicolor* could almost be an illustration of Foucault's epiphany. Yet, while Bulloch found Zabriskie Point "a very loaded location," it harbored none of the same certainties for her as those attributed to Foucault. "There's something really unsettling about Zabriskie Point," she recalled. "This place has been presented, framed, and consumed many, many times as a tourist site in the National Park and as the landscape in films like *Zabriskie Point*. It's exactly this déjà-vu that I expected to find there."¹⁷

Ultimately, Bulloch opted not to use her footage from Zabriskie Point at all, but rather imagery that she shot from a moving car at an adjacent site, a landscape formation on a ring road called, irresistibly enough, Artist's Palette: "It is a sort of circular road that takes you past all these different types of mining chemicals in the ore of the desert. . . . It is all rather poisonous, yet it is a beautiful landscape with this kind of psychedelic colourful view."¹⁸ Although it is some five kilometers from Zabriskie Point, Artist's Palette did not escape the sense of "cinematic déjà-vu" hovering about



Angela Bulloch.
Horizontal Technicolor,
2002.

the area, giving *Horizontal Technicolor* added mnemonic resonances. “These are overlapping journeys,” Bulloch noted. “The journey of cinematic memory [*Zabriskie Point*]; the cinematic journey of the last astronaut, David Bowman, on his way to Jupiter [*2001: A Space Odyssey*]; and my journey to The Artist’s Palette and *Zabriskie Point*. The boundaries between ‘the fictional,’ ‘the cinematic’ and ‘the real’ are blurred. The narration, and therefore any locatability of the image, is broken down to a multiplicity, to a kaleidoscope of possible viewpoints.”¹⁹

Like *Horizontal Technicolor*, *Z Point* also breaks down or otherwise severely questions the “locatability” of both narration and image, whether in the present time of viewing or in the recollection of the past. According to the artist, however, what is at stake is something like *experience*, the attempt to connect one’s own lived past to history. As Bulloch has related about her film appropriations in general, “All of the references I’ve chosen have something to do with my experience of them in time. They have all been produced within my lifetime and my recontextualization is specifically from my view on them. It would be different if I was using a reference from a 30s film.”²⁰ About her particular attraction to *Zabriskie Point* she has further specified, “*Zabriskie Point* fulfills my expectations for a memory of that time.”²¹

At first glance, Antonioni’s *Zabriskie Point* would seem an inauspicious choice to approach any type of historical comprehension. From the moment of its release, it was considered an awkward misstep in the director’s otherwise brilliant career, and amounted in its time to one of the most colossal financial failures in cinema history.²² Despite a cast that included Daria Halprin, Kathleen Cleaver, Landon Williams, and Frank Bardecke (and a screenplay partially credited to Sam Shepherd), as either historical document or commentary *Zabriskie Point* has been understood as critically flawed, so much so as to be almost incoherent.²³ Typical of its reception is the commentary by Seymour Chatman, author of two monographs on Antonioni. “For an American,” he writes, “the cultural mistakes of *Zabriskie Point* seem so pervasive as to disable the film. They range from major premises to small but glaring details.”²⁴ Halprin and Frechette are seen as miscast, their acting weak, and, even if it were not, their characters’ motivations implausible.²⁵ “The basic plot line and details are no less flawed,” Chatman declares:

Antonioni may have recognised many social evils in America but his film doesn’t select them very well. That Mark doesn’t get a sandwich on credit or that Daria finds a meditation centre changed into an unsuccessful juvenile

rehab camp or that a Native American woman works as a maid at the Phoenix model house—these hardly epitomise gross social malaise.²⁶

In *The Films of Michelangelo Antonioni*, Peter Brunette echoes Chatman's verdict, refusing even to discuss the movie at length. "Antonioni's uncritical portrayal of the supposed innocence of his youthful protagonists (and the corresponding, one-note depiction of the policemen and capitalist land developers as completely evil)," he writes, "seemed naive even in 1969. Furthermore, in its celebration of a hippie orgy in the desert . . . the film also serves as a tacky and embarrassing record of the fifty-six-year-old director's own presumed sexual liberation (or wish fulfillment)."²⁷ Ultimately, the sole explanation Chatman can find for "a failure of the magnitude of *Zabriskie Point*" is the director's overly Romantic vision of freedom or escape and a glorification of the indiscriminate rebelliousness (and beauty) of sixties American youth.²⁸ "One is hard put to find anything more than the romanticization of the life and early death of a boy who is neither convincingly hippy nor convincingly revolutionary and whose lonerism is not particularly American."²⁹ According to Chatman, latter-day interest in *Zabriskie Point* can only be understood "on the grounds of nostalgia or of curiosity among the younger generation, who wonder what the rebellious sixties were all about."³⁰



Nostalgia is a trope that would seem almost inevitable in discussing Bulloch's work, for it suffused certain theorizations of postmodernism (particularly those portraying it as a symptom of economic transformations) that were ubiquitous at the time she emerged as an artist.³¹ The main tenets of these arguments are well known. According to Jean Baudrillard, for instance, "Even today, nostalgia for natural reference survives, in spite of numerous revolutions aimed at smashing this configuration, such as the revolution of production, in which signs ceased to refer to nature, but only to the law of exchange."³² It was in Fredric Jameson's theorization of the postmodern, however, that nostalgia played its most central role. Like Baudrillard, Jameson characterized the postmodern moment via the simulacrum's expansion into hegemony—the universal equivalence of depthless affect replacing any type of organic connection to nature, memory, history, or experience.³³ For him, the postmodern relation to the past was exemplified above all by the genre of "the nostalgia film." In it, he argued, any last remnant of an authentic connection to the past was

dissolved and replaced by attachment to an image in lieu of “real” history. Far from concrete historical understanding, such nostalgia represented capitulation to superficiality, not unlike what Chatman saw in a younger generation’s attraction to *Zabriskie Point*’s “beautiful surface.”³⁴ Within the nostalgia film, past and present are equally accessible only by stylistic markers—equivalent and equivalently meaningless images of “pastness.”

Of all the characteristics that Jameson discussed as postmodern, including appropriation, pastiche, and the overlapping of real and fictional events, it was capitulation to the lustrous two-dimensional image that exemplified and accounted for the nostalgia film’s failure to adequately grasp anything like history. “What is inauthentic about nostalgia films and texts,” Jameson explained in 1981, “can best be dramatized in another way by which I will call the cult of the glossy image, as a whole new technology (wide-angle lens, light sensitive film) has allowed its lavish indulgence in contemporary film.” He continued,

Is it ungrateful to long from time to time for something both more ugly and less proficient or expert, more home-made and awkward, than those breathtaking expanses of sunlit leaf-tracery, those big screen flower-bowls of an unimaginably intense delicacy of hue, that would have caused the Impressionists to shut up their paint boxes in frustration? . . . It is the triumph of the image in nostalgia film which ratifies the triumph over it of all the values of contemporary consumer society, of late capitalist consumption.³⁵

In the decades following Jameson’s pronouncement, of course, a whole new realm of high-resolution digital technology would arise to take the “lavish indulgence” in the glossy image to new heights. And in the 1990s and 2000s, the production of breathtakingly pristine and proficient digital representations would become the sine qua non of an art practice exemplified by the projected images of Bill Viola, Sam Taylor-Wood, Eve Sussman, and others—works that couple the most advanced, high-resolution digital technology with the most obvious pastiche of traditional high-art references: Renaissance portraiture and religious imagery, seventeenth-century Dutch still life painting, and Baroque stagings of imperial power. Particularly in the work of Viola, the luster of high-tech imagery is further emphasized by an almost fetishistic relation to continuity. This often finds expression in the exploitation of ultra-slow motion, the visual effect of which is to harden the surface of the image into an impenetrable shell, like an armored body that seems to deflect our gaze. Such a hypertrophization of that type of “sheer beauty,” according to Jameson, “can

seem obscene, the ultimate form of the consumption of streamlined commodities.”³⁶

Z Point is a product of the same historical moment. Its recourse to filmic reference in the search for something like historical experience, the multiplicity of its connotative allusions, and the pervasive feel of cinematic déjà-vu even in original footage all attest to a condition that is inescapably postmodern. At the same time, however, *Z Point* must be differentiated from those practices that bring the aesthetics of the nostalgia film to new heights. Although Bulloch’s Pixel Box installations have an indisputable beauty, especially in their coloration, they do not emphasize the pristine reproductive powers of technology, but rather a discontinuity, a lack of resolution, and a temporal cadence more akin to a slide projector than a digital film. By sampling a mere frame per second, Bulloch removes $\frac{23}{24}$ of the original movie’s visual information, expanding the inherent absence within film (the discontinuity of frame lines and the intermittency of the projection shutter) to a prominence at least equal to its visual presence. In so emphasizing the pulsing alternation of presence and absence, *Z Point* embraces and augments a characteristic of Antonioni’s films that Roland Barthes described as “that strange phenomenon, vibration. . . . The object represented vibrates,” Barthes suggested, “to the detriment of dogma.”³⁷

According to Bulloch, the Pixel Box initially developed out of an interest “in deconstructing information and reducing images to a blur so we can read them differently.”³⁸ Bulloch’s Pixel Box display, however, operates as more than simply visual disruption. Whereas many projected image artworks simply extend the glossy aesthetics of nostalgia into a new medium, Bulloch’s installation overtly allegorizes the passage from film to digital technology. She foregrounded this in two installations immediately preceding *Z Point*, one of which utilized a scene from Antonioni’s *Blow Up* (1968)—a film that revolves around cinema’s underlying medial relation to photography—and the other, a scene from the Wachowski brothers’ *Matrix* (1999), particularly the “bullet dodge” sequence, in which a new era of digital technology came to prominence within mainstream film. Yet, while there is at play (as the name “Pixel Box” alone makes clear) a meta-commentary on the passage from the analog, indexical conditions of film to the commutable electronics of the digital, Bulloch has expressed her intentions somewhat differently, describing her Pixel Boxes as “an attempt to re-invent television.”³⁹ With this, we encounter something more than simply the reflexive acknowledgment of the conditions of contemporary technological reproduction: Involved is a particular relation to the *outmoded*. The advent of digital technology, in all its forms, has supplanted the semi-analog realm of television and video, a realm that in its turn had been understood

as supplanting the previous era of film. Bulloch's reinvention of television is thus a resurrection, a rebirth of TV at the moment of its historical demise. The underlying reference is clear enough, as the Pixel Box's low resolution invokes the utopian theorization of early TV by Marshall McLuhan, who saw it as the paradigmatic "cool" medium. On account of the "mosaic" formed by the loose raster of early cathode-ray tubes, McLuhan saw television opening up a dynamic audience interaction. "The TV image," he contended, "requires each instant that we 'close' the spaces in the mesh by a convulsive sensuous participation that is profoundly kinetic and tactile."⁴⁰

Bulloch's Pixel Box does not resurrect such rhetoric naively. Her artistic production has long been involved in the demystification of overly optimistic ideals of participation. Although replete with switches, triggers, and other means of viewer interaction, Bulloch's engagement with participation has always come with a keen understanding of the limitations and conditions of dependency that are involved: "The work outlines the fact that one's individual choices are more or less meaningless," she explained, "because the system or structure has already defined the parameters of choice, even if they seem elective. . . . The viewer is already framed within the work, whether one likes it or not."⁴¹ Soon endowed with higher resolution, television, of course, ceased to be a cool medium at all and developed into a near-totalizing system by which social existence was increasingly framed, propagator and paradigm of the spectacle culture of late capitalism. (This, to some degree, is the backdrop to Bulloch's Pixel Box installation *Macro World: One Hour³ and Canned* [2002], in which she appropriated a cycle from the BBC World news service.) The relation between the invention of the Pixel Box and the earlier invention of television, I would contend, can only adequately be perceived via television's ultimate "failure" to achieve its utopian goals (a dynamic we will find in other aspects of *Z Point* as well).



Originally, Bulloch "imagined putting a work like *Z Point* on the top of a building, within the cityscape."⁴² Doing so would have served to introduce a moment of the spectacle's past (television's early low-res manifestation) into its present, injecting a "vibration," or what Gilles Deleuze called "vacuoles of noncommunication," into an increasingly glossy public sphere.⁴³ Yet if Bulloch initially intended to effect the type of aesthetic intervention Barthes could laud as "a second-level political activity," something altogether different was added when the gallery was determined as the

site of her display.⁴⁴ For unlike the majority of projected image art, which leaves the two-dimensionality of the projection surface unquestioned (even if it occupies the center of the room), each of Bulloch's "pixels" is not simply a screen but also a box, or more precisely a cube—the standard morphology of minimal sculpture. The Pixel Boxes' scale, their plywood or aluminum casings, their modularity, and their grid structure and serial arrangement all further their connection to minimalism.

The prevailing critical discourse surrounding minimalism, in particular that associated with the grey plywood sculptures of Robert Morris, has understood it as involved in securing the weight and corporeality of the viewer's body against absorption into the abstract realm of the image, whether the latter is associated with late modernist painting or the spectacular realm common to cinema, television, and advertising.⁴⁵ Such a perspective, however, is made more complex by the work of Donald Judd, whose almost iridescent colored Plexiglas is evoked by the glowing hues of Bulloch's screens, or Dan Flavin, whose tinted fluorescent tubes find themselves reborn in the tricolor Luminescent strip lamps inside each Pixel Box. Rather than resistant to spectacle, the works of Judd and Flavin appear more manifestly tied to it. Compared to the "blank form" sculptures of Morris, Judd's and Flavin's productions seem painterly, their efforts understood, not incorrectly, as harboring the seeds of the general spectacularization of the late-capitalist museum.⁴⁶

For Bulloch's generation, however, the critical touchstone for minimalism was not Morris but Robert Smithson, for whom Judd's and Flavin's efforts were much differently dialectically charged.⁴⁷ According to Smithson, their relationship to painting was primarily negative; the "lethargy" of their insistently static objects opposed the still-prevalent trope of "action" in the action painting ethos of abstract expressionism. More important for Smithson, they brought forth a different relation to history; rather than a dialectic of body and image, they instigated an interaction of future and past. Smithson characterized this effect in his 1966 essay "Entropy and the New Monuments":

Instead of causing us to remember the past like the old monuments, the new monuments [i.e., minimal sculpture] seem to cause us to forget the future. Instead of being made of natural materials, such as marble, granite, or other



Donald Judd.
Untitled, 1968.

kinds of rock, the new monuments are made of artificial materials, plastic, chrome, and electric light. They are not built for the ages, but rather against the ages. They are involved in a systematic reduction of time down to fractions of seconds, rather than in representing the long spaces of centuries. Both past and future are placed into an objective present.⁴⁸

By the same move in which they reduce temporality to a point, Judd's and Flavin's minimal objects, according to Smithson, open it out again, into a fractured, disorienting multiplicity. He continues:

Time becomes a place minus motion. If time is a place, then innumerable places are possible. Flavin turns gallery-space into gallery time. Time breaks down into many times. Rather than saying "What time is it?" we should say, "Where is the time?" "Where is Flavin's Monument?" The objective present at times seems missing. A million years is contained in a second, yet we tend to forget the second as soon as it happens.⁴⁹

Looking back, it is easy enough to recognize in Smithson's words the glimmerings of that postmodern temporality that would come to prominence twenty years later: the reduction of historical time down to the present and the simultaneous fragmentation of that present into a pastiche-like multiplicity—"many times," all of which refract each other like the facets of a crystal (one of Smithson's favorite metaphors), none of which open clearly onto the lived present. Smithson's point of view, however, was not yet entirely collapsed into a Jamesonian postmodernism. For all the artist's interest in entropy, in a moment when there would no longer be any distinction between past, present, and future, when all temporality would be collapsed into the historical equivalent of a frozen universe or a uniformly grey sandbox, this was a future that, at his point in time, minimal sculpture only prefigured. For Smithson, these strikingly new artworks revealed a vision that was still other to his experience, exceedingly strange—the term he uses is "uncanny."⁵⁰ "The first time I saw Don Judd's 'pink plexiglas box,'" he noted, "it suggested a giant crystal from another planet."⁵¹ This strange, dialectical materiality, in which the minimal object's existence as nonillusionistic "fact" alternated with an intimation of "anti-matter," where there is "no natural equivalent to anything physical, yet all it brings to mind is physicality" and "the more one tries to grasp the surface structure, the more baffling it becomes," closely approximates what Walter Benjamin termed a "dream image."⁵²

In his study of the nineteenth century, Benjamin saw such dream images arising from the adoption of new industrial materials and technologies: “Corresponding to the form of the new means of production, which in the beginning is still ruled by the form of the old (Marx), are images in the collective consciousness in which the old and the new interpenetrate.” On the one hand, these “wish images,” as Benjamin also called them, took on an anticipatory function, extrapolating from the present into a future in which the failings of current forms of social organization would be overcome. On the other hand, he explained, “what emerges in these wish images is the resolute effort to distance oneself from all that is antiquated—which includes, however, the recent past. These tendencies deflect the imagination (which is given impetus by the new) back upon the primal past” which, for Benjamin, contained intimations of “a classless society.” “And the experiences of such a society,” he continued, “—as stored in the unconscious of the collective—engender, through interpenetration with what is new, the utopia that has left its trace in a thousand configurations of life, from enduring edifices to passing fashions.”⁵³ Such is the experience Smithson seems to have had when faced with Judd’s and Flavin’s minimal sculptures, objects that not only appeared to him to be from the future on some distant planet, but also simultaneously from a primordial past that was the future’s entropic reflection. “They bring to mind the Ice Age rather than the Golden Age,” he declared, “and would most likely confirm Vladimir Nabokov’s observation that, ‘The future is but the obsolete in reverse.’”⁵⁴

Although such dream images formed within the contemporary consciousness of the collective, Benjamin contemplated them from the other side of an historical divide: “The alluring and threatening face of primal history,” he noted, “is clearly manifest to us in the beginnings of technology, in the living arrangements of the nineteenth century; it has not yet shown itself in what lies nearer to us in time.”⁵⁵ It was on account of the fact that they were outmoded, that they were ruins, that these “images” once again revealed their dialectical structure.⁵⁶



It was Bulloch’s longtime colleague and sometimes collaborator, Liam Gillick, who first connected her art to Benjamin’s notion of the “dialectical image.” “It is arguable,” he noted, “that Bulloch’s work provides a series of structures that regenerate the image and render it active without consolidation or [necessarily] resorting to time-based media (video and film). Providing a pulse and beat alongside the present . . .

casting multiple illuminations upon a sequence of ‘nows.’ And providing us with a multiplicity of art-like objects that, at their base level, are in some state of continual mutation in opposition to their apparent actuality and presentness (and vice-versa).⁵⁷ Gillick’s own artistic practice, and particularly his relation to the legacy of minimalism, developed in close association with Bulloch and other peers like Philippe Parreno and Dominique Gonzalez-Foerster. According to Gillick, their work initially “shocked” him because it was “prepared to embrace certain issues that were still seen as binary problems, like the issue of design, or the question of the ‘look’ and its decoding.”⁵⁸ For Bulloch, the residually modernist opposition of pure and applied art that Judd, for example, attempted to uphold, even as he began producing furniture and other design objects, was no longer tenable. “When Donald Judd was making furniture,” she commented, “he would always say something like, a chair is not a sculpture, because you can not see it when you sit in it. So, its functional value stops it from being an art object—but I think that is nonsense!”⁵⁹

Recently, Hal Foster has analyzed the dangers inherent in such a perspective, arguing that such a conflation of “use-value and art-value” can lead to capitulation to “a near-perfect circuit of production and consumption, without much ‘running-room’ for anything else.” According to him, the contemporary hyperinflation of design is perhaps the primary symptom of an ever expanding late capitalist threat to overcome, once and for all, those differences and distinctions upon which critical postmodern art practices have been based. “Contemporary design” he observes, “is part of a greater revenge of capitalism on postmodernism—a recouping of its crossings of arts and disciplines, a routinization of its transgressions.”⁶⁰ Bulloch is not unaware of such dangers, and her longstanding interaction with design practices should be understood as an extension of her broader interest in social norms, structures, and codifications.⁶¹ Bulloch does not, however, lament this condition, but seems to accept as a matter of fact that something like Michael Hardt and Antonio

Negri’s postmodern “passage” from one phase of modernity to another has been accomplished, bringing forth new relations of power, production, and subjectivity.⁶²

Ultimately, it is of little importance whether such a point of view reflects an objec-



Liam Gillick. *Long Forest*, 2005.
Courtesy of the artist and Casey Kaplan, NY.

tive condition (that we are actually in a new stage of modernization) or is a subjective position born out of a particular interest in those cultural and economic sectors most significantly transformed (such as the music industry).⁶³ For Bulloch and many of her peers, the fact that separations such as those between minimal sculpture and midcentury design are no longer tenable implies neither capitulation to a realm of indifferent and equivalent exchange, nor that critical postmodern practices cannot be continued; rather, it implies that certain binary distinctions that used to exist in the modern era (most notably those between production and reproduction) have been irrevocably altered and are perhaps indistinguishable. And accordingly that the era of artistic modernism—as it had run from, say, the discovery of the monochrome canvas to the development of conceptual art—has to be viewed not just as distanced, but also as foreclosed, available only from across a historical divide.⁶⁴ Bulloch seems to indicate such a point of view in her *Rule Book* (2001), in which she replaces Alexander Rodchenko's or Mondrian's "pure" primary colors with competing sets of graphic design standards (Pantone Yellow C 2x, Pantone 1788 C 2x, Pantone Reflex Blue C 2x, etc.), and refracts the language of conceptual art through various lists of regulations and codifications that tie it to what Benjamin Buchloh has termed an "aesthetic of administration."⁶⁵ Such an historical perspective does not necessarily imply cynicism or defeat (indeed, it has a critical side), but rather that the modernist object—high or low, minimal sculpture, modern design, and their confluences—now has to be approached from a different point of view, one rooted firmly on the far side of the division marked by postmodernization.⁶⁶ In other words, the same social and economic transformations expressed by the theories and artistic practices of postmodernism (and which were countered, perhaps, by the ascension of contemporary design) provide the conditions by which the previous era's "monuments" can be perceived as ruins well before they have crumbled.



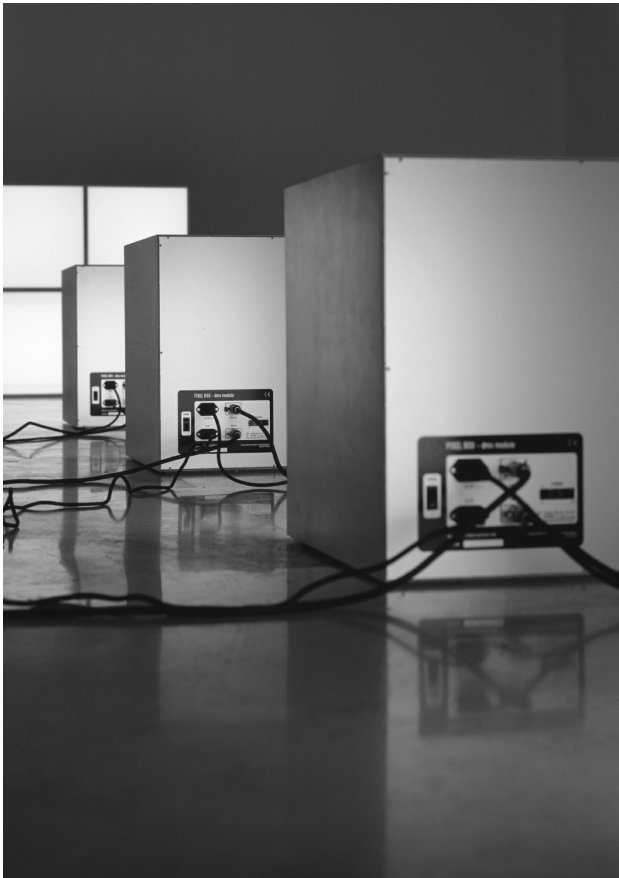
In 1966, Smithson described Judd's "standard crystallographic boxes" as "alchemy from the year 2000," a comment that can now be viewed as a prediction.⁶⁷ For at the turn of the millennium, such minimal objects would, at least for Bulloch, release their alchemy once more. Seen as outmoded, their former oppositional energy dissipated, entropically conflated with the object of midcentury design, they would come to be viewed once again as wish images. Although now historically coded as from the past, their material and stylistic connotations simultaneously locked them

into an eternal “semantic newness.”⁶⁸ While old, they continued to evince the allure that Smithson likened to science fiction. To Bulloch and others of her generation, both minimal and modern design objects would appear as remnants of the manner in which the epoch immediately preceding theirs had dreamed a future that would be (or, more accurately, that *would have been*) inhabited by its successors.

It is precisely this dialectic of midcentury design that is exemplified in the films Bulloch appropriated in *Z Point* and *Horizontal Technicolor*, where the modernist corporate interiors in *Zabriskie Point* were designed and furnished by George Nelson and the amenities on the space station in *2001* included Arne Jacobsen cutlery and Olivier Mourgue’s Djinn chairs. More important, Bulloch displayed the same dialectic in the design of the Pixel Box. Although the Pixel Box represents a patentable new visual technology (albeit one perversely at odds with current industrial imperatives toward higher resolution and flatter screens), it did not appear in the guise of the new (nor, certainly, in that of primal history). Instead, its look is distinctly outmoded—carefully designed, particularly on the back (which, in Bulloch’s installations, is always left visible), to resemble 1970s sound equipment.⁶⁹ In other words, Bulloch proffers the Pixel Box as a technology that looks as it *would have been new* had it been *modern*. Standing before *Z Point* or *Horizontal Technicolor*, the viewer is in some sense implicated in a temporal conundrum similar to that of the spaces depicted in the films. In the words of Daniel Birnbaum, “What is the temporality of this space: are we heading towards the future or are we hurled back to times when the future looked much better?”⁷⁰

Retro styling alone is, of course, insufficient to question (let alone critique) those types of nostalgia that can also be found in contemporary design. By referencing

consumer stereo equipment, however, the Pixel Box further courts, even embraces, an acknowledgment of the dilapidation seemingly suffered by modernism during the late sixties and early seventies, a time when the high modernist dream of optically inducing social, cultural, and subjective transformations entered the market as so many gadgets (which would include McLuhan’s vision of TV). Although replete with utopian intentions, devices



Angela Bulloch. *Fundamental Discord: 16*, 2005. Installation view (detail), Modern Art Oxford, showing reverse side of Pixel Boxes.

such as Nicolas Schöffer's *Lumino* (unsuccessfully marketed by Philips in 1968), Brion Gysin's *Dreammachine* (1960, which never found a commercial distributor), or any of the myriad speaker systems endowed with colored lights in the 1970s existed for only a short time as popular psychedelic diversions. Failing to revolutionize art or the world, such consumer manifestations of abstract film ("visual music") and kinetic and op art are now indelibly marked as of the past, somewhat like the waterbed or shag pile.⁷¹ Through such commercial associations, and from their very birth, Bulloch's Pixel Boxes—which she has characterized as both "minimal" and "psychedelic"—take up and foreshadow their ultimate "demise," performing a sort of mimetic *détournement* of capitalism's own force of cooptation.

Bulloch highlights just this aspect of her work in the hilarious, infectious, and seemingly instrumentalized Pixel Box installations, which resemble both the lit platform of a seventies disco and the corporate logo of Microsoft (*Disco Floor: Bootleg 16* and *Disco Floor: Bootleg 4* [both 2002]). As Eric Troncy has rightly noted, "One of the salient qualities of Angela Bulloch's work . . . is the identical seriousness with which she handles its serious and ridiculous aspects alike."⁷² (Although not so ridiculous: as with her rejection of conventional notions of authorship and her embrace of design and, elsewhere, fashion, Bulloch's refusal to accept modernist distinctions between pure and applied art builds upon the critical feminist deconstruction of such binaries in the work of Sherrie Levine, Mary Kelly [one of Bulloch's teachers], and others.)



The investigations of temporal displacement found in Bulloch's works, from *Solaris 1993* to *Z Point*, open onto an explicit concern with moments of historical passage and foreclosure—an interest, like that of design, she and Gillick would come to share. The year 1995 would see their collaboration, *We Are Medi(eval)*, as well as the publication of Gillick's first book, *Erasmus Is Late*. In *We Are Medi(eval)*, Bulloch and Gillick situated an archaeological investigation of the present (*Hole outside Portikus*, 1994) in relation to two periods in time: before the advent of football and after the demise of karaoke.⁷³ *Erasmus Is Late* similarly shifted between an evening in 1810, just before "the mob [would] become the workers," and another in 1997, eight years after the fall of the Berlin Wall closed the era initiated by that transformation.⁷⁴ More recently, Gillick has highlighted the seemingly less consequential day before the release of the Eagles' "Hotel California" in 1976. ("The bar

will never be the same again. Once Hotel California has arrived, they'll be humming it for years.")⁷⁵ As indicated by the premise of *Erasmus Is Late*, all such "time-shifts" might be understood as a means of displacing or coming to terms with the much larger historical transformation effected by the "passage" of postmodernism.⁷⁶

Given this and other points of connection between Bulloch's and Gillick's artwork, as well as the fact that Gillick has been one of Bulloch's most dedicated and insightful critics, it is worthwhile to digress momentarily into one aspect of his discussion of postmodernism. According to Gillick, postmodernism should be approached not only as the supposed downfall of the modern style, but as the social and economic triumph of a logic of speculation "in a post-planning situation": "You could say that one of the great ideological battles of the 20th century was not just between the political left and right in their abstract forms, it was also a fight between speculation and planning. What happens when speculation is basically the dominant form within the Western world and what happens when planning is in the hands of speculators?"⁷⁷ Elsewhere, Gillick summarizes this battle of twentieth century ideologies as "the five year plan against the potential of entrepreneurial risk."⁷⁸ As he observes, "you could pretty much say that speculation won"—"Our vision of the future is dominated by the 'What If? Scenario' rather than the 'When do we Need More Tractors? Plan.'"⁷⁹

"Speculation," as Theodor Adorno explained, "is the negative expression of the irrationality of capitalistic reason."⁸⁰ The near hegemony of speculation equals the triumph of capitalism over any alternative—not only over the Soviet Union and other existing socialist countries, but also over the Western welfare state, modern urban planning, and so on. In other words, it is the moment of the virtual totalization of capitalism without any outside, which, as Jameson argued, defined late capitalism even before the demise of the Eastern Bloc. Gillick notes that speculation comes into its own in the adoption and development of "scenario thinking."⁸¹ A scenario is nominally a process of predicting the future. In the businesses and political institutions where scenario thinking has taken hold, however, it is a means of predicting the future so as to control it from the present. The future is predicted not in order to realize any form of radical change, but precisely to ward it off. Potential destabilizations (natural disasters, population explosions, terrorist threats, proletarian uprisings) are foreseen—chance, in other words, is allowed into the equation—so that their consequences can be taken into account. Whatever contingencies occur, transformation of the essential (corporate profitability and/or political power) is to be forestalled. "The scenarios," writes Gillick, "only focus when they are concerned

with situations that could provoke potential loss of profit or hinder the complex, hard to maintain, processes of free-market capital.”⁸² What such scenarios forecast, then, are not primarily futures that *could have been*, but futures that *should not be*, or that *will have been but to little or no avail*. Scenarios are thus the opposite of dream images; in them, the future represents not utopia, but management.

“Scenario” is also, of course, the term for a screenplay. As Horkheimer and Adorno recognized long ago, chance is cynically introduced into the plots of popular films in the same way that it is held forth in the ideological conditioning of the workplace—as an ersatz form of freedom or autonomy: “For the planners [chance] serves as an alibi, giving the impression that the web of transactions and measures into which life has been transformed still leaves room for spontaneous, immediate relationships between human beings.”⁸³ Gillick adds a reflection on the manner in which the temporal structure of mainstream cinema’s “previsions” of the future (e.g., *Back to the Future* [1985]) replicates the corporate scenario’s role of warding off change. “It is essential for the neo-American version of the prevision scenario that the historically determined event takes place, as it has been agreed to have happened. It is also clear,” he goes on to explain, “that the story lines tend to privilege the rogue individual working alone, in an exercise of eighteenth century free-will mixed with a frontier mentality.”⁸⁴ As in Horkheimer and Adorno, Gillick understands such an illusion of free will as the Western form of ideology: the same alibi that chance serves for the planners. “The current brand of western ‘prevision’ and scenario play,” writes Gillick, “is completely linked and inter-twined with powerful organisations and tools which control both our sense of how to deal with the near future and spin our memory of the recent past until it shows a face that is comforting or useful for those in control of the means to spin it.”⁸⁵



Gillick’s observations help shed light on an important aspect of Bulloch’s *Z Point* that has thus far eluded us. For it, too, can be seen to reflect on our current “post-planning situation.” Indeed, precisely such a dialectic comes into play in *Z Point*’s more than passing resemblance to Kelly’s *Colors for a Large Wall*, the most significant painting in which his arrangement of colored squares was dictated by chance. Aside from the fundamental alteration in the condition of public address (from Kelly’s model for a wall mural to Bulloch’s reinvention of TV), the juxtaposition of the two works updates a fundamental modernist strategy; in *Z Point*, visual trans-

formations that may at first appear as chance (thereby accorded a certain unpredictability, if not freedom) ultimately reveal themselves to be the result of a scenario. This is but another figuration of foreclosure. And as such, *Z Point*'s allusion to chance coheres with the future anterior dialectics of the Pixel Boxes' outmoded stylistic connotations, tinting our vision of the entirety of the installation's modernist references as though through the veil of modernism's demise. (Much the same would hold for *Macro World* and *Horizontal Technicolor*.)

It is via the formal connotations of Bulloch's Pixel Boxes, in which the dialectic of chance and planning is coupled with the future anterior temporality of outmoded design, that *Z Point* reflects back on and recasts *Zabriskie Point*. Indeed, it is only from within such a context that the dialogue between Allen's business associates, carefully preserved in both versions of *Z Point*'s soundtrack, comes to assume its full importance. For what the men are discussing is nothing other than the various scenarios by which the desert landholdings might be developed:

First man: Now, we realize it's got great potential: with the marina, with the pier, etc. It blends itself with casual living, and yet it's affluent.

Second man: As a matter of fact, I'm quite enthusiastic about this whole project, but the next thing you know we'll be finding gold on this property, so . . . If we can find water there, we can certainly find gold.

First man: Well in this country water is gold.

Third man: The development of an airstrip, or roads . . . the marina development and the shore areas would, of course, be a subsequent facet of the entire project.

Prior to this moment, the sticking point in the deal, and what has Allen so down until Daria finally arrives, is the price to be set for land according to future contingencies, such as whether the site yields water or gold. Immediately before the scene appropriated in *Z Point*, one of the businessmen can be overheard responding to Allen's initial proposal: "He talks about potential use. This is speculation. We shouldn't pay any more than speculation prices for this." Only when reinforced by Bulloch's installation's formal dialectics of chance and planning, however, does the (business) scenario within the film come to cohere with the film's own scenario.

Whereas most viewers of Antonioni's film could make little sense of Daria's subsequent action, finding her flight from the house (and supposed "lightning conversion" to the revolution) implausible, *Z Point*'s overdetermination provides it with a certain consistency.⁸⁶ Daria decides to walk out on her boss—an act she had

previously never considered, even after Mark's death—the moment she realizes he is subjecting her to the same type of speculation, on a sexual market, as the land is by him and his company. Until Daria's arrival, Allen's impatience with her wanderings could be understood as that of an uptight establishment figure confronted with an irresponsible flower child employee. It is only after her appearance at the house that his actions and body language betray his intentions. From this perspective, Daria's encounter with the Native American servant at the foot of the stairs—between a glass wall overlooking the landscape and the door to the bedroom to which Allen has sent her—appears neither unmotivated nor disproportionate. Instead, the Native American woman figures as the point at which Allen's two forms of speculation, that of land and that of women, come together in Daria's mind. Daria realizes not only that she is, like the maid, positioned as a commodity to be bought and sold, but that her aleatory wanderings in the desert have merely realized Allen's plan.⁸⁷

Writing about *Zabriskie Point* in 1970, amid widespread campus violence and the shooting of demonstrators at Kent State and Jackson, Antonioni declared it “difficult, unfortunately, to reject the temptation of feeling like a prophet.”⁸⁸ Seen through the lens of Bulloch's Pixel Box, however, as though through a looking glass, *Zabriskie Point* prophesies something somewhat different than a simple exaltation of youth or a naive endorsement of violence or direct action. Bulloch's revisiting of *Zabriskie Point* gives rise not to a wistful longing for the figure of the hippie or free spirit or revolutionary (all of which Daria could plausibly be), but a recognition of precisely the fact that once chance succumbs to planning, the purported autonomy of all such subject positions, whatever their original reality or possibility, is now foreclosed. The future anterior dialectic of the Pixel Box, which invokes the utopian promise of the sixties and seventies at the same time as it references its demise, cannot be separated from the sequence replayed on its screens. It is not only different from but critically opposed to the mainstream media's truly nostalgic deployments of sixties flower children, wherein they fulfill the ideological role of autonomous and centered subjects, updating and replacing that of the eighteenth-century frontiersman. In *Z Point*, Daria is the figure in whom chance and planning come together as two halves, which, in this case, do form a whole. And even though her imagination, in a gesture that must be read as utopian, will repeatedly blow them apart, the sequence itself is a loop from which she will not get free. In *Z Point*, Daria's driving off and driving back follow one another endlessly.⁸⁹

The recognition and presentation of modernism's foreclosure, I want to argue, ultimately renders the trope of nostalgia insufficient to characterize the manner in

which Bulloch references, appropriates, and redeploys her cinematic source material. By taking up and reflexively building its distance from the past into its mode of presentation, *Z Point* allows for a critical engagement with the very longing that the nostalgia film and its artistic epigones merely reflect.⁹⁰ Rather than delivering itself over to pastiche or the surface attractions of glossy imagery, *Z Point* distills and unifies the signals emitted by its appropriated scenes into an increased coherence by which we may gain access to a different level of social and historical content. Approaching the conclusion of Antonioni's film as a dream image, *Z Point* affords its viewers something of the perception of the materialist historian, with regard to which, Benjamin explained, "one could speak of the increasing concentration (integration) of reality, such that everything past (in its time) can acquire a higher grade of actuality than it had in the moment of its existing."⁹¹ Only by rejecting nostalgia and dialectically entwining Daria's imaginary detonation of the house with that gesture's ultimate "failure," can such an avowedly utopian moment once again be made meaningful in our own time.

Notes

1. *Z Point* does not include the final bit of footage showing Daria's return to her car. That scene, which according to some accounts, was added by the studio, was omitted from certain versions of the video release of *Zabriskie Point*. In the final version of *Z Point*, however, this sequence is effectively acoustically returned by David Grubbs's soundtrack (discussed later in this text), which includes a second acoustical reference to Daria's driving. Even with the original soundtrack, however, *Z Point* operates on the principle of an unending, closed loop.

2. By contrast, a common computer screen resolution is 1280 x 1024 pixels; high-definition television is two million pixels or more in total.

3. See Bulloch's comments in Maria Walsh, "The Light Fantastic," *Art Monthly* 292 (December–January 2005–2006): 4.

4. The role of Halprin's body is inscribed within the movie, not only in the intentions of Allen, but also in those scenes in the desert where Daria is ogled by the crowd of young boys (who request "a piece of ass") and later by the sheriff. Halprin's body, however, was also deployed within the meta-cinematic economy of the film. Frechette refers to the film *Revolution*, in which Antonioni discovered Halprin, as a "skin flick." Seymour Chatman and Paul Duncan, eds., *Michelangelo Antonioni: The Complete Films* (Cologne: Taschen, 2004), 126. And her body has continuously been exploited since then: on the *Zabriskie Point* movie poster, the soundtrack album cover, and the stills reproduced in numerous books. The Pixel Box grid's "annihilation of the figure" is noted in John Miller, "United Colors of BBC," *Texte zur Kunst* 12, no. 47 (September 2002): 153.

5. Alex Farquharson, "Angela Bulloch: Institute of Visual Culture, Cambridge," *Frieze* 71 (November–December 2002): 9.

6. Yve-Alain Bois and Rosalind E. Krauss, *Formless: A User's Guide* (New York: Zone Books, 1997), 135.

7. David Antin, "Warhol: The Silver Tenement," *Art News* 65 (Summer 1966): 58.

8. Angela Bulloch, *Satellite* (Zurich: Museum für Gegenwartskunst, 1998), 31.

9. Nadia Schneider and Angela Bulloch, "Pillow Talk in Public Space," *Parkett* 48 (1996): 156. As Andreas Spiegl has written, "[Bulloch's] type of intervention is based on the strategy of shifts in content, which does not critique the places of public communication per se, but 'misappropriates' them to add information which will provide a feedback to the way these tools shaping social identity and opinion are perceived." Bulloch, *Satellite*, 31.

10. Angela Bulloch, conversation with author, December 2005.

11. Walsh, 4.

12. "A Puff of Dew" from the Gastr del Sol album *Camofleur* (Drag City DC133, 1998). Grubbs used a similar strategy in "Pullover," in collaboration with German artist RLW (on RLW, *Tulpas* [Selektion SCD 024 5xCD], 1997).

13. David Grubbs, e-mail to Angela Bulloch, 5 May 2004.

14. The passage further recalls, on a meta-generic level, Fahey's ill-fated original involvement with the *Zabriskie Point* soundtrack, which ended in a fistfight with Antonioni in Rome. See John Fahey, *How Bluegrass Music Destroyed My Life* (Chicago: Drag City, 2000). The notion of the "detour" or "swerve" plays a large part in William Arrowsmith's discussion of Daria's role in *Zabriskie Point*. See William

Arrowsmith, *Antonioni* (Oxford: Oxford University Press, 1995), 127–128.

15. Walsh, 2.
16. James Miller, *The Passion of Michel Foucault* (Cambridge: Harvard University Press, 1993), 250.
17. Angela Bulloch, in *Materials 01* (London: Institute of Visual Culture, 2002), n.p.
18. Walsh, 4.
19. Bulloch, in *Materials 01*, n.p. The term *cinematic déjà-vu*, is Stefan Kalmár's from the same source.
20. Walsh, 4.
21. Bulloch, in *Materials 01*, n.p.
22. Seymour Chatman, *Antonioni, or, The Surface of the World* (Berkeley and Los Angeles: University of California Press, 1985), 160.
23. Daria Halprin was the daughter of the influential minimalist choreographer Ann Halprin and the architect Lawrence Halprin; Kathleen Cleaver was an activist and the wife of Eldridge Cleaver, founder of the Black Panthers; Landon Williams was a Black Panther “Field Marshal,” jailed by 1970; Frank Bardecke was an activist in the Free Speech Movement. Chatman concedes the film “an element of documentary value.” Chatman, *Antonioni*, 160.
24. Chatman, *Antonioni*, 161.
25. Chatman, *Antonioni*, 163–164.
26. Chatman and Duncan, 126.
27. Peter Brunette, *The Films of Michelangelo Antonioni* (Cambridge, UK: Cambridge University Press, 1998), 23.
28. Chatman, *Antonioni*, 164–165.
29. Chatman, *Antonioni*, 161.
30. Chatman, *Antonioni*, 160.
31. Bulloch attended Goldsmiths College in London from 1985 to 1988, where she wrote a thesis on issues of authorship and originality. See Suzanne Cotter, “Conversation between Angela Bulloch and Suzanne Cotter,” in *Angela Bulloch*, exh. brochure (Modern Art Oxford, 2005), n.p.
32. Jean Baudrillard, “Symbolic Exchange and Death,” in *Selected Writings*, ed. Mark Poster (Stanford, CA: Stanford University Press, 1988), 137.
33. Fredric Jameson, *Postmodernism or the Cultural Logic of Late Capitalism* (Durham, NC: Duke University Press, 1991). The signature essay of this collection was originally published in *New Left Review* in 1984.
34. Chatman, *Antonioni*, 160.
35. Fredric Jameson, “Historicism in *The Shining*” (1981), in *Signatures of the Visible* (London: Routledge, 1992), 85.
36. Jameson, “Historicism in *The Shining*,” 85.
37. Roland Barthes, “Dear Antonioni . . .,” in *L'Avventura*, ed. Geoffrey Nowell-Smith (London: BFI Publishing, 1997), 66.
38. Cotter, n.p.
39. Hans Dieter Huber, “Angela Bulloch: The Matrix of Vision” (unpublished text for Galerie

Schipper & Krome, Berlin, May 2002).

40. Marshall McLuhan, *Understanding Media: The Extensions of Man* (New York: McGraw-Hill, 1964), 314.

41. David Bussel, "Who Controls What? Interview with Angela Bulloch," in *Art from the UK* (Munich: Sammlung Goetz, 1998), 31.

42. Walsh, 3.

43. Gilles Deleuze, "Control and Becoming," in *Negotiations, 1972–1990*, trans. Martin Joughin (New York: Columbia University Press, 1995), 175.

44. Barthes, 67.

45. See, for instance, Rosalind E. Krauss, *Passages in Modern Sculpture* (Cambridge: MIT Press, 1977); and Maurice Berger, *Labyrinths: Robert Morris, Minimalism, and the 1960s* (New York: Harper and Row, 1989). Hal Foster discusses minimalism as a dialectical relation to spectacle in "The Crux of Minimalism," in *The Return of the Real* (Cambridge: MIT Press, 1996), 35–69.

46. See Rosalind Krauss's comments on Flavin and Judd in Benjamin Buchloh, Martha Buskirk, et al., "The Reception of the Sixties," *October* 69 (Summer 1994): 9. On the museological implications of minimalism, see Rosalind Krauss, "The Cultural Logic of the Late Capitalist Museum," *October* 54 (Fall 1990): 3–17.

47. Smithson's importance is also evident in, for example, the work of Renee Green, Sam Durant, and Tacita Dean, among others.

48. Robert Smithson, "Entropy and the New Monuments" (1966), in *Collected Writings*, ed. Jack Flam (Berkeley and Los Angeles: University of California Press, 1996), 11.

49. Smithson, "Entropy and the New Monuments," 11.

50. Smithson, "Donald Judd" (1965), in *Collected Writings*, ed. Flam, 6.

51. Smithson, "The Crystal Land" (1966), in *Collected Writings*, ed. Flam, 7.

52. Smithson, "Donald Judd," 6.

53. Walter Benjamin, *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Cambridge: Harvard University Press, 1999), 4–5.

54. Smithson, "Entropy and the New Monuments," 11.

55. Benjamin, 393.

56. The relevance of Benjamin's discussion of the outmoded in contemporary art has been extensively developed by Rosalind Krauss. See "'... And Then Turn Away?': An Essay on James Coleman," *October* 81 (Summer 1997): 5–33; "Reinventing the Medium," *Critical Inquiry* 25, no. 2 (Winter 1999): 289–305; "'The Rock': William Kentridge's Drawings for Projection," *October* 92 (Spring 2000): 3–35; and *"A Voyage on the North Sea": Art in the Age of the Post-Medium Condition* (New York: Thames and Hudson, 2000). See also Hal Foster, *Design and Crime (and Other Diatribes)* (London: Verso, 2002), 137–141.

57. Liam Gillick, "Mass Observation: Angela Bulloch and the Phantom Question," *Materials* 01 (2002), n.p.

58. Michael Archer, "Parallel Structures," in *Liam Gillick*, ed. Susanne Gaensheimer and Nicolaus Schafhausen (Cologne: Oktagon, 2000), 135. Archer explicitly extends Gillick's statement to Bulloch.

59. Bulloch, *Satellite*, 50.
60. Foster, *Design and Crime*, 17–18, 25.
61. Bulloch affirms her interest in “the question of how Modernism is reinterpreted and reused in design,” in Bussel, 34. Gillick is more explicit on this point, noting the manner in which corporate designers have “absorbed all of the deconstructive potential of recent semiotic thought, even if they are not overtly aware of it.” Liam Gillick, “The Semiotics of the Built World,” in *Liam Gillick: The Wood Way* (London: Whitechapel Art Gallery, 2002), 85.
62. See “Symptoms of Passage,” in Michael Hardt and Antonio Negri, *Empire* (Cambridge: Harvard University Press, 2000), 137–156.
63. See Bulloch’s comments on the music of Aphex Twin in Bussel, 34; and on acid house in Cotter, n.p.
64. Foster has eloquently described a similar generational perspective as “living on,” in *Design and Crime*, 129.
65. Angela Bulloch, *Rule Book* (London: Book Works, 2001). On the “aesthetic of administration,” see Benjamin H.D. Buchloh, “Conceptual Art 1962–1969: From the Aesthetic of Administration to the Critique of Institutions,” *October* 55 (Winter 1990): 105–143.
66. See Hardt and Negri, 385.
67. Smithson, “Entropy and the New Monuments,” 20.
68. Gillick, “Mass Observation,” n.p.
69. Bulloch, in *Materials* 01 (2002), n.p.
70. Daniel Birnbaum, “Minima Moralia: Liam Gillick and the Future of the Past,” in *Liam Gillick*, 8. Birnbaum posed this question vis-à-vis Gillick’s *Prototype Design for Conference Room* (1999).
71. Unless, as Bulloch may have intuited, artists like Schöffer come to have the last word. For devices such as the *Lumino*, which appear as “un-influential remnants,” may in fact be harbingers of the situation in which the binary distinctions between high and low, pure and applied art are most thoroughly dissolved—not as the “perverse” reconciliation of art and life that Foster discusses, but, as Paolo Virno sees the culture industry in general, “loaded with future possibilities” for new modes of production. See Paolo Virno, *A Grammar of the Multitude*, trans. Isabella Bertolotti, James Cascaito, and Andrea Casson (New York: Semiotext(e), 2004), 59. References to waterbeds and shag carpet are used to great effect in Ang Lee’s film, *The Ice Storm* (1997), which Bulloch appropriated in the Pixel Box installation *Antimatter³: The Negative Zone* (2005). Bulloch mentions Schöffer in Dominic Eichler, “Notional Space and Blurred Systems: Angela Bulloch’s Exhibition *To the Power of 4*,” in *Secession: Angela Bulloch* (Vienna: Secession, 2005), 8.
72. Eric Trony, “Sex and Chocolate,” in *Angela Bulloch* (Tours: CCC, 1994), 26.
73. Bulloch, *Satellite*, 16.
74. Liam Gillick, *Erasmus Is Late* (London: Book Works, 1995), 18.
75. Liam Gillick, *Literally No Place: Communes, Bars and Greenrooms* (London: Book Works, 2002), 42.
76. The term *time-shift* is found in Liam Gillick, “Ill Tempo: The Corruption of Time in Recent Art,” in *Five or Six* (New York: Lukas & Sternberg, 2000), 26. The initial publication specifically mentions

Bulloch. Gillick, "The Corruption of Time: Looking Back at Future Art," *Flash Art* 29, no. 188 (May–June 1996): 69–70.

77. Gillick, "Semiotics of the Built World," in *Liam Gillick*, 87.

78. Liam Gillick, "In the Beginning There Was Nothing . . ." in *Five or Six*, 48.

79. Liam Gillick and Anthony Spira, "Speculation and Planning," in *Liam Gillick*, 14–21; and Gillick, "Prevision: Should the Future Help the Past?" in *Five or Six*, 27.

80. Ronald Taylor, ed., *Aesthetics and Politics* (London: Verso, 1980), 119.

81. Gillick, "Prevision," 27.

82. Gillick, "Prevision," 31.

83. Max Horkheimer and Theodor W. Adorno, *Dialectic of Enlightenment: Philosophical Fragments*, ed. Gunzelin Schmid Noerr, trans. Edmund Jephcott (Stanford, CA: Stanford University Press, 2002), 117.

84. Gillick, "Prevision," 38.

85. Gillick, "Prevision," 43.

86. Something similar happens in the reading of *Zabriskie Point* by Arrowsmith, who disregards the plot, reading only the visuals and, in particular, a symbolism of color. His approach has been described as "an act of empathic impersonation." Ted Perry, "Introduction" to William Arrowsmith, *Antonioni* (Oxford: Oxford University Press, 1995), 3. As a result, Arrowsmith finds—or constructs—a consistency for *Zabriskie Point* that even the most sympathetic viewer would be hard pressed to recognize during projection. This reading revolves around a dialectic of Eros and Thanatos rather than speculation and planning. Nevertheless, Arrowsmith sees in *Zabriskie Point* not liberation but foreclosure, much like, I would argue, it appears in *Z Point*. The term "lightning conversion" is found in Chatman, *Antonioni*, 164.

87. This perspective reflects back even further into the film as well. Where Chatman could see in Mark no more than a confused romantic figure, he now stands revealed as caught within the same dialectics of chance and planning. Mark's flight in the stolen airplane, which is read as an image of escape, was already prefigured in the helicopter flight of the real estate speculator, Bob, scoping out potential housing lots in the TV ad shown at Sunnysdunes headquarters. What Mark sees from the window of the plane before reaching the desert is Los Angeles's great suburban sprawl, the result of earlier real estate speculation.

88. Michelangelo Antonioni, "Let's Talk about *Zabriskie Point*," *Esquire* 74 (August 1970): 69.

89. In this circularity, Daria's fate comes to resemble Mark's. Like Daria's drive as captured in *Z Point*, he too will return to the place from which he came when he insists on returning the plane to the airport where it was stolen.

90. See Jameson's analogous discussion of the "meta-generic" film in "Historicism in *The Shining*," 82–98.

91. Benjamin, 392.