

Vito Acconci 10-POINT PLAN FOR VIDEO

1. Video as an idea, as a working method, rather than a specific medium, a particular piece—something to keep in the back of my mind while I'm doing something else. (It can bring me up front, pull me back onto the surface, keep me from slipping away into abstraction.)
2. Thinking of landscape in terms of movie (I'm forced then to treat landscape as dream, myth, history of a culture). Thinking of person, close-up, in terms of video (I'm forced then to treat person as on-the-spot news, convoluted soap opera).
3. Video monitor as one point in a face-to-face relationship: on-screen, I face the viewer, off-screen. (Since the image is poorly defined, we're forced to depend on sound more than sight: "intimate distance.")
4. Starting point: Where am I in relation to the viewer—above, below, to the side? Once my position is established, the reasons for that position shape the content: I can improvise, keep talking, fight to hold my stance in front of the viewer. (At the same time, I'm fighting the neutrality of the medium by pushing myself up against the screen—I'm building an image for myself lest I dissolve into dots, sink back into grayness.)
5. But my image breaks the face-to-face contact: The viewer faces a screen of me, an image under glass, me-in-a-fish-bowl. Rather than being in a situation with me, the viewer is in front of a situation about me.
6. In order to keep up my image, I should give up my person. I could be dead—and therefore have no recourse but this ghost of myself; or I could simplify myself into a cardboard figure (superior stance: "I'm here to give you information, that's all you need to know, you'll

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UNDERTONE (30 min.; 1973)

MY HANDS ARE ON THE
TABLE: I'M FACING THE
VIEWER: 'I NEED TO
LOOK YOU STRAIGHT IN
THE EYE, TO PROVE I'M
NOT HIDING ANYTHING...'

MY HANDS GO UNDER THE
TABLE: MY EYES ARE
LOWERED: 'I WANT TO
BELIEVE THERE'S A GIRL
HERE—SHE'S TOUCHING
MY LEG...'

FACING THE VIEWER AGAIN:
'I NEED YOU TO STAND
UP AGAINST ME, TO KEEP
ME FROM DECEIVING YOU...'

UNDER THE TABLE AGAIN:
'I WANT TO BELIEVE
THERE'S NO ONE ELSE
HERE—I'M TOUCHING
MY LEG...'

**BUILD MYSELF
UP: VIEWER
AS BELIEVER**



AIR TIME (60 min.; 1973)

I'M FACING A MIRROR,
TALKING TO YOU (SPECIFIC
PERSON): 'I WANT TO
SEE MYSELF THE WAY
YOU'VE SEEN ME FOR
THE LAST FIVE YEARS, THE
TIME WE'VE LIVED TOGETHER

I'M RE-ENACTING OLD TIMES:
'SMILE ON MY LIPS... YES,
THAT'S HOW I PUNCHED
YOU... YOU'RE RIGHT: I
SOUND AS IF I'M TALKING
TO A CHILD, AN ANIMAL...

BUT I KNOW THAT YOU
(THE VIEWER) ARE WATCH-
ING: 'NOW THAT THEY
SEE HOW I'VE BEEN
WITH YOU, I CAN'T DENY
IT... I HAVE TO FACE
IT... I HAVE TO ADMIT
I CAN'T CHANGE... I
HAVE TO LEAVE YOU...'

**TEAR MYSELF
AWAY: VIEWER
AS WITNESS**

The product of television, commercial television, is the audience.

3

Television delivers people to an advertiser.

3

There is no such thing as mass media in the United States except for television.

3

Mass media means that a medium can deliver masses of people.

2

Commercial television delivers 20 million people a minute.

2

In commercial broadcasting the viewer pays for the privilege of having himself sold.

2

It is the consumer who is consumed.

2

You are the product of TV

3

You are delivered to the advertiser who is the customer.

1

He consumes you.

3

The viewer is not responsible for programming

1

You are the end product.

1

You are the end product delivered en masse to the advertiser.

6

You are the product of TV

6

Everything on television is educational in the sense that it teaches something.

2

What television teaches through commercialism is materialistic consumption.

2

THE NEW MEDIA STATE is predicated on media control.

2

Media asserts an influence over an entire cultural spectrum without effort or qualification.

2

We are persuaded daily by a corporate oligarchy.

3

Corporate control advocates materialistic propaganda.

3

Television establishments are committed to economic survival:

2

Propaganda for profit.

3

Television is the prime instrument for the management of consumer demands.

2

Commercial television defines the world in specific terms.

1

Commercial television defines the world so as not to threaten the status quo.

2

Television defines the world so as not to threaten you.

1
Soft propaganda is considered entertainment.

2

POPULAR ENTERTAINMENT IS BASICALLY PROPAGANDA FOR THE STATUS QUO.

3

Control over broadcasting is an exercise in controlling society.

3

Seventy-five per cent

programming dominates the exposure of ideas and information.

3

There is inherent conflict between:

2

COMMERCE,

2

INFORMATION,

2

ENTERTAINMENT.

3

There is a mass media compulsion to

6
CORPORATIONS ARE NOT RESPONSIBLE.

2

CORPORATIONS ARE NOT RESPONSIBLE TO GOVERNMENT.

2

CORPORATIONS ARE NOT RESPONSIBLE TO THEIR EMPLOYEES.

2

CORPORATIONS ARE NOT RESPONSIBLE TO THEIR SHAREHOLDERS.

3

Shareholders do not organize and enforce their will. Shareholders buy stock in companies and don't even know what the companies do.

3

Corporations mitigate information.

3

Every dollar spent by the television industry in physical equipment needed to send a message to you is matched by forty dollars spent by you to receive it.

3

You pay the money to allow someone else to make the choice.

4

You are consumed.

4

You are the product of television.

4

Television delivers people.

"TELEVISION DELIVERS PEOPLE"

3

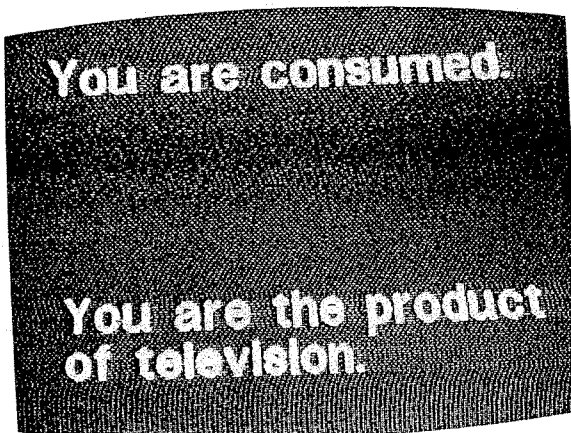
Richard Serra

1

Carlotta Fay Schoolman

RICHARD SERRA

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Television Delivers People, color, sound, 6 min., 1973.

of news is received by you from television.

2

What goes on over the news is what you know.

2

It is the basis by WHICH YOU MAKE JUDGMENTS. By which you think.

2

You are the controlled product of news programming.

3

Television

reinforce the status quo.

To reinforce the distribution of power.

3

THE NEW MEDIA STATE is dependent on television for its existence.

6

THE NEW MEDIA STATE is dependent on propaganda for its existence.

6

Corporations that own networks control them.

NEW MEDIA

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TO CUT TO THE HEART OF THE "MATTER & THE MATTER IS ME. WILLOUGHBY SHARP

USE VIDEO AS A KNIFE -

WILLOUGHBY SHARP

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