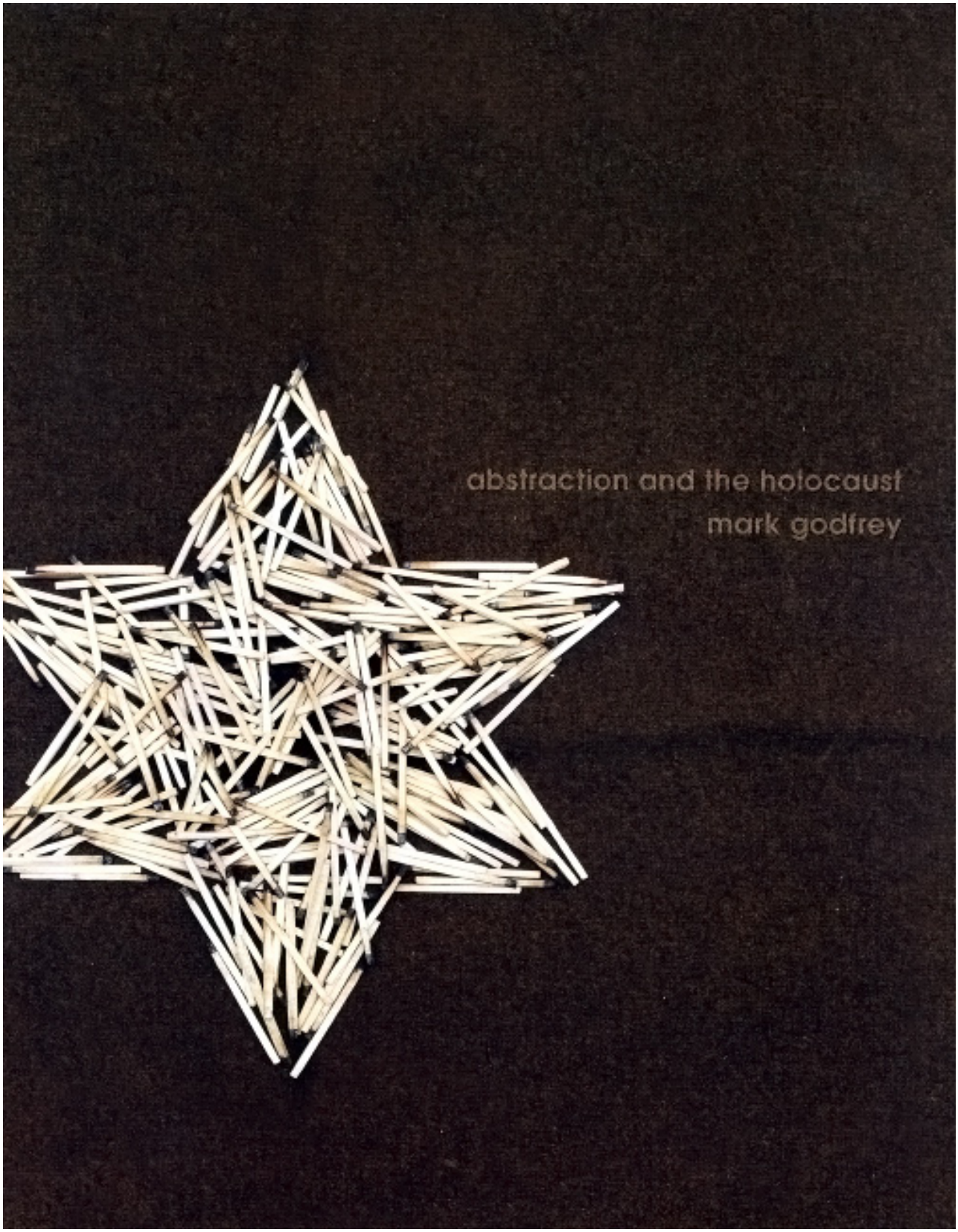
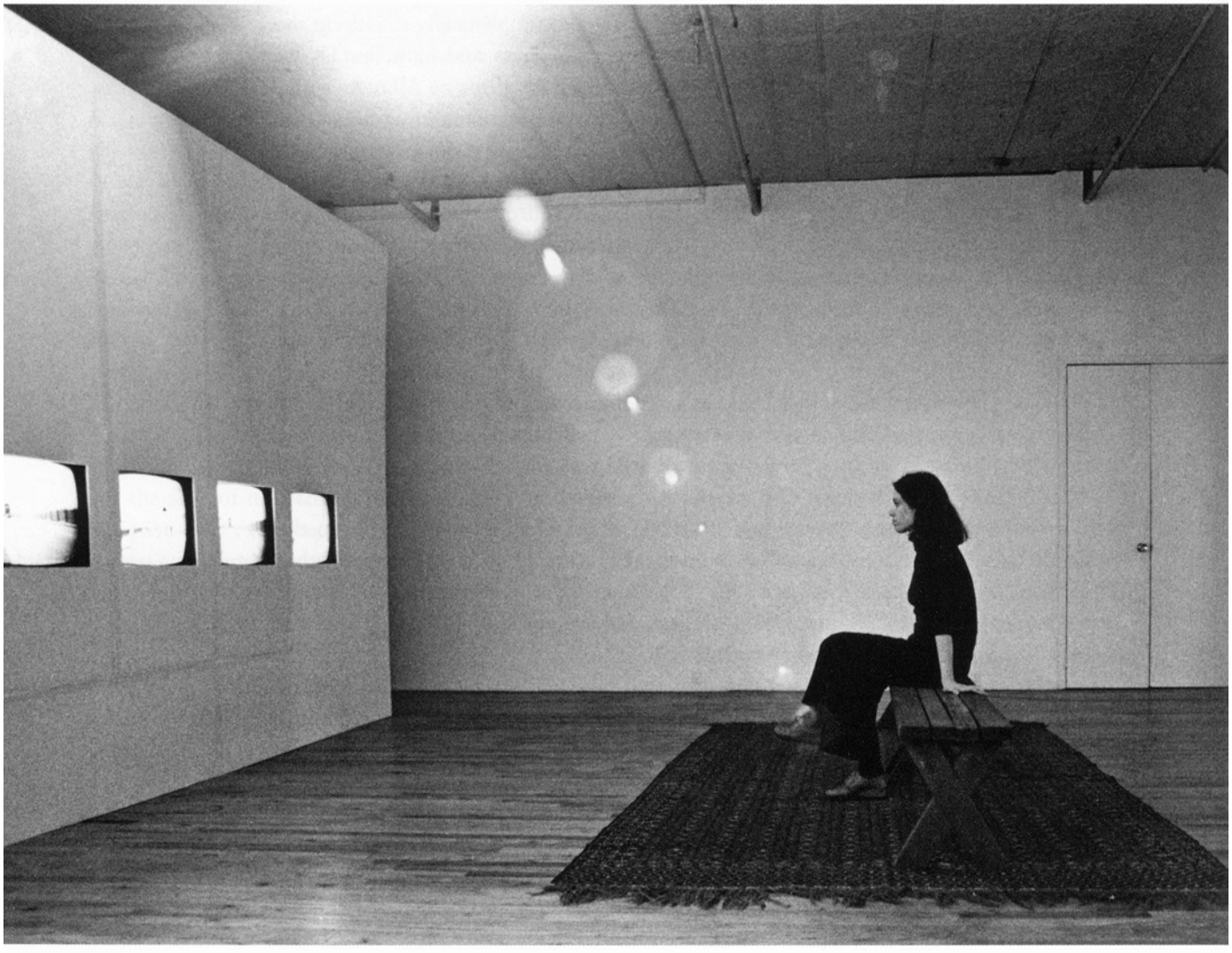
Godfrey, Mark, "Beryl Korot's Dachau 1974", Abstraction and the Holocaust, Oxford University Press, pp. 140-167





six

beryl korot's *dachau 1974*

video, abstraction, memory

In the summer of 1974, the twenty-nine-year old video artist and editor Beryl Korot travelled from her home in New York to Germany, following an invitation to join him from her partner, the composer Steve Reich, who was then on the DAAD fellowship in Berlin. Older artists such as Newman and Rothko had refused to go to Germany during the 1950s and 1960s, but by the early 1970s more and more Americans were travelling there through programmes such as the DAAD and the country's expanding network of public and private galleries. Though the *Artforum* editor Philip Leider reacted to Mel Bochner's travels by saying 'Mel, you're Jewish . . . Your grandmother will turn over in her grave',[1] the artist was happy enough to show in Düsseldorf at Heiner Friedrich's and in Bern in *When Attitudes Become Form*. Korot was of Bochner's generation but the trip was still difficult for her. 'Being a Jew', she said, 'going to Germany at that time for me was a very big step'.[2] In order, it seems, to justify her visit, Korot set herself some conditions. 'If I'm going to go with Steve to Berlin,' she recalled, 'I'm going to go to Dachau.'

78 Beryl Korot, *Dachau 1974* installed at The Kitchen, New York, 1975. Korot is sitting on the bench.
© Beryl Korot.

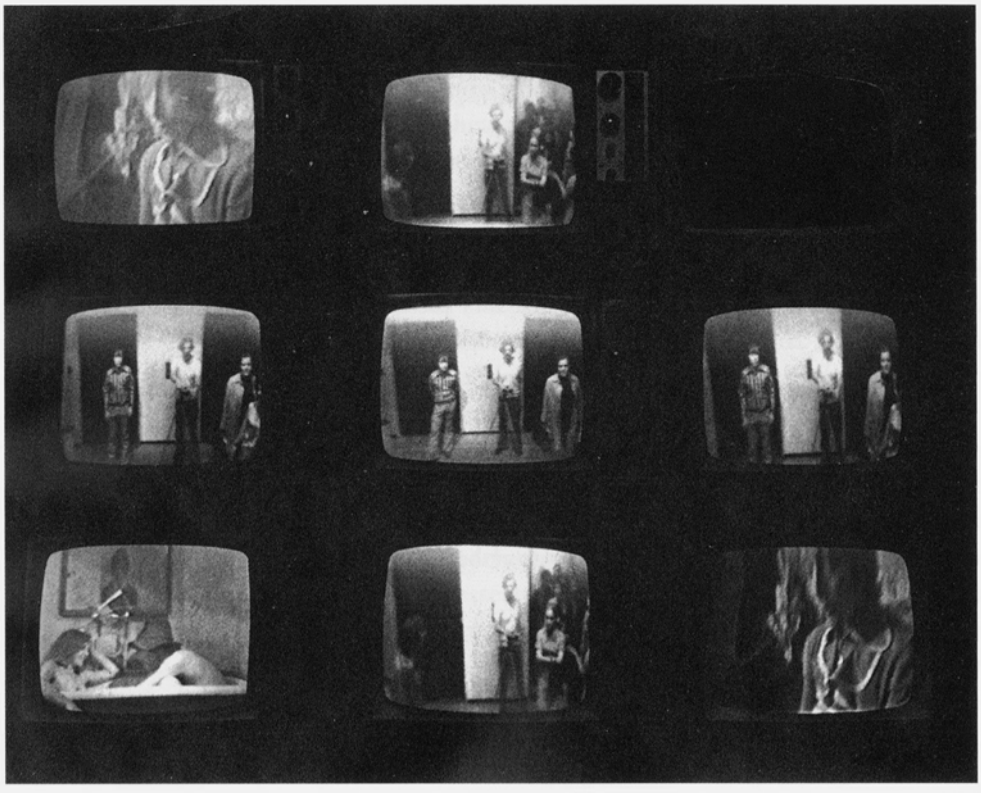
Korot's visit resulted in a new work that she premiered at The Kitchen in New York in 1975, a video installation called *Dachau 1974* that presented her footage of the concentration camp. Korot used four monitors, each showing different passages from this footage, each flashing on and off at regular intervals (fig. 78). I will be asking how she derived the complex structure of the work and what effect this structure had on the viewer's encounter with the subject and memory of Dachau. But before I come to Korot's work, its making, editing and presentation, I need to ask what it means to con-

sider a video installation that shows pictures of a concentration camp as an 'abstract' work. Does the category 'abstraction' make sense here? Could any video art work really be 'abstract', or continue the pursuits and investigations of 'abstraction'?

If some histories of the medium are examined, the answer seems to be a definite 'no'. In the early 1990s, Korot's work was included in an exhibition called 'The First Generation: Women and Video, 1970–1975', and writing in the catalogue, Anne-Sargent Wooster specifically set video against abstraction, arguing that the tapes in the show 'were an essential part of the attack on modernist art in the late 1960s and early 70s', by which she may well have meant the work of painters such as Newman and Stella.[3] Martha Rosler, recalling the early days of video art in 1984, noted that it had 'displaced the expressive models of art that had held sway in the West since the early postwar period.' Video artists, she continued, 'saw themselves as carrying out an act of profound social criticism, criticism specifically directed at the domination of groups and individuals epitomized by the world of television and perhaps of all mainstream Western industrial and technological culture'. Video art also targeted 'the institutions of art . . . , regarded as another structure of domination': no longer did artists require the gallery and museum to distribute and exhibit their work.[4]

Rosler's own journey from her early abstract expressionist paintings to her videos such as *Semiotics of the Kitchen* (1975) indicated that abstraction was no longer tenable for her, but even those artists who were at the same time developing the language of abstraction in other parts of their practice would relinquish it when it came to making video works: in 1973 Richard Serra made the polemical *Television Delivers People* whose titles, rolling down to the accompaniment of muzak, inform its viewer that: 'You are delivered to the advertiser who is the customer . . . You are consumed . . . You are the product of television.'[5] Looking at works by Rosler and Serra one might well conclude that abstraction was impossible in video: the medium demanded a confrontation with the commercial function of television and the corporate control of the networks.

However, another view onto early video art practices would yield another answer about the viability of 'abstraction' in the new medium. Nam June Paik was one of the initiators of video art, famously buying the Sony Portapak on the very day of its commercial release in 1967. Paik had been working with televisions long before this, drawing inspiration from figures such as John Cage and George Macunias, and in 'prepared television' works, such as *Magnet TV* (1965), he had distorted television signals to produce abstract patterns on the screen. Steina and Woody Vasulka also created a host of abstract video works using various other technologies to manipulate images, such as their *Calligrams* (1970). Another example of an artist making 'abstract' images was Mary Lucier. In part taking off from her husband, the composer Alvin Lucier's work *I am sitting in a room* (1969), Lucier became interested in the way a video image deteriorated over time and through repetition, and in the fact that when a camera was exposed to extreme light, it would burn away the vidicom tube and thus null its sensitivity. The damage was a material kind of memory. Discussing her work *Fire Writing* (a piece that showed at The Kitchen in the months after Korot's show), Lucier wrote



79 Ira Schneider and Frank Gillette, *Wipe Cycle*, 1969. © Ira Schneider and Frank Gillette.

'The result of this primal encounter [the filming of extreme light] is a trauma so deep that its scars cannot be erased but, instead, accumulate on the image surface as a form of memory, and any picture subsequently recorded by that camera must be viewed through the scar tissue of the prior trauma.'[6]

Paik's, the Vasulka's and Lucier's work in many ways recalled traditions of twentieth-century abstraction: Piet Mondrian's early abstractions from nature, the op-art patterns of Victor Vasarely, and in Lucier's case, Lucio Fontana's damaged paintings. While never only interested in optical effects (their manipulations would cause the viewer to rethink their everyday encounter with television), Paik and the Vasulkas in particular approached technology with optimism, viewing it (in contrast to Rosler and Serra) as an exciting resource for artists rather than as a weapon of the media state. These artists' works are grounds to support the use of the term 'abstraction' in relation to early video art, but nevertheless I would like to posit other connections between abstraction and video that do not rely simply on the presentation of a distorted, patterned, 'abstract' image.

For instance, if Barnett Newman and Frank Stella had been interested in making their viewers conscious of the activity of looking at their paintings by positioning zips at particular intervals or by using slightly reflective metal paint, so too did many early video artists create works that dramatised the way a video addressed the viewer. Rethinking Vito Acconci's *Centers* (1971), a video in which the artist points towards the

centre of the screen (and therefore at the viewer) for over twenty minutes, Anne Wagner has written that 'video art aims to summon you into the present moment, as an audience, and sometimes, under selected circumstances, to make you all-too-conscious of that fact.'[7] There were also connections between minimalist sculpture and video art.[8] If, in the classic analysis, minimalism aimed to alert the viewer to the physical conditions of their encounter, making them conscious of their movement, so did some early video installations. Where Robert Morris used mirrors to reflect the viewer's passing feet, Peter Campus deployed video's facility to simultaneously record and transmit an image, taping his viewer entering a space and throwing this very picture onto the wall of the gallery before them, often at oblique angles to create anamorphic images as in *Mem* (1974–75). Finally, if artists such as Sol LeWitt and Mel Bochner had, during the 1960s, used serial rules to determine the position of units in compound abstract art works (LeWitt's *Serial Project ABCD* of 1966 and Bochner's *Sixteen Isomorphs (Negative)* of 1967), so too video artists worked with multiple monitors and constructed rules to predetermine what each monitor would present.

One work of great importance to Korot which brings together many of the shared concerns of abstraction and video art (enquiries about how a viewer sees, how they move around an exhibition space, how different parts of a work are arranged) was Ira Schneider's and Frank Gillette's 1969 *Wipe Cycle* (fig. 79). This was presented at the first gallery show of video art, 'TV as a Creative Medium', held at the Howard Wise Gallery in 1969, and 'consisted of a bank of nine monitors and a closed-circuit video camera that recorded live images of viewers as they approached. These fragments of footage were played on eight- and sixteen-second delays, jumping from monitor to monitor and interspersed with periods of live-broadcast TV and prerecorded segments.'[9] Schneider said that 'the most important function of *Wipe Cycle* was to integrate the audience into the information'.[10] Seeing themselves moving around a gallery, between images that were broadcast on the regular TV networks, a viewer would come to realise that they were as much a maker as a receiver of television content; that their normal position – at home in front of a single monitor – was a position of passivity and subservience that they could now disturb and contest. The enquiries of abstraction continued, but video's connection to television meant confronting questions of information delivery, and therefore politics, in more obvious ways than before.

Hopefully 'abstraction' now seems to be a category that *can* usefully describe a video installation, and even one that deploys what I call abstract strategies and forms of organisation rather than 'shapes'. Certainly, Korot used many different abstract strategies to present her footage of Dachau. But before we come to this footage, we should acknowledge the major challenge that faced her. Video might well address the current conditions of network television, but how could video be used to confront a subject such as Dachau? Where a video artist interrogated history, it was art history, as in Hermine Freed's *Art Herstory* (1974), for which Freed taped herself in the poses of canonical paintings, questioning the former representation of women in art. Where a video artist investigated memory, it was the material memory of the medium, as in Mary Lucier's *Fire Writing*. But a confrontation with the history and memory of the

Holocaust seemed impossible – impossible because of the very properties of the video medium.

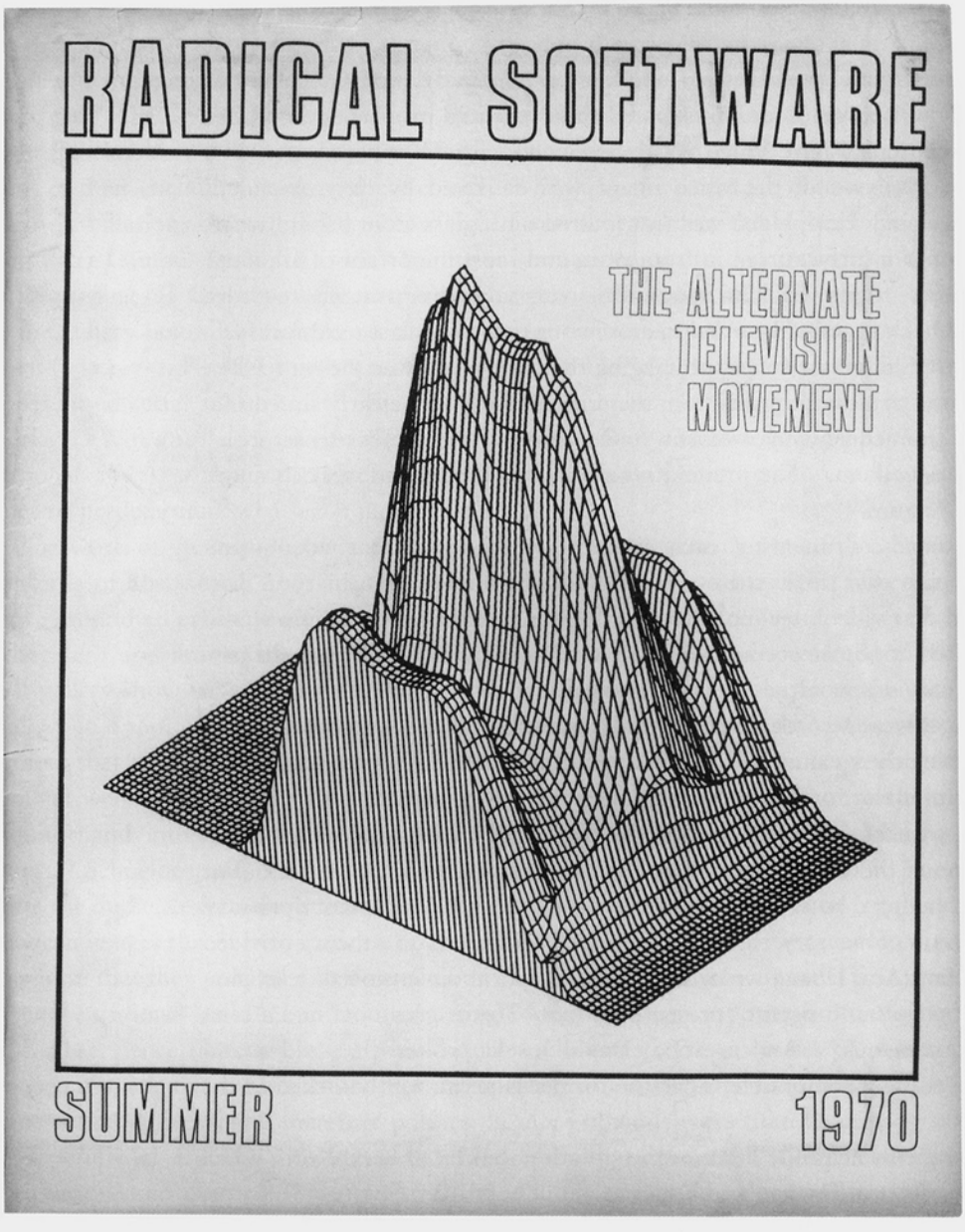
Continuing Greenbergian enquiries to explore a distinctly non-Greenbergian medium, many early writers on video investigated these essential properties, and often described them in relation to film. Video was intertwined with TV where experimental films confronted Hollywood; the video image was delivered by electromagnetic signals where film was indexical; video was transmitted onto glass from behind where film was projected onto a surface from in front of it; and most important of all, video had the technical facility to play back an image at the very same time as it was recorded whereas film played back footage recorded in a previous time. This last technical facility was crucial: where film was a means of imaging the past, video was the art of 'The Present Tense'. In his 1976 essay of this title, the critic Bruce Kurtz clearly stated that 'Newness, intimacy, immediacy, involvement, and a sense of the present tense are all characteristics of the medium.' 'The presentness of the medium is probably its single most consequential feature.'[11]

Different writers have continued to reach different conclusions about video's 'presentness', but all concur that this is the essential feature of the medium. In 1976 Rosalind Krauss argued that video's technological facilities meant the new medium would be better characterised not by an account of its physical apparatus but through the psychological idea of narcissism: artists were videoing themselves looking at their own images as these images were recorded by their cameras and simultaneously relayed onto monitors placed beside their cameras.[12] In the mid-1980s Fredric Jameson found that 'video has a powerful claim for being the art par excellence of late capitalism',[13] and this because video, with its facility of instant playback and total flow, was an amnesiac medium. 'Memory', he wrote, 'seems to play no role in television, commercial or otherwise (or, I am tempted to say, in postmodernism generally) . . . A description of the structural exclusion of memory, then . . . might well lead onto . . . a theory of video itself.'[14] In 1990, Mary Ann Doane wrote that: 'The temporal dimension of television would seem to be that of an insistent "present-ness", a "*This is going-on*" . . . a celebration of the instantaneous.'[15] And in 2002, David Joselit posited that 'video and history would seem to be incompatible, since the former is permanently locked in the present tense.'[16]

These various comments helpfully describe the situation that faced Beryl Korot when she took her video footage of Dachau and began to mould it into a new work. If Korot, like other video artists, could draw from the various activities of abstract artists, a massive challenge remained: how could she use a medium that was 'locked in the present tense' and whose structure guaranteed the 'exclusion of memory' to explore the history and memory of a concentration camp?

beryl korot and *radical software*

With this challenge in mind, I want now to step back from the theory of the video medium in order to introduce Beryl Korot and to consider what she would have seen



80 *Radical Software*, Issue 1, Summer 1970.

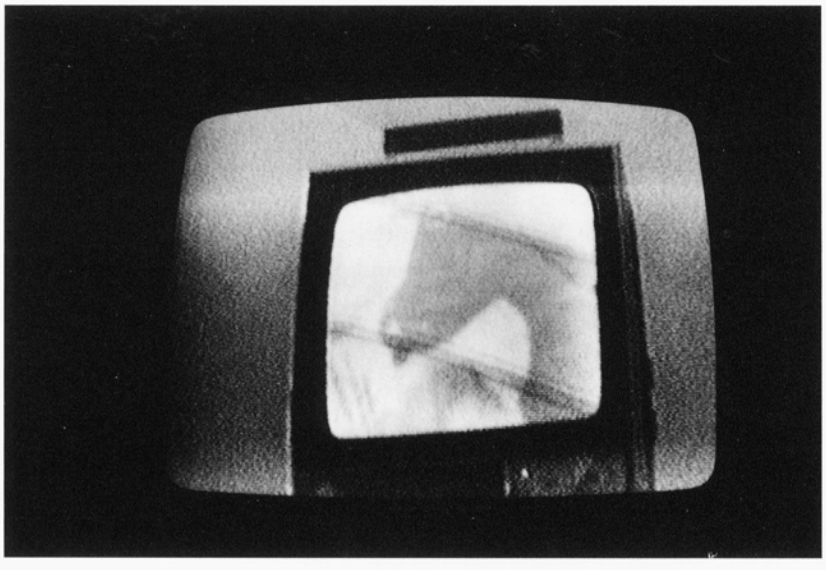
during her visit to Dachau in 1974. Today, Korot is less well known than other figures associated with early video art such as Paik, Acconci, Dan Graham, Bill Viola or Joan Jonas, but in the early 1970s she was at the centre of the video art community, and in 1976 she co-edited the anthology *Video Art* in which projects by all these artists were published alongside texts such as Bruce Kurtz's essay on the medium. Korot had studied literature at the University of Wisconsin and after arriving in New York in the late 1960s and taking a job at the *New York Review of Books*, she had begun to make her own work, attuned to the possibilities of video through her contact with figures such

as Ira Schneider and Frank Gillette, and her encounter with *Wipe Cycle* at 'TV as a Creative Medium'. Korot knew Schneider from her university days and in late 1969, she met the artist Phyllis Gershuny, who had also recently been introduced to video. Over the spring of 1970, the three friends began to work on a project to publish a newsletter that would be distributed to the video community in New York, a publication that would contain technical information as well as analytical articles and that aimed 'to bring together people who were already making their own television, [and to] attempt to turn others on to the idea as a means of social change and exchange'.[17] The project culminated in *Radical Software*, first published in June 1970, and terminated in the summer of 1974 after eleven issues (fig. 80).

Korot's and Gershuny's opening editorial for the inaugural issue gives a clear sense of the reasons for their politicised commitment to video.[18] Writing at the height of the Vietnam War, they declared that: 'Power is no longer measured by land, labor, or capital, but by access to information and the means to disseminate it. As long as the most powerful tools (not weapons) are in the hands of those who would hoard them, no alternative cultural vision can succeed. Unless we design and implement alternative information structures which transcend and re-configure the existing ones, other alternate systems and lifestyles will be no more than products of the existing process.' Television, the primary contemporary source of information, was controlled by the networks, but video technology enabled any user to make their own TV, creating their own information and broadcasting it. 'Videotape can be to television what writing is to language . . . Soon accessible VTR systems and videocassettes will make alternate networks a reality.'[19] As Korot more recently put it, the aim was allow people 'to write in the medium, not just read it.' *Radical Software* would deliver to those interested the necessary skills and advice about how to create alternative television so that eventually the activated audience would have 'access to the informational tools they need to shape and reassert control over their lives'.[20] The magazine's readers were encouraged to send in their own advice and responses to the magazine in a section called 'Feedback', and Korot and Gershuny directly implored them to photocopy the articles and distribute them as widely as possible.

Though the editors included an article and a project of Nam June Paik's in this inaugural issue, *Radical Software* departed from what Benjamin Buchloh has termed his 'technocratic idealis[m]'.[21] Korot and Gershuny realised that artists could not meaningfully experiment with and deploy new media unless they first acknowledged the ways in which technology was used by and served the network corporations and the state. Nonetheless, the magazine was infused with optimism about the capacities to reply to those in power through video's 'feedback' facilities.

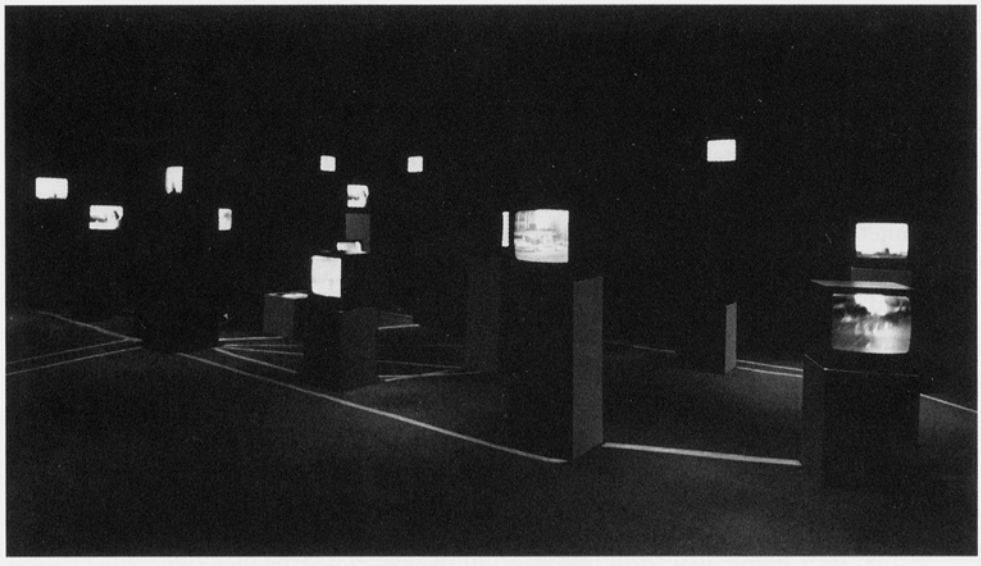
In a recent introduction to *Radical Software*, its instigators are termed 'media activists'[22] and it is notable that the words 'art' and 'artist' were palpably absent from the magazine's opening editorial. But if editing this activist journal was her primary occupation at this time, what of Korot's own 'art' work? In 1973, she produced two short videos, each using one channel: *Lost Lascaux Bull* and *Invision*. The first has been described as her comment on 'the notion of the transmission and reproduction of



81 Beryl Korot, *Lost Lascaux Bull*, 1973. © Beryl Korot.

information through the ages'.[23] We see first an image of the bull on the caves at Lascaux through flames. This direct image makes way for the image of a monitor, a screen within the TV screen before the viewer (fig. 81). The bull reappears now on the internal screen at two removes from the viewer. Various distortions subsequently interrupt the image on the internal monitor: the bull is broken up by static and vertical roll, so that eventually what started as a primal image is mediated and lost. If *Lost Lascaux Bull* appears to have been a poetic meditation on the technological mediation of images, *Invision* was much more subjective. In Korot's words, it consisted of 'an alternation between somebody sitting in front of a TV set and a very abstract section that follows in which somebody could be daydreaming or just going off in their imagination. The abstraction represents that. And then there are external shots that were made on a mountain top that take you outside the inner self.'[24]

Korot's video practice seems to have developed some of the interests she explored in her *Radical Software* writings. As well as these single channel works, she also assisted Ira Schneider in making *Manhattan is an Island* in early 1974 (fig. 82) – an installation that used seven video channels on up to twenty-three different monitors, and which therefore 'took the viewer out of a traditional environment [and] into a public space.'[25] But really neither her activist editorial practices (the second issue of the magazine contained her informative report on Cable television), nor her single channel works, nor her commitment to the radical possibilities of multiple channel work give any indication that she would, in 1974, create a video installation featuring images of a concentration camp. Nonetheless when she joined Steve Reich in Berlin that summer, she was determined not just to visit the site near Munich but to make work, for she took on her trip to Dachau her Sony Portapak video camera.



82 Ira Schneider with Beryl Korot, *Manhattan is an Island*, 1974. © Ira Schneider.

dachau in 1974

There are various published accounts by American visitors to Dachau dating from around this period that give both a sense of why people visited the camp and what they saw there.[26] There were those, such as Alfred Werner who returned to see the camp where they had once been imprisoned,[27] but some, like Korot, made the journey in order to justify a first visit to Germany: the critic Midge Decter, wife of *Commentary* editor Norman Podhoretz, joined a group of nine intellectuals travelling around Germany in 1967, all there to write reports for *The Atlantic Monthly*.[28] Before her trip Decter had been sent a form by her German hosts asking which places she wished to visit, and in a similar way to Korot, she insisted on including Dachau in her tour. The writer Irving Halperin was spending time in Germany in the mid-1960s to research his book *Here I Am: A Jew in Today's Germany*, published in 1971. In the midst of a relatively unproblematic sojourn, '[a] day comes when something in you cries out: My God, did it really all happen here – Crystal Night, the burning of the synagogues, the camps? . . . I had spoken abstractly about the Holocaust in lecture halls, and now I had the need to *see* it. So in mid-April I visited Dachau.'[29]

Halperin's memoir indicated that, for visitors such as himself, Dachau had come to actually stand for the Holocaust. At a time when travel to the Polish death camps was bureaucratically as well as emotionally challenging, Dachau would serve metonymically as the very site of the Holocaust. Another writer, Sylvia Tennenbaum, published an account of another visit in an American journal in 1976 and described her distraction in front of what she described as a 'second-rate' memorial sculpture. She found herself judging this memorial and asked: 'Why can I not stay with the thing at hand? What is the thing at hand? The death of six million Jews, some of them my relatives.'[30] These various comments indicate how over-determined any visit to

Dachau was, and so it is unsurprising that the site itself was often deemed to be disappointing.

Dachau was quite a modest place. For Decter, this in itself was a surprise: 'I was taken aback by how unimpressive it was . . . The camps, I realized, had come to loom in my imagination as vast, seemingly endless places . . . But Dachau is small, one might almost say cozy – in any place, completely and terribly accessible, traversable, at a brisk pace, in ten to fifteen minutes.'[31] While buildings in some of the death camps had been destroyed, the buildings of Dachau were preserved, and had actually been used after liberation to house displaced persons. Visitors would see some of these barracks ('equispaced, equisized, monotonously alike', in Halperin's words[32]), together with the roll call ground, the four ovens and two gas chambers that had never been used. They would also see a makeshift museum that had been set up immediately after the liberation in 1945.[33] The displays changed over time, but many visitors found them too orderly, and felt they detracted from the emotional experience of the camp. When Halperin visited in 1964 and saw 'exhibition cases, documents, photographs, data, statistics . . . Wall charts list[ing] how many died from illness, from medical experiments, from hanging . . .', he asked: 'Is it appropriate for a museum to be at Dachau . . . ? Rather it seems to me that in such a place, where the ovens were, the visitor ought to confront empty rooms and silence – a silence in which one might reflect on what he knows, even at second remove, from having read the literature of the Holocaust.'[34] Tennenbaum reacted similarly: museums, she wrote, 'exist to collect objects, to sift information, and classify statistics. The museum rooms at Dachau through which I walk like a sleepwalker yield nothing more.'[35] For some, the whole camp felt over sanitised. 'Dachau,' Decter wrote, 'like the other camps in West Germany, has been "cleaned up" . . . its mass graves marked with tasteful memorial plaques, planted with good lawn, and bordered with neat flower beds; its gallows replaced with a marker; its administration building converted into a modern, well-lighted museum of horrors.'[36] By the mid-1970s, this 'cleaning-up' was so advanced that Tennenbaum complained on her arrival that 'it is no different here than at any other tourist attraction in Europe.'[37]

Whatever her expectations, Korot came to Dachau belatedly – the camp had been sanitised and prepared for foreign visitors such as herself. She drove with Reich to Munich on Wednesday 25 September 1974 and spent the following rainy day – which happened to be Yom Kippur – wandering through Dachau's spaces. The next day was fine weather and she returned with the camera and shot approximately four and a half hours of footage. From a number of carefully chosen positions throughout the camp's museum, inside its buildings and on its peripheries, Korot taped predominantly static shots, often using a tripod and barely moving the camera, showing the tourists moving through the spaces, but not focusing on any particular visitor. Though she would have seen a number of artefacts, some brutal, some poignant, she trained her Portapak on the architecture of the camp, concentrating on its present status as a tourist venue. 'In making this piece, I chose not to use anything about what happened there except the architecture which spoke for itself', she later said.[38] The day after the shoot, she

returned to Berlin with Reich. In the following weeks, there would be DAAD gatherings, exhibition openings and social events, and frequently Korot would be asked how she was spending her time. Provocatively, she would quip 'I just spent the weekend visiting Dachau'. 'It would produce the thickest silence', she recalls. Nowadays, many DAAD artists probe the histories of Berlin and Germany (Susan Hiller is but one example[39]), yet in 1974, Korot's activity was unprecedented. But if the news of the trip was problematic for Reich's hosts, the footage she had taken in the former concentration camp posed a greater problem for Korot, for when she looked over it, the video seemed to her pretty lifeless – and lifeless in a bad way.

editing and structuring the footage

Korot had taped Dachau from thirteen still positions in various parts of the camp and had also made a single panning shot moving from one of these viewpoints to another. The first shot had been taped outside the perimeter fence and showed a road that borders the camp, inevitably recalling the opening of Alain Resnais' *Night and Fog* (1955), though Korot had not seen it at the time. A tall fence stretches away from the front right of the frame to the back left where a watchtower rises. The road is asphalted and, during the shot, various cars and vans move towards and away from the camera. In addition, a cyclist is riding along towards the front of the frame. The second shot showed another road, this time rough and covered by gravel, and this time bordered at either side by a barbed wire fence. At the back of the image, there is another watchtower between the fences. This is the view of 'no man's land', the area between two fences set out to trap the potential escapee. Korot's tape showed two women walking along it, calmly approaching the camera.

The next two images were shots of the symmetrical grid of the barracks – a close up, and a long shot in which the building lies in the mid-point of the image between a foreground of grass and the sky above. The fifth and sixth views were taped inside the barracks, showing beds and rooms and museum exhibits, and visitors walking through these. The fifth is a view down a darkened corridor, the sixth a view from a low point up to an image affixed to the wall (one guesses Korot was kneeling down) which is interrupted by the heads of the passing visitors. Then from inside the barracks, Korot taped a view out of the window towards another watchtower in the distance.

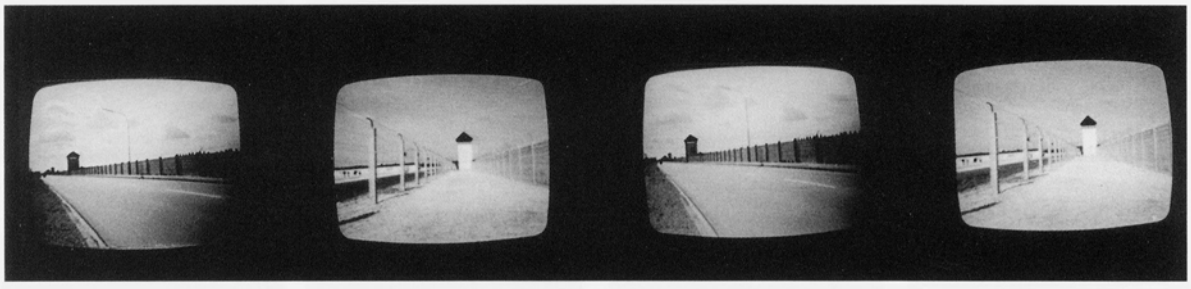
The eighth shot was taken from outside again, and showed visitors crossing a bridge spanning the Wurm Canal which ran through the camp. They are all moving from left to right and in the only pan in Korot's footage, she repeated this movement by following the visitors from the bridge towards a gate. The view to the gate was then held as the next, still shot – the ninth. Korot's video camera at this moment also pointed towards the sun, and so this image is slightly burnt out by white circles and rings of light. It seemed that the movement showed a direction away from the camp through the open gate and towards the fields beyond, but the tenth and eleventh shots returned to its bleak interior: a view of the gate of the crematoria building, and then a frontal

shot into the ovens themselves. The final two shots returned outside: the penultimate showed a fence and watchtower to the left and, to the right, a tall row of cypress trees that stretch way beyond the top of the frame, and the last showed the surface of the canal with sunlight glinting off the slow moving water.

These views had been filmed in order as Korot had walked through the camp. Though she had followed an obvious path through Dachau's site, the sequence this journey had generated might have suggested a kind of narrative that echoed the historical fate of the camp inmates: Korot's footage moved, like the prisoners, from the world outside into the camp, into its recesses, and eventually to the place of death. The final sequence moved from fire to water and to the light reflecting off it, and could have appeared as a coda to this narrative, almost offering the consolation of natural beauty and flowing movement.[40] When Korot played back her footage on a single monitor, she might have felt that her sequence of long static shots appeared too objective a documentation of the camp. Indeed the first filmmakers after the liberation of the camps had used long shots precisely to document the settings in what Nicolas Losson has called the 'least manipulated (and manipulable)' way, knowing that the 'spatiotemporal continuity [of long shots] would authenticate these macabre scenes'.[41] Korot might also have found the last passage of the flowing water too redemptive and symbolic, even though Dachau's prisoners had been drowned in the stream.[42] Perhaps Korot read her tape in this way, but whether or not she did, we know that she was dissatisfied with the footage when she watched it back. As she later told a journalist, in its raw state, the footage was 'so deadpan it was boring'.[43] Korot had wanted to avoid emotional, expressive camera movement, but had never aspired to make a 'boring' video. How, she wondered, 'was I to bring life to those images?'

Korot's first decision when she began to work with the material she had taped was to show it on more than one monitor. As I have already indicated, she was familiar with early installations of video art which used many monitors: Schneider and Gillette's *Wipe Cycle*, as mentioned, but also works by Paik including *TV Garden* (1974) in which plants interspersed a floor on which monitors had been randomly positioned, all screens facing up. But though there were political reasons for using more than one channel, the risk of using multiple monitors here was that the installation could become spectacular. A viewer encountering an abundance of bright screens might well be overwhelmed and desensitised to the images on each particular television. In comparison to then contemporary multi-channel installations, Korot determined on a sober arrangement of four monitors placed in a horizontal row. For the purposes of the following account, I will designate these monitors from left to right simply as A, B, C and D.

Korot chose the number four because this would be the least number of monitors necessary for her to work with a weaving structure. The footage would be broken up into clips derived from the thirteen shots she had taped: A and C would show similar images, while B and D presented different images, so that the image appearing on A appeared to thread under B returning on C, while the image on B thread under C returning on D (fig. 83). (As we shall see later, though they were paired, the two monitors in



83 Beryl Korot, *Dachau 1974*. This image shows the opening images on the four monitors. © Beryl Korot.

each pair showed slightly different images at any given moment). Monitors A and C would start with clips derived from one shot, switching to clips from another after a set time (starting with the 'Road shot' and switching to the 'Barracks Close-up shot', for instance); B and D would similarly move together from one shot to a new one but after a different amount of time (switching from the 'No-Man's Land shot' to the 'Barracks Long-shot', for instance). In this way, the sequence of shots Korot had taken in the camp would be played out, the entire work lasting twenty-four minutes. At any one moment of the video, the viewer would see an 'image block' consisting of four different moving images, and in total there were eighteen image blocks (fig. 84). This arrangement was clearly depicted in a drawing Korot made that was eventually exhibited with the videos: each shot is represented by a symbol, and one can see how the pairs move from one shot to another together (fig. 85). The idea of weaving is emphasised by the way the warp lines continued at the top and bottom.

To work with weaving was perhaps the most important and certainly the most distinctive of Korot's formal decisions. This was, as she has said, 'a time when randomness and the ephemeral (live feedback) were the focus of much work', but a random arrangement of images from her footage would not be suitable for her intentions. The idea of weaving would provide a 'strong structural framework' as opposed to a random one, but while being tight, weaving would allow her to present the narrative of her journey through Dachau in a 'non-linear' manner.[44] Later she wrote about using weaving for 'the creation *of nonverbal narratives*'.[45] Korot's interest in weaving predated her work with the Dachau footage. She had spent time with Navajo weavers before travelling to Germany,[46] and had long been interested in the work of Anni Albers.[47] Korot's attraction to weaving was prompted by a powerful insight that took the emphasis away from the 'newness' of her chosen medium, and de-fetishised video technology: She saw weaving as a parallel technology to video:

> 'Weaving technology is the first computer on earth,' she has said. 'Because I was involved in video, and [only later] became interested in weaving, I immediately viewed it as the technology it was, not in terms of the objects it created, but what it was doing. This ancient tool had imbedded in it this incredible sophistication to program patterns according to a numerical structure, and that really interested me enormously. My first epiphany was that each of these [media] had the infor-

84 (following pages) Beryl Korot, *Dachau 1974*. © Beryl Korot. These three pages represent the eighteen 'image blocks' that unfold through the work. Each horizontal row of four rectangles represents one 'image block'. These three pages do not give an accurate impression of how the work looks when installed. For an illustration of how a particular 'image block' looks on the rounded monitors, see fig.83.

mation embedded in lines. And that seemed to me no coincidence. How the embedding took place and how it was retrieved by the viewer were earmarks of whether it was an ancient or modern technology but the fact that this existed was a clue to how the human mind functions in terms of putting information together and creating tools.'[48]

Korot's interest in the connection of weaving to video motivated her decision to use four monitors arranged in pairs, but what about her editing of each shot, and the arrangement of the edits on each individual monitor? Korot copied each one of the thirteen shots she had taped around the camp several times, and then broke each shot into clips. A single five minute still shot that Korot had taped in one location (No Man's Land, say) could generate clips of different lengths (for instance, clips of 10 or 15 seconds) but also different clips of the same length, from different parts of the five minutes. Korot determined each monitor would play clips of the same duration over and over again, each clip separated by a one second black pause. What I will call the 'clip structure' worked as follows: monitor A would always play clips of 15 seconds before a blank, black pause of 1 second, after which another clip from the same shot of the same length would follow; B would play clips of 11 seconds with 1 second pauses; C, clips of 7 seconds, and D, of 15 seconds. Because A and C were a pair, the clips on them would always be derived from the same shot, but because they were showing these clips for different amounts of time (15 and 7 seconds) and from different parts of the shot, the 'action' on A as often followed the action on C as preceded it. (In passing we can note that Korot's drawing did not represent the division of shots into clips.)

The formal decisions to arrange the repeating clips for pre-set different lengths on each monitor, so that each monitor had its own rhythm, indicated other interests of Korot's besides weaving. In many ways, Korot operated in the edit suite as LeWitt and Bochner had done when arranging their serial works of the mid-1960s. In his essay 'The Serial Attitude' of 1967, Bochner had outlined some tendencies in serial practice: '1. The derivation of the terms or interior divisions of the work is by means of a numerical or otherwise systematically predetermined process (permutation, progression, rotation, reversal). 2. The order takes precedence over the execution. 3. The completed work is fundamentally parsimonious and systematically self-exhausting.'[49] Korot's structure was not self-exhausting, but it would be true to say that 'the order took precedence over the execution', in as much as once she determined that monitor A would always show clips of 15 seconds, this rule would be followed regardless of the nature of the shot from which the clip derived. In his 'Paragraphs on Conceptual Art', Sol LeWitt had famously written that 'to work with a plan that is preset is one way of avoiding subjectivity',[50] and LeWitt's account could usefully explain why Korot edited her material using a serial structure of sorts: it was a means of working with all the footage without immediately emphasising more emotive or shocking passages.

Korot's arrangement of different clips from the same shot running slightly out of synch with one another on the paired monitors suggests the influence of another formal device, and one particularly well known to her, namely phasing. Since 1966, Steve Reich

(who had always been deeply involved with visual artists) had been working with phasing, a compositional technique that at its simplest meant two identical instruments playing the same repeated passage of music over a long period of time, moving in and out of synch with one another.[51] The disconcerting effects of phasing have been elegantly described by Pamela Lee in an essay comparing Reich's forms with those of LeWitt. 'In spite of its structural (even mathematical) legibility,' Lee writes, 'phasing produces the paradoxical condition of *non-comprehension* . . . As musical loops or words are repeated seemingly ad infinitum, the consequence is not so much reduction or perceptual clarity (however stripped down the process, there is nothing minimal about it), but expansion, a shuddering of sound felt like an echo. What is produced in the slippage of two identical passages is all at once shimmering, austere and cacophonous, the effect only increased by increments as the work is apprehended in time.'[52]

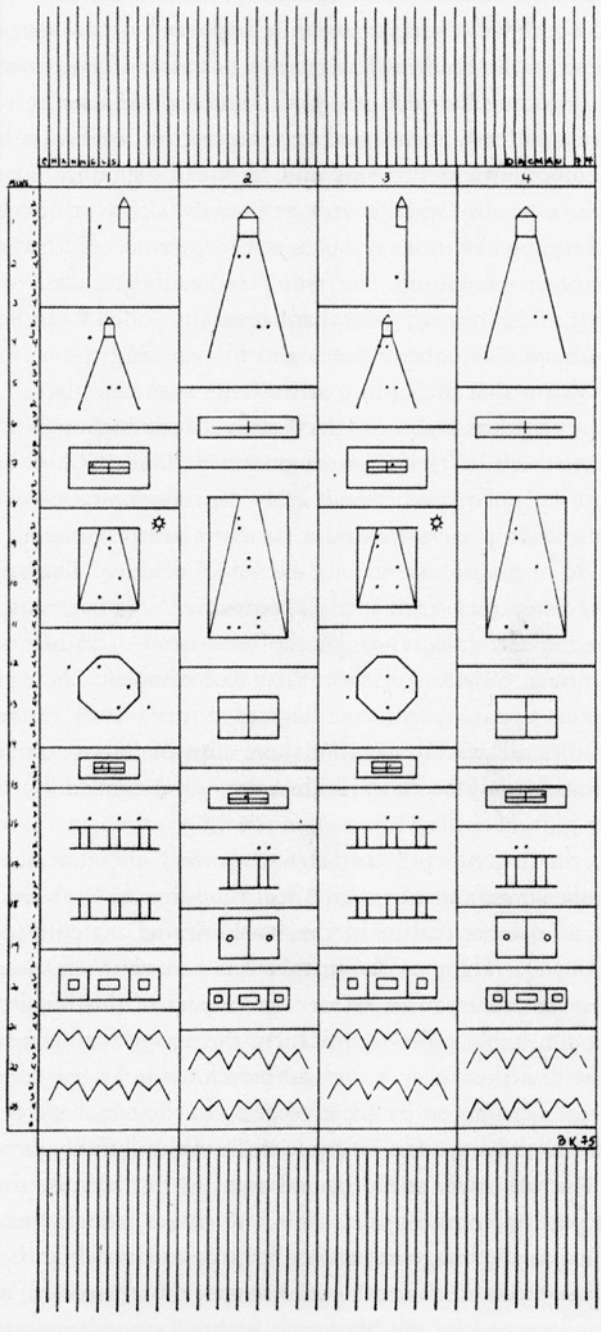
85 Beryl Korot, Drawing to accompany the installation of *Dachau 1974*. © Beryl Korot.

Lee's account of phasing would also describe the effects of the slight disjunctions between the repetitions and the non-synchronisation between the paired monitors in Korot's work, but it should be emphasised that Korot's structure in *Dachau 1974* was not exactly like Reich's form. 'Phasing,' she has said, 'is something that goes on and on and on', whereas her structure imposed various kinds of endings. The relationship between monitors A and C might for a while approximate to the relationship between two identical phased musical phrases because an identical passage appears to proceed on each screen, the one moments before or after the other. But the images on the two monitors will soon stop and change.

Korot therefore put to work many of her interests while transforming her footage of the concentration camp into what would become the installation *Dachau 1974*: her engagements with multi-channel video installations, with weaving, seriality and phasing. A final formal decision was made during the installation of the four monitors in The Kitchen in March 1974. Instead of placing the monitors in the centre of the exhibition space Korot placed them against the long wall of the room and then constructed a large screen running parallel to the wall. Recalling the shape and dimensions of cinema screens, it was punctured with four holes for the monitor screens. This meant that the bodies of the monitors were not present and treated as sculptural objects as they had been in so many other video installations. While the decision to conceal the monitor boxes focused the viewer's attention on the displayed images, Korot's invocation and interruption of the cinema screen foregrounded her commitment to the video, as opposed to cinematic medium. If the cinema screen set up expectations of a particular kind of narrative structure, her video installation refused this entirely.

dachau 1974

The edit over and the installation set out, some six months after her trip to Dachau, Korot opened a show on March 15 1975 at The Kitchen, the Soho home of avant-garde performance and video art, the venue that would host exhibitions by Peter Campus, Mary Lucier, Philip Glass, Laurie Anderson and later Cindy Sherman. The



Structural Diagram to 4 channel video work -- DACHAU 1974

show was simply titled 'Beryl Korot: Video', but Korot's drawing and other available material explained that the footage had been recorded in Dachau. Though it would last for a mere two weeks, Korot's work was reviewed in *Artforum*, *Arts Magazine* and *The Soho Weekly News*,[53] and within the next few months discussed in essays on video art by curators and critics including David Ross, John Hanhardt and Bruce Kurtz.[54] Many of the early video artists already mentioned here visited, an indication both of the intimacy of the video community at the time and of Korot's significant position within it. Nam June Paik, Korot recalls, 'spent a week at *Dachau* [sic] lying on a bench'. Mary Lucier came and photographed Korot on this bench for what would become the main installation document of the exhibition. Hermine Freed came and later reviewed the show. Richard Serra's enthusiasm was so great that he recommended Korot to Joyce Nereaux, then director of Castelli/Sonnabend tapes and film, paving the way for an exhibition of new work by Korot that took place at Castelli's two years later.[55]

I want to ask now how the abstract structure affects the viewer's encounter with the images and how the abstract structure itself is an encounter with Dachau – questions that were not explored in any great detail by these early viewers. Everyone watching *Dachau 1974* comes to sense that a narrative and a structure are progressing on the screens, though the narrative and structure cannot be 'read' at once. The narrative charts a journey through the camp that starts outside, moves into the barracks, to the ovens, and then to the stream, unfolding through the succession of eighteen image blocks of clips from the thirteen mostly still shots that Korot taped. The structure, meanwhile, is in some respects apparent from the beginning (the viewer cannot help but recognise that the monitors are paired and that short clips of footage are repeating), but its precise organisation only becomes evident over time, and only to those who concentrate on it.

Because of its complexity, the structure inflects different viewers' encounters with the subject of Dachau in different ways, and can even affect the same viewer's encounter in different ways over the 24-minute course of the work. Seeing watchtowers and barbed wire fences, some viewers might recognise that this is a concentration camp right from the start, and the structure can re-enforce the impact of this image. Obviously the image occurs four times, but more significantly, the action within it repeats. In the clips derived from the first shot, cars, vans and bicycles ride by the concentration camp fence, their passage announced by the crescendo of their motors. It would be unlikely for these mundane road scenes to be read in allusive and metonymic ways were the car to drive past Dachau once (as Korot had seen it), but because the same vehicles are shown driving past again and again, the scene moves from a literal to a more metaphoric register. Just as the image might recall the ease with which Germans lived alongside Dachau in the 1930s and 40s, so it could suggest the tendency of modern West Germans of the 1970s to speed by the Nazi past without stopping to confront it.[56] Likewise later in the work, one hears a visitor to the camp laughing in the museum display rooms. This undoubtedly inappropriate laugh would hardly be noticed were it not for the structure of *Dachau 1974*: the recurrence of the sound makes it galling, an

indication of a nonchalant and disrespectful treatment of the site. Just after this passage, all four screens turn to show frontal views of the crematoria: here the repetition acts very simply to amplify the visual presence of the ovens, eight (two on each screen) appearing along the same horizontal axis as the monitors. The sound of laughter makes way for the tolling of what sounds like a funeral bell – so that relationship of sound and image moves from one of offensive dissonance to one of mournful harmony.

The repetition of *particular* scenes and sounds can make them particularly disturbing and emotionally powerful, but the abstract structure of the work as a whole can also re-enforce the impression of the camp, whether or not one intuits its precise organisation. 'Sometimes', Korot recalls, 'people would come [into The Kitchen] not knowing even what Dachau was and not looking at the [drawing] on the wall and they would say to me, was this a prison camp?' Just as prisoners had been policed by absurd but rigorously enforced rules, so too the material Korot recorded had been cut up and edited into a strict structure. The rhythms, she said, were 'relentless and solid . . . [they] created the feeling of the place.' For Susan Heineman, who reviewed the work in *Artforum* and who seems to have attempted to convey the stilted rhythms of the work with her prose, 'watching the tapes what comes across is a sense of endless time, repetition and sameness punctuated by the blinking on and off of the image. A kind of relentless rhythm which complements the scene of Dachau, the memories of Dachau'. 'One by one the monitors turn off,' she concluded. 'What remains is not a comprehension of or even an interest in the formal structure of the piece. But a sense of its coincidence with its subject. The way in which the regularized, monotonous yet emphatic, recurrence of the selected shots recreates the impact of Dachau.'[57]

Yet while the structure could be re-enforcing and mimetic, it could also have entirely different effects on the viewer's encounter with the images of Dachau. Noting a certain regularity (rather than randomness) in the repetitions of clips, one can be drawn to fathom how these repetitions are ordered. Since the 'clip structure' tempts the viewer to work out its organisation, there can be a point where rather than echoing the 'feeling' of the camp, the structure diverts attention away from the images. For instance, one might try to fathom the relationship between the two paired monitors at any given time. At the start, the footage displayed on A recurs on C with a slight delay: a van driving along the road leaves the frame on A seconds before it leaves on C. However, soon after, a cyclist riding towards the camera leaves the frame on C *before* leaving the frame on A, indicating that the 'delay' works both ways. The temporal relationship of the pairs is relatively easy to tell when there is movement in the image (for instance in these road shots, but especially in the eighth shot showing a group of people walking over a bridge). However, during those clips that show the architecture devoid of human presence, there is no way of telling whether one sequence from the footage precedes or follows the other. To determine the workings of the piece, the viewer might concentrate on individual monitors, even timing the length of clips on each.

As this happens, the structure begins to act as an interruption, as a veil, distancing the view onto Dachau and protecting the viewer (and the artist, who was the first viewer

of the material) from a direct confrontation with the difficult sight. To see the work is always to see interruptions: not only is Korot's footage broken up into clips and between the monitors, but the monitors too break the flattened surface of the white screen. Korot seems to have indicated that the structure was in some ways protective: 'I was taking very loaded material [and letting] formal elements be as strong. That was the only way that I felt I wanted to confront this very painful and unspeakable material . . . The only way to talk about it would be through the silence of structure.'

So the abstract structure can both re-enforce the impact of the images and deflect this impact. Another way of thinking about the structure is that it is itself an encounter with the subject of Dachau, and a concrete formal acknowledgment that Dachau could not be fluidly represented with a coherent sequence of images like any other place. Only broken images and fractured narratives would be appropriate: Korot's structure deliberately destabilises what would otherwise be too facile a presentation of the camp. During her visit, Korot might have seen tourists passing through Dachau as if it were just another tourist location, and indeed at times we see their unfettered passage from the barracks over the bridge and beyond. The broken structure of *Dachau 1974*, however, renders impossible any viewer's attempt to treat the concentration camp as a tourist location that they can visit and consume vicariously.[58]

Furthermore, the structure through its opacity serves as a representation of the incomprehensibility of the subject. Even when the ordering systems of the structure are fathomed (for instance, by timing the repetitions on each monitor, or by looking at Korot's diagram), they can neither be seen nor sensed. Before the monitors, an accurate sense of the structure remains elusive due to the movement on the screens and between them as they flash on and off. This formulation might well recall the perceptual effects of phasing. Pamela Lee has written that while structurally 'legible', phasing produces a sense of 'non-comprehension'. What is remarkable here is that Korot deployed phasing's facility to engender a sense of 'non-comprehension' in order to represent a site that defies comprehension.

But if the structure is an encounter with Dachau, it never presents itself as a fully resolved solution to the problems of its representation. Towards the end of the work, there is a period of one-and-a-half minutes where all four screens present frontal views onto the crematoria. Whilst the accompanying sound of tolling bells gives the scene an even more sombre character, as the screens flash on and off at their regulated intervals, the viewer can begin to wonder whether this formal disturbance is really adequate as a means of representing the image of the crematoria before them. At this juncture, one begins not only to experience the structure, but to question it. The structure no longer appears as Korot's complex but fully adequate solution to the problem of how to work her footage, but almost as an interim solution with inevitable shortcomings: here, the repetitions come across as somewhat fussy. Since the structure during this brief moment of the work becomes problematic, Korot raises within the work questions about the adequacy of the form she has created, pressing the viewer to address critically more general questions about Holocaust representation.[59]

Korot's structure functions in various ways, then. The repetitions can mime the sense of the camp's brutality, and emphasise the offensiveness of some of the sights and sounds Korot recorded. At other times or for other viewers, the structure can draw attention to itself and act as a veil. The structure acknowledges the impossibility of a casual representation of the camp and indicates through its own opacity the incomprehensibility of the subject; the structure even serves as a self-consciously problematic device. In many ways the effects of *Dachau 1974* recall the effects of Andy Warhol's 'disaster' paintings in which images of car crashes, suicides and electric chairs were repeated in a grid. Hal Foster has written that: 'Somehow in these repetitions, several contradictory things occur at the same time: a warding away of traumatic significance *and* an opening out to it, a defending against traumatic affect *and* a producing of it.'[60] Just so, there is no singular impact of the form of *Dachau 1974*: Korot's abstract structure instead emerges as an extraordinarily serious and complex means of representing Dachau, and even of raising the question of how it could be represented.

While the comparison with the disaster paintings suggests yet another of the artists whose work informed Korot's, there are two very obvious differences between Korot's work and Warhol's series of paintings. Where Warhol was primarily working with images of contemporary events, or of still-functioning penal mechanisms (the electric chair), Korot was treating images of an historical nature, or more accurately, images of a museum on the site of an historical concentration camp. Where a viewer sees the repetitions of suicides and crash victims across the surface of Warhol's paintings at one moment, Korot's viewer becomes aware of repetitions over time.

Noting these points, we come to two of the most salient features of Korot's work. Korot always conceived her project as an encounter with Dachau specifically as she found it in 1974. This was never a project to represent what had taken place within its fences, and so neither archival footage nor survivor testimony would be useful to her (to evoke the two most famous films of concentration camps, *Night and Fog* and *Shoah*). Rather she was interested in the camp's present-day status, hence the importance of her title *Dachau 1974*. As I remarked earlier, visitors to Dachau in 1974 as often felt under-whelmed as emotionally over-powered, usually became their visits were over-determined by expectations formed by their reading and general knowledge about the Holocaust. Their visits were mediated even before they arrived, and once they entered the camp, they could only view it through the mediation of the museum and the various sanitising 'improvements' that had taken place since liberation. Korot's footage documented the museum displays and the way in which visitors toured around in groups, but the sense of this mediation was conveyed most powerfully through her structure. Just as her visit to Dachau was framed by the activities of all those who had planned out the displays before she arrived, so too the visitor to The Kitchen in 1975 could only see Dachau through the structure Korot had determined since her visit.

The history of Dachau 'as it had been' was always out of reach: Korot acknowledged this not only through filming particular images showing the contemporary life of the camp, but also by presenting the footage in a highly structured way, emphasis-

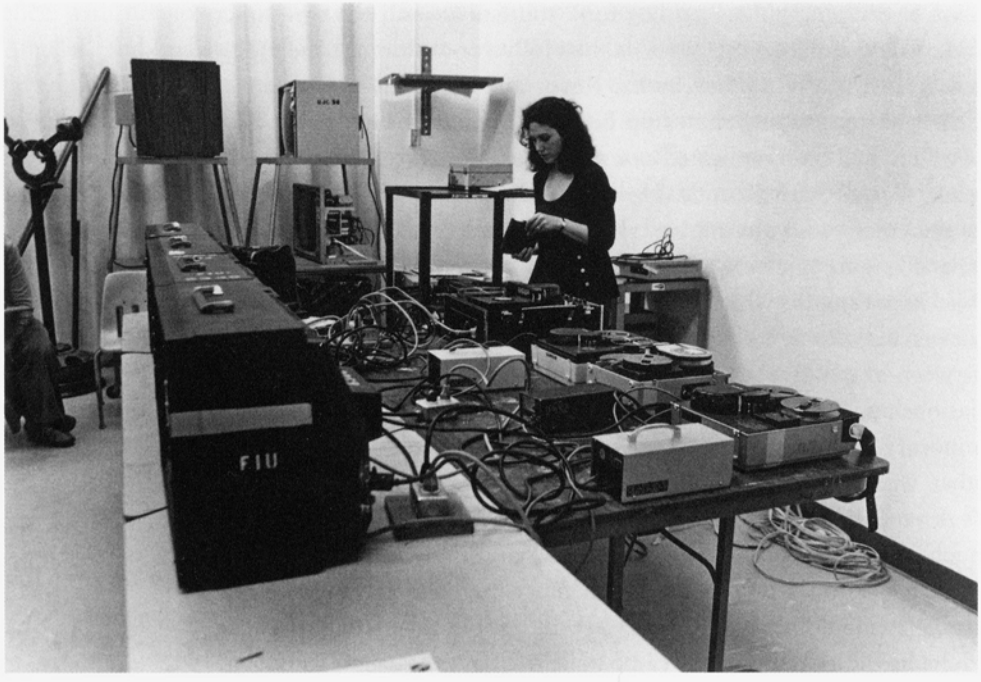
ing the way all encounters with the place now were mediated. As it played out over time, the form of *Dachau 1974* also represented the ways in which memory processed the site – and here, I am thinking both about the memory of single subjects and of entire cultures. As Korot knew, the memory of the Holocaust was compelling and insistent (it had drawn her to visit Dachau), but also deceptive and fragile (she had experienced at first hand her German hosts' repression of any discussion of her project). The structure of *Dachau 1974* represents both aspects of memory. In its repetitiveness, we can sense the inescapable demands that Dachau makes on memory, but in its fragmentation, we sense the fragility of memory.

This point can be made most clearly if we consider how the 'weave structure' set up expectations that the 'clip structure' defied. In an actual woven cloth, the weft disappears under the warp, and when the thread reappears, a 'later' section of it emerges. And so we expect that a clip seen on A will return on C at a later moment. But as we have seen, a visual event starting on A often disappears from view only to return on C at an earlier moment. The weave structure promised to unite, but the clip structure served to untie images. Through placing two formal structures at odds with one another, Korot found a way to represent in a spatial and temporal way the fragile workings of memory. Like memories, her images appear and disappear, interrupt and are interrupted, surface and resurface – but out of time and at some degree of distortion, never fluidly.

What now emerges very clearly is that Korot forged a structure through which video could not only represent an object to be remembered, but the very processes of memory. This was really a remarkable achievement and all the more so in 1974 when the various articles about video's purchase on 'The Present Tense' were being penned. Korot's work also stands in direct opposition to Fredric Jameson's claim that a 'description of the structural exclusion of memory, might well lead onto a theory of video itself'. But if *Dachau 1974* addressed video to a subject that would have seemed impossible for it, it should nonetheless be acknowledged that Korot simultaneously relied on the most well-remarked features of the medium. Because of the ways in which she structured her footage of Dachau, her viewers would always be kept alert, aware of the changes occurring *in the present tense* around them. As she said, 'I sought to work in such a way that carefully composed image/time relationships would seen live and present to the viewer.'[61] A viewer responsive to the work would be responsible for making sense of its form. In this way the structure served to emphasise that the responsibility of memory is in the present.

the legacy of the work

Dachau 1974 was presented in many different locations after its first showing at The Kitchen. Two exhibitions were held in New York State in the mid-1970s, and the work was shown at *Documenta 6* in Kassel in 1977. Sometimes, Korot would present the work at art schools in less than ideal screening situations, where, for instance, the monitors would be arranged in a line but without the screen that she had built at The



86 Beryl Korot at Broward College, Florida, 1976 setting up *Dachau 1974* on four monitors.
© Beryl Korot.

Kitchen. In the image of the screening at Broward College in Florida in 1976, the complex machinery of an early multi-channel video installation is apparent, and it is also clear that Korot needed to move from one machine to another to set each tape running (fig. 86). After another presentation at the Whitney in 1980, American museums from Long Beach to Pittsburgh installed the piece. It was one of only nineteen works to be selected for inclusion in what, to date, has been the main historical overview of moving and projected image work from this period: Chrissie Iles's 2002 Whitney show 'Into the Light'. And yet curiously, despite this institutional recognition and the impact that it had on other artists such as Mary Lucier,[62] *Dachau 1974* has not been discussed in many histories or critical reviews of video art. It gets no mention from David Joselit in his *Artforum* review of 'Into the Light', despite his interest in history and mnemonic representation, and none too in Janet Kraynak's *Documents* review of the same show.[63]

Perhaps this is because Korot's work was so unlike the other video works of its period: the work was neither an activist examination of the power of the television networks, nor a formal examination of video's specific facilities for instantaneous recording and playback. Instead, this was a work that harnessed video's particular capabilities to address an historical and mnemonic subject in an entirely new way. Though Korot's work had no parallels when it was made, today many artists are working in the terrain that Korot first explored. The Israeli-born, American-educated and Berlin-based artist Omer Fast, for instance, made *Spielberg's List* in 2003. Fast filmed the material for the work in and around Krakow, recording interviews with Poles who had played extras

in *Schindler's List* and also taping guides as they took tourists around the still-intact sets of Spielberg's film. The context of this work is the Hollywoodisation of the Holocaust, and the tourist industry around Auschwitz. Korot addressed the mediation of Dachau at a much earlier stage, taping the camp before blockbuster Holocaust films existed, and before Dachau had been replicated as a movie set. Nonetheless, Fast's work shares a crucial formal feature with Korot's. He shows identical footage on his two screens but subtitles the voices with alternative translations, one often referring to the events of the 1940s, and one to Spielberg's reconstructions of them in the 1990s. This means that the viewer is never sure which period the Polish people on the screen are addressing. Fast's viewer must look from screen to screen in the instants the subtitles appear, choosing between alternative meanings, just as Korot's viewer is activated by the 'image/time' relationships proceeding before them.

While this contemporary parallel suggests *Dachau 1974* was 'ahead' of its time (and indeed there are other works one could mention alongside *Spielberg's List*, such as Marine Hugonnier's *Anna Hasunova*), it is important to note the ways in which Korot's project was very much marked by her historical moment, and the ways in which the work signalled a different relationship to Holocaust memory than the one that had persisted for older artists. Newman, Louis and Kahn were all born in the early part of the century and were adults by the 1930s. As they came to learn about the events in Europe after the war, they had to face up to the contingencies of their survival (had it not been for their parents' immigration, they would have been killed), and to the implications of their association with the general American inactivity during the war years. Furthermore, they had all practised as artists and architects before, during and after the Holocaust, and this meant that they had to scrutinise their practices, asking what it meant to pursue their art in a radically changed cultural context. These general conditions to some extent determined their entire post-war practice and the way in which they addressed the Holocaust in the projects I have examined, but Korot faced the memory of the Holocaust in an entirely different context. Born during the 1940s, she would have grown up knowing about it, never learning through the relatively direct channels such as the eye-witness press reports and just-published photographs of the liberation of the camps that Newman once wrote about. Furthermore, Korot could never ask what it meant to continue making art in the aftermath of the Holocaust with the personal agony of someone who had made art *before*. Both the images she taped of a camp seen thirty years after liberation, and the structure she created for the presentation of these images as the work *Dachau 1974*, witness these conditions. *Dachau 1974* is a work that explores the ways in which the memory of the Holocaust affected those who lived after, rather than during and after, its historical terminus.

Korot was one of the first artists of her generation to address Holocaust memory, but later many of her contemporaries would explore the ideas she had investigated. Indeed *Dachau 1974* was hugely important to her partner Steve Reich, who in 1988 composed *Different Trains*. Unlike Korot, Reich addressed the memory of the Holocaust through very personal memories. As an infant in the early 1940s, Reich had trav-

elled with his governess by train from his father in New York to his mother in Los Angeles, and he began the work with the realisation that had he been born in Europe, he would have travelled on very different trains. Like Korot, though, Reich used repetitive forms: he recorded the sounds of European and American locomotives, and interviews with his elderly governess and with Holocaust survivors, and then broke these recordings into fragments which repeated over the length of the work. Also, like Korot's video installation, Reich's composition was self-initiated. By contrast, the projects I will turn to now came to being as a result of commissions. Most of the artists I will be concerned with were also of Korot's post-war generation, and the first I will look at is Mel Bochner. Korot's video had been taped in a concentration camp in Germany in 1974; almost twenty years later, Bochner installed his work in an SS prison in Rome.