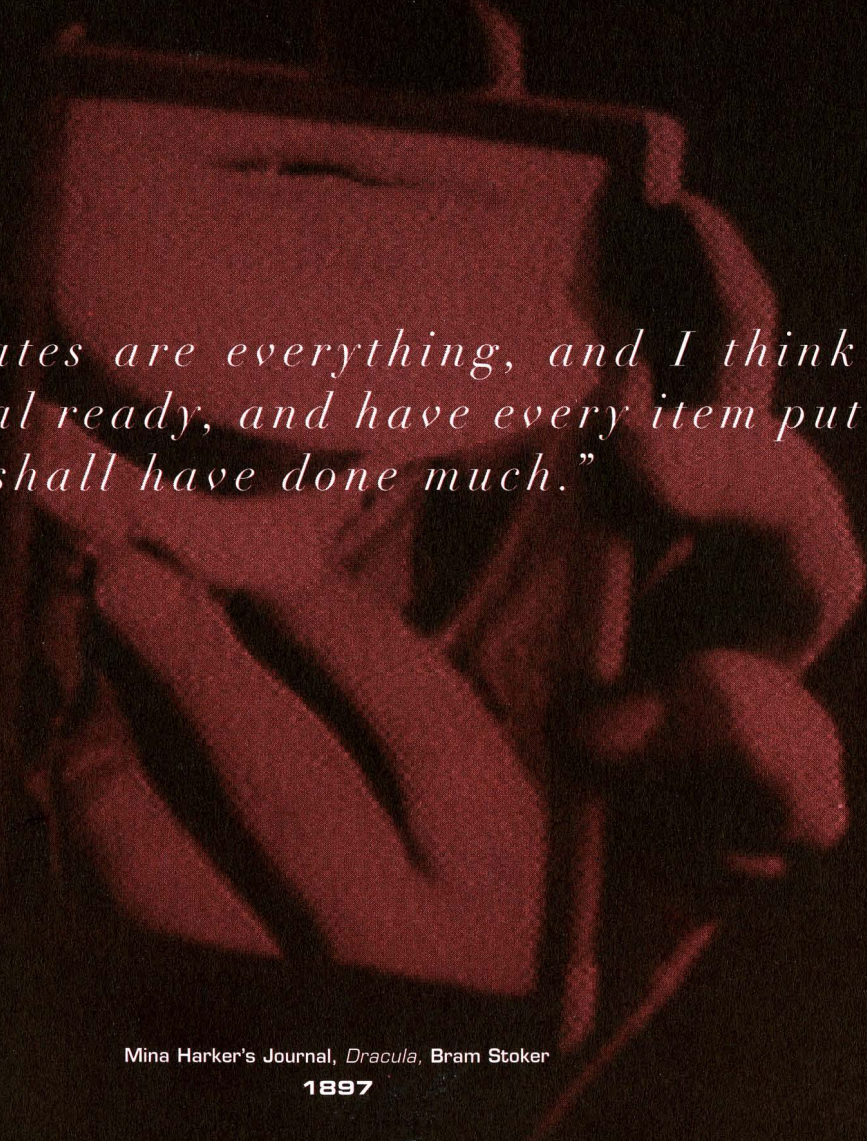


David Reed, "Journal," *New Paintings for the Mirror Room and Archive in a Studio Off the Courtyard*
(Graz: Neue Galerie Am Landesmuseum Joanneum, 1996), 12-23.



"In this matter dates are everything, and I think that if we get all our material ready, and have every item put in chronological order, we shall have done much."

Mina Harker's Journal, *Dracula*, Bram Stoker

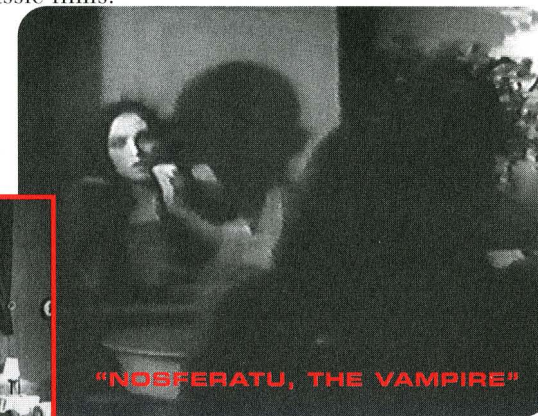
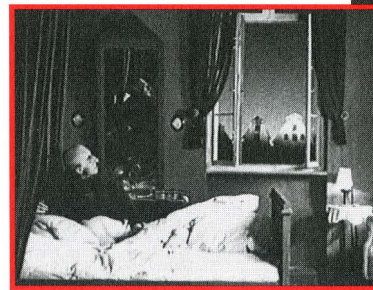
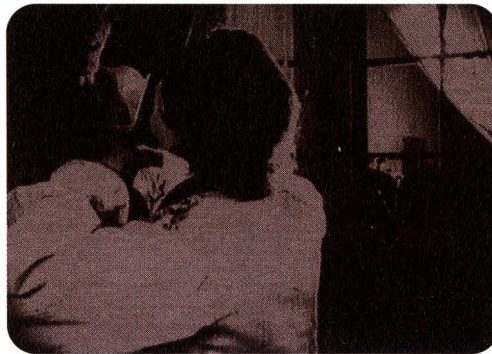
1897



Journal

November 6 Over and over, in a dream, I found myself outlining complex gestures. I cut them out until they became distinct, isolated forms. I was obsessed with watching myself repeat this process which I couldn't stop. Opening my eyes, I realized that the brushmarks in the small painting by my bed were the same as the gestures within my dream. Unnerved and unable to sleep, I've started this journal. The repeated motifs in vampire movies isolate themselves from the rest of the narrative, giving the objects used (wooden stakes, garlic, mirrors, hypnotic stares, bloody teeth, self-opening doors, crosses, high collars and capes) a particular kind of significance. Looking up Tod Browning's *Dracula* in Gilles Deleuze's books on the cinema, I've just read about "crystalline narration" and remembered the points of spectral light which flash from the chandeliers of the Mirror Room in *Graz*. Full color is everywhere, but unseen. While

"NOSFERATU, A SYMPHONY OF HORROR"



walking under the chandeliers in *Graz*, why did I think of the vampire's inability to cast a reflection in a mirror?

November 7 Without a "likeness" reflected in a painting, does the onlooker become, in some way, a vampire?

November 14 I have mixed colors for the horizontal bands that will be under the brushmarks of the paintings for the Mirror Room. The color sequence from top to bottom is: rose/paler red/white/pale green/blue. These colors will be barely visible when the brushmarks are cut out and surrounded by white. They will cause a subliminal suffusion, like the sparkling, prismatic flash of the chandeliers.

November 21 *The Hunger* by Tony Scott, 1983.

November 22 *Bram Stoker's Dracula* by Dan Curtis, 1973.

November 24 *Near Dark* by Kathryn Bigelow, 1987.

November 25 *Queen of Blood* by Curtis Harrington, 1966.

November 26 *Planet of the Vampires* by Mario Bava, 1965.

November 27 *The Horror of Dracula* by Terence Fisher, 1958. Great color; No mirrors.

November 28 *Kiss of the Vampire* by Don Sharp, 1962. Again, no mirrors, but a wonderful color effect: at the end of each scene, just before the cut to the next, the values of the bright, lurid colors compress and shift darker.

November 29 Mondrian's "New York Paintings" (no background)/non-site (Robert Smithson)/Vampires.

November 30 In a Gulf War documentary, technicians call unidentified incoming images on their radar screens "vampires."

December 1 In the seven movies I've seen, I've yet to see a vampire not be reflected in a mirror. Why did I remember this motif as being so significant? Is it in the classic films?

December 3 Robert Smithson made a mirror device that, like a vampire, negates one's reflection, *The Enantiomorphic Chambers*, 1966: "The chambers cancel out one's reflected image, when one is directly between the two mirrors."

December 6 *Bela Lugosi and Dracula: a Cinematic Scrapbook*. Two documentaries.

December 7 *Nosferatu, A Symphony of Horror* by F. W. Murnau, 1922. In the first scene Hutter, the hero, knots his necktie and prims in front of a mirror. Later, in the Count's castle, he checks his neck in a mirror held in his hand. This image somehow confuses what is internal and what is external. His reflections seem to float, autonomous from their cause.

December 8 *Vampyr* by Carl Dreyer, 1931. This is still my all-time favorite film. Perhaps the motif of the shadow moving separately

from the figure replaces the mirror motif.

December 11 *Dracula* by Tod Browning, 1931. Mina and Lucy discuss Lucy's infatuation with Dracula in front of a mirror. Then, the scene that I'm looking for: a mirror in the top of a cigarette case shows that the Count (Bela Lugosi) has no reflection and proves that he's a vampire. When he is tricked into looking into the mirror, Dracula starts, and knocks the cigarette case to the floor. What causes his reaction? The common assumption is that he does not see his own image in the mirror; is upset to be discovered and reminded that he has no soul. But my intuition is that there is another reason. If mortals can't see his reflection in the mirror, what does Dracula see? Do vampires see something that we can't see? Do vampires see in a different way than humans?

December 12 Why does one need a soul to be reflected in a mir-



"DRACULA" by Browning



"DRACULA'S DAUGHTER"



ror? Mirrors reflect only surfaces, both animate and inanimate.

December 13 Do I remember the vampire's trait of non-reflection from seeing just this one movie as a child? And if so, why would it resonate for so long in my consciousness? Did I use it as a test on strangers, to see if they were vampires? Did I use it as a test on myself?

December 18 *Mark of the Vampire* by Tod Browning, 1935.

December 19 *Dracula's Daughter* by Lambert Hillyer, 1936. "This is the first woman's flat that I've been in that didn't have at least 20 mirrors," says the unsuspecting hero in the vampire's flat. Very interesting scenes of the hero before a mirror and of his secretary knotting his necktie as if she were replacing the mirror. Does one look in a mirror to determine or confirm one's gender?

December 20 *Son of Dracula* by Robert Siodmak, 1943.

December 21 *The Vampire Bat* by Frank Strayer, 1933. A hypnosis machine similar to the one in *Dracula's Daughter*.

December 22 *The Return of the Vampire* by Lew Landers, 1943. A good scene with a hand mirror. This time, unlike the mirror reflections in Browning's film, the clothes of the vampire are reflected: Only the vampire's head is missing. Dr. Tesla is suspected of being a vampire when the mirror in his hotel room is found turned to the wall. Exactly the same cigarette case and model of a ship which stand out incongruously in the mirror non-reflection scene in *Dracula* are also in this film. These objects are in a scene in which the vampire is defeated by another coded object: the cross. I'm glad that someone decided to have these objects return. Then they proliferate like the vampire, the cross and the other devices.

December 24 I have now seen 17 vampire films, including most of

the classics, and have found only two scenes in which the vampire is not reflected in a mirror. Why did I remember this device as being so significant? This project is crazy. How many films will I have to see?

January 2 As I rented a tape at Kim's, the girl at the counter said that I should go to their store in the East Village: there were a lot of real vampires over there.

January 3 *Warhol's Blood for Dracula* by Paul Morrissey, 1974. Two scenes of non-reflection. While the credits run, a man puts on makeup. As the camera swings back and around, we see that he is not reflected in a mirror and realize that he is a vampire. Later, a victim sees that the Count has no reflection in a bathroom mirror.

January 4 Warhol's nickname was Drella: a combination of Cinderella and Dracula. I want to see his film from 1964, *Dracula*, a collaboration with Jack Smith, but the film may no longer exist.

January 5 *The Lost Boys* by Joel Schumacher, 1987. A good scene in which a vampire-in-progress is transparent in a mirror: "Look at your reflection in the mirror! You're a creature of the night, Michael. Wait till I tell mom!"

January 8 *Taste the Blood of Dracula* by Peter Sasdy, 1969.

January 9 *Vampire Lovers* by Roy Ward Baker, 1970.

January 10 *Scars of Dracula*, Roy Ward Baker, 1970.

January 11 *The Velvet Vampire* by Stephanie Rothman, 1971. A chandelier, lots of mirror imagery. The vampire even views her prey making love through a two way mirror, but no scenes of non-reflection.

January 12 These films are often sadistic and misogynist. The blood is upsetting, frightening. I can't stand to see many more. I am much more squeamish than Lillian. I whine and hide my face.



"WARHOL'S BLOOD FOR DRACULA"

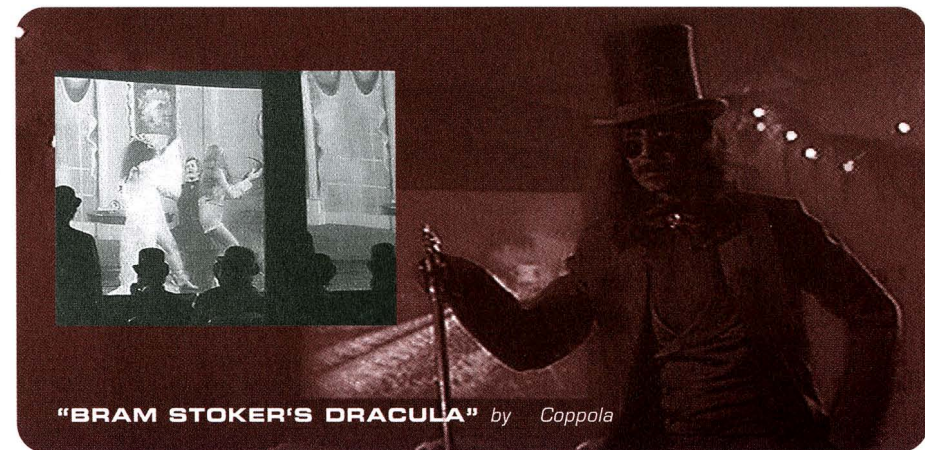


January 24 In the studio, I am listening to audio tapes of Stoker's novel, *Dracula*. At the beginning, in Jonathan Harker's Journal, there are several references to non-reflection. Jonathan describes the luxurious and expensive furnishings of Dracula's castle: "But still in none of the rooms is there a mirror." Then a scene of non-reflection: "I had hung up my shaving glass by the window, and was just beginning to shave. Suddenly I felt a hand on my shoulder, and heard the Count's voice saying to me, 'Good morning.' I started, for it amazed me that I had not seen him, since the reflection of the glass covered the whole room behind me." Jonathan cuts himself and looks back into the mirror: "This time there could be no error, for the man was close to me, and I could see him over my shoulder. But there was no reflection of him in the mirror! The whole room behind me was displayed but there was no sign of a man in it, except myself."

January 26 Stoker's novel is filled with references to new technology: typewriters, cameras, dictation machines, blood transfusions, train schedules. A surprising theme. What does technology have to do with vampires?

February 1 I can also use yellow behind the brushmarks for the paintings in Graz. Sprayed with red or another color, the yellow makes a transition from light to dark which adds a peculiar spatial dimension around the marks when they are cut out and isolated on white.

February 5 *Nosferatu, the Vampire* by Werner Herzog, 1979. A great scene of non-reflection as the vampire approaches Mina from behind as she preens in a mirror. Only the vampire's shadow can be seen in the mirror. There's no wall for a painting where I could make an insertion.



February 6 *Blood and Roses* by Roger Vadim, 1960. Photography by Claude Renoir. In this film, there are many paintings, some as large as mine. The blood on Carmilla's dress is only visible in the mirror. There is a very nice pan in the bedroom across a painting from Carmilla to the Count where I could insert my painting, but then the tape would not refer to non-reflection. The non-reflection motif most often occurs in films based on Stoker's *Dracula*, as opposed to Le Fanu's *Carmilla*.

February 7 The non-reflection motif was invented by Stoker in *Dracula*. I have found no reference to it in any earlier lore, legend or literature. It's the only attribute of the vampire which Stoker took the liberty to invent. In Van Helsing's lecture, non-reflection is listed, not as a weakness, but as one of the vampire's strengths. Why? Stoker never relates non-reflection to the vampire's lack of a soul.

Nor does he say a vampire has no soul. In fact, when Renfield, in his madness, is accused of eating bugs for their souls, he responds to the doctor, "No souls, life is all that I want." Dracula's hunger is not for the supernatural collection of souls, but for the bestial pursuit of survival.

February 12 *The Fearless Vampire Killers or Dance of the Vampires* by Roman Polanski, 1967. A good non-reflection scene involving a homosexual seduction plays on the underlying gender implications behind the mirror imagery. A great scene of non-reflection in a ballroom which has the atmosphere of the Mirror Room. Could this be a possibility for an insertion? I remembered the frightening end: the vampire girlfriend. The humor in Polanski's film is appropriate to the subject. The Jewish vampire laughs at his victim who is holding up a cross: "You've got the wrong vampire." It's thrilling when devices fail,



"THE BRIDES OF DRACULA"



February 24 *Bram Stoker's Dracula* by Francis Ford Coppola, 1992. Finally the shaving scene from Jonathan Harker's Journal is in a movie: odd that I haven't found any other representations of this scene. The Vampire Brides are also not reflected in a mirror as they seduce Jonathan. Again, he sees himself alone. Coppola's film, like Stoker's novel, is filled with references to technology. Dracula seduces Mina while in an early movie house. There is no reference to film in the novel. This is a surprising oversight since so many other new kinds of technology are mentioned. The first public film screenings in England were held in 1896, a year before Stoker's novel was published. Stoker, as the manager of a theater, must have been aware of this new, rival medium. The introduction of the mirror motif has to be Stoker's hidden way of connecting his Dracula to the technology of film. Certainly the vampire is the ideal creature for

for we know all along that they are only devices.

February 18 So many devices have been lost. In Stoker, the vampire can only cross moving water at sunrise and sunset. Moonlight traditionally gave vampires strength. Later, sunlight became destructive to vampires. I would love to see a chart of all these devices, how they are invented and how they change or disappear over time.

February 19 The vampire has no presence. His body is defined by motifs and constructed with devices: Van Helsing's bag of tricks brought to life.

February 23 *Dracula* by John Badham, 1979. Dracula's image does not reflect in a large mirror in Dr. Seward's study. When Mina is a vampire, she does not reflect in the hand mirror test. This film is Lillian's favorite so far: Frank Langella, the sexiest Dracula, "such a tender seducer."

the cinematic screen. He exists only in the dark, he's an eternal yet lifeless being...

February 25 Actually, because all cameras work with mirrors and the principle of reflection, no real vampire could be photographed or filmed. Seeing a vampire cinematically is in fact impossible. But this explains why vampires are such a popular subject, have multiplied and mutated in films: The cinema is the artifice of making the impossible seem real. An impossible image is the perfect image for film.

February 26 *The Brides of Dracula* by Terence Fisher, 1960. Finally a classic non-reflection scene with a wall where I can hang a painting. Great sets with lots of art. I like it that the scene does not have well known actors and even seems tangential to the plot. Is this the origin of this variation (Woman preening in mirror, vampire approaching and surprising her from behind.)?

March 1 Deleuze in *Cinema 1*: "A scene in Terence Fisher's *The Brides of Dracula* shows the vampire seeking the victim which he has chosen but making do with another when he fails to find her: for his impulse for blood must be satisfied. This is an important scene, for it shows an evolution in the horror film from the Gothic to the neo-Gothic, from Expressionism to Naturalism. We are no longer in the element of the affect, we have passed into the milieu of impulses..."

March 2 The positioning of the mirror, the man, and the woman in this scene is very similar to the positioning in *Vertigo*, when, after they have made love, Scottie talks to Judy as she dresses before her mirror. Scottie recognizes in the mirror that Judy's necklace is the same as "Madeleine's" and realizes that Judy is really "Madeleine." The real situation is revealed in the illusion of the mirror. This scene immediately follows a scene in *Vertigo* in which I have previously insert-



ed a painting. Am I investigating a single narrative? What would these three scenes look like together? Seduction and discovery from *Vertigo*; bloodsucking from *The Brides of Dracula*.

March 4 The girl at Kim's is beginning to think I'm strange. Starting "D" for David, as I signed the receipt, I tried to make it a joke, "If I sign 'Dracula', don't rent me anymore of these movies." She stepped back from the counter.

March 5 *Lust for a Vampire* by Jimmy Sangster, 1970. A scene with two women reflected in a mirror.

March 6 *Black Sabbath* by Mario Bava, 1963. Again, lovers reflected in a mirror.

March 7 *Dracula A.D.* 1972 by Alan Gibson, 1972. Nice reflection of Van Helsing (Peter Cushing) in a phone booth and then on the plate glass window of a modern building.

March 8 *Dracula Has Risen From the Grave* by Freddie Francis, 1968.

March 9 *Count Dracula* by Jesús Franco, 1970. Dracula doesn't reflect in a large mirror in Jonathan's room at the castle. This is contrary to Stoker's novel where Jonathan specifically notices that there are no mirrors in the castle. Lucy's bedroom has two eye-like windows, so we seem to see from inside her head.

March 10 *Dracula* (Spanish version) by George Melford, 1931. This film has the only point of view shot which I have seen of a vampire looking into a mirror. We know that other viewers cannot see Dracula's reflection. What does Dracula see? Nothing? His reflection? Something else? This film shows that he, like us, sees no reflection. I hate this scene. What Dracula sees in the mirror should remain ambiguous. How can we know what he sees? Van Helsing is also

reflected in the mirror. Perhaps Dracula thinks that this is his reflection. Or, I prefer to think that Dracula does see himself in the mirror, while he knows that humans can't. It would be horrible to look into a mirror and see nothing, but perhaps it would be even more horrible to see one's self and know that no one else could.

March 16 Finally, I have finished listening to Stoker's novel. When Dracula is killed, the Crew of Light do not follow their own careful rules of how to destroy a vampire. Does Dracula really die? Was Stoker planning a sequel?

March 17 What's frightening is that on the one hand, we recognize the screen image as our cultural memory, while, on the other, it creates this cultural memory. Stoker, sitting at his desk, formed a self-perpetuating monster.

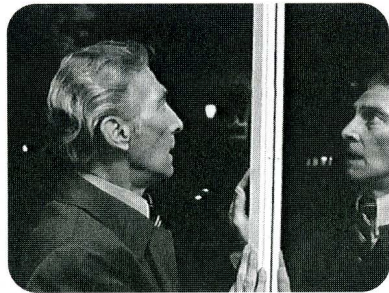
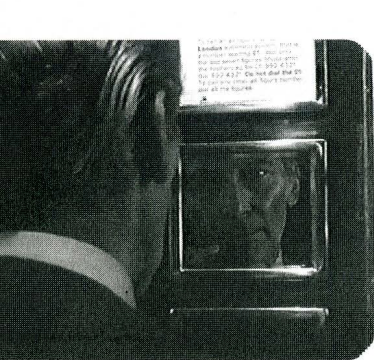
March 19 Dracula's non-reflection has to do not with his lack

of soul, but with his lack of ego. He has no sense of self. In Stoker's novel, Dracula calls Jonathan Harker's shaving mirror a "foul bauble of man's vanity," and smashes it. I'm convinced that Dracula does see his image in the mirror but can't recognize the image as his own. Dracula is like a child who has not grown out of the mirror stage of development. His body lacks borders. He can change his appearance, metamorphosize into a bat or a wolf. He is like an animal who sees its reflection, but does not recognize it as its own: A dog barking at its own reflection.

March 20 *The True Story of a Vampire* by Count Stenboeck, 1894.

March 23 *The Feast of Blood* by J. M. Rymer, 1840.

March 26 *Carmilla* by J. Sheridan Le Fanu, 1872. The story takes place in Styria. Count Vordenburg, the first example of a scientific investigator of vampires, the model for the great Van Helsing,



"DRACULA A.D. 1972"



hails from Graz. Might the Mirror Room, for which I am planning this installation, be his study? If I were another kind of artist, I could show his vampire-hunting instruments. The mirrors would be his security system.

March 27 Descriptions of vampire eyes in Le Fanu's *Carmilla*: "...I detected her eyes so full of Melancholy Fire, following me, at times I might have been nothing to her."

March 28 *The Vampire* by John Polidori, 1819. More descriptions of vampire eyes: "Those who felt this sensation of awe, could not explain whence it arose: Attributed it to the dead gray eye, which, fixing upon the object's face, did not seem to penetrate..., but fell upon the cheek with a leaden ray that weighed up the skin it could not pass. ... though his eyes were apparently fixed on hers, still it seemed as if they were unperceived." This dead, cold eye of earlier vampires

must have been what suggested the mirror motif to Stoker. Stoker saw the vampire as having a new kind of technological perception: Cold, dead, without awareness, like the eye of a movie camera.

March 29 I am frightened and haunted by the scene in Carl Dreyer's *Vampyr* when David Gray wakes and cries out after a transfusion, "I am losing my blood." "Nonsense! Your blood is here!" says the vampire's helper. Vampire stories describe the fear and anxiety caused by the technological extensions of our bodies. We are part human and part machine, part living and part dead, and we don't know how to deal with this knowledge. Warhol wanted to be a machine, now we all know that we are part machine. We use eye glasses, hearing aids, computers and other machines to extend our bodies. And we have internalized the perceptions of technological machines; photography, film, and video. We dream in pans, close-ups,

and moving camera shots.

March 30 The vampire's gaze mesmerizes his victims, and they return his blank stare. These interlocking, identical gazes form an intense connection between the vampire and the enthralled. Looking at films, our gaze is like the victim's. Through Mina's relation to Dracula, Stoker describes our experience of watching film. Van Helsing finds that he can turn the hypnotic control that Dracula has over Mina back against Dracula. Van Helsing also hypnotizes Mina. "Where are you?" he asks. "I know not," she answers as if she were watching a movie.

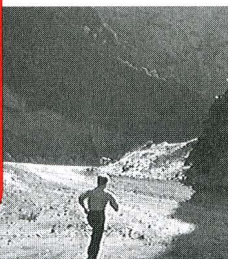
March 31 In the studio, I have been listening on audio tape to *Dracula's Guest*, a story which Bram Stoker originally wrote as part of *Dracula*. Again, as in Le Fanu's *Carmilla*, there is a reference to Graz. Graz is the birthplace carved on the tomb of a vampire: Stoker's homage to Le Fanu:

April 1 Two studies: Black marks on yellow sprayed with interference red from above and interference blue from below, black marks on black with iridescent silver sprayed from above and interference blue from below. Night color? Night reflections.

April 2 *Kindred: The Embraced*, a new TV show about vampires. Set in San Francisco, there are many references to Hitchcock's *Vertigo*. Striking new motif: the vampire crying blood. Vampires in this show are not outsiders like Dracula, but have a society of their own with strict rules. Dracula threatened human moral and social codes, these vampires enforce the codes of their own society.

April 3 Dinner with John Yau. He is obsessed with Tod Browning and recommends *Nadja* with Peter Fonda and *Anno Dracula*, a novel by Kim Newman.

April 4 *Gothic* by Ken Russell, 1986.



"BLACKULA"



"THE RETURN OF DRACULA"



"ONCE BITTEN"

April 5 *Lifeforce - The Space Vampires* by Tobe Hooper, 1985.

As in Stoker's *Dracula*, through hypnosis the vampire's telepathic control over her victim is turned back on the vampire to find out about her. The victim asks: "Where are you? Where is your body?"

April 12 Dan Graham: "A reflective surface creates an inter-subjective intimacy." His film, *Body Press*, 1970-72, is the ultimate non-vampiric site: Two figures in a closed circle of reflective material film each other.

April 13 Tea with Nick Pappas who is planning a book on vampires.

April 14 I have found many vampire comic books, some with great color: *Valeria: The She Bat*, *Verotika*, *Donna Mia*, *The Death of Lady Vampire*, *Vampirella of Drakulon*, *Vengeance of Vampirella*, *Vampirella Strikes*, *Vamperotica*, *The Vampress Luxura*, *Serina*, *Purgatori*,

Taboux, *Lady Vampire: Pleasures of the Flesh*, *Lady Death*, *Vamps*, *Aeon Flux: The Herodotus File*. Perhaps vampires survive as well in comic books as in movies. And there are magazines: *Lacunae*, *Fangoria*, *Monsterscene*, *Famous Monsters*, *Screen Chills*, *Crypt*, *Demon Knight*, *Vampyres*, *Draculina*. I need to get some back issues of *Fangoria*.

April 18 *Kindred: The Embraced* (Television).

April 20 *Buffy: the Vampire Slayer* by Fran Rubel Kuzui, 1985. Photo booth snapshots of a vampire come out blank.

April 21 *Once Bitten* by Howard Storm, 1985. Three very good scenes of non-reflection. Her servant functions as her mirror.

April 26 *Love at First Bite* by Stan Dragoti, 1979. The second reference that I have found of a vampire not appearing in a photograph. Both references have been in comedies. This is too serious a subject to deal with otherwise. How can it be emphasized if we are to

think that we are seeing a real vampire in the film?

April 22 *Blackula* by William Crain, 1972. Again, the vampire does not appear in a photograph.

April 23 *Scream, Blacula, Scream* by Bob Kelljan, 1973.

April 24 The interference spray works best when it reverses the spectral color: blue sprayed over red, and red sprayed over blue. Because of the side lighting, the interference paint will work well in the Mirror Room. The brushmarks will appear to change color as one moves in front of the paintings. And Bryan, my assistant, pointed out that, from a single position, the interference paint will make the marks seem to be a different color in their mirror reflections.

April 25 *Kindred: The Embraced* (Television).

April 26 On some studies I have sprayed yellow marks with black from below and then with interference blue. From some angles

the marks are in black relief, from others they have a hallow of shimmering blue light.

April 27 *Lake of Dracula* (aka *Dracula's Lust for Blood*) by Michio Yamamoto, 1971.

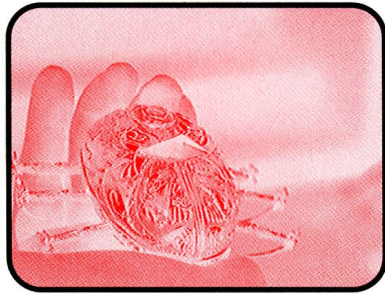
April 28 *The Evil of Dracula* by Michio Yamamoto, 1974. The vampire's image is missing in a photograph.

April 30 The uncanny feeling we have while viewing film is not caused by the lack of an image but by too much of an image - an image that seems alive, but is only a surface. This is another reason why I feel strongly that Dracula does see his own image in the mirror, but does not recognize it. Watching movies, we make complex multiple and partial identifications across gender, nationality, social class and species. We experience movies in the way I think the vampire experiences mirrors: we see ourselves on the screen in forms that we

not see the actor's face. How frightening it would be if I did. This is why humans can't see Dracula's image in the mirror. We can't admit our connection to him. The vampire's non-reflection is an image of repressed identification.

May 3 The white light in the last scenes in Dreyer's *Vampyr* have always haunted me. Now I realize that the scene also seems to be taking place inside a camera or a projector. A shutter, opening and closing, releases the white dust which buries the vampire's helper. The turning wheels of the factory are like the gears of a projector. As they stop, the film ends.

May 4 I keep thinking about the cigarette case in Tod Browning's *Dracula*. Why did Browning use this kind of mirror? As the camera moves closer, the mirror in the upturned lid looks like a television screen. Through the movie screen, we are watching another



"CRONOS"



"TWINS OF EVIL"



"EVIL OF DRACULA"

can't recognize. Our fear and excitement while watching films comes from this feeling. We have lost our self and found other selves.

May 1 Once I saw a man far down the block bend his neck in a certain way as he turned the corner. From this tiny gesture I recognized Richard Widmark. How deeply the gestures of film actors affect us. Our identification is so strong. Ask anyone to hold up his hand in Bela Lugosi's vampire gesture. Without thinking they will know how.

May 2 It is so hard to try to understand these identifications we make while watching film and video. We are all part of a great experiment. How have we been affected? How have these identifications changed our bodies? How can we control the change? Leaving a movie theater, my face seems to be the face of the actor that I have just been watching. But if I looked in a mirror I would

er screen: On part of a computer screen, a video is playing. This film was made before televisions or computer screens existed.

May 6 *Dracula, The Vampire Play in Three Acts* by Hamilton Deane and John L. Balderston, 1927. A technical note describes how to build a trick mirror that shows no reflection. I had thought that Browning took the idea of the mirror in the cigarette case from this play; he didn't.

May 7 *Kindred: The Embraced* (Television). She saves the vampire by giving him blood!

May 8 *Twins of Evil* by John Hough, 1971. Four great scenes of non-reflection. The most of any of the movies that I have seen. Maria says to Frieda, her twin sister who has become a vampire, "You've changed" as we see a candle reflected in the mirror while Frieda is not. In two scenes, a female vampire is not reflected in a

mirror as she seduces her male victim, who is reflected. This is the first film in which I have seen this variation and the first based on Le Fanu's *Carmilla* in which the non-reflection motif is used.

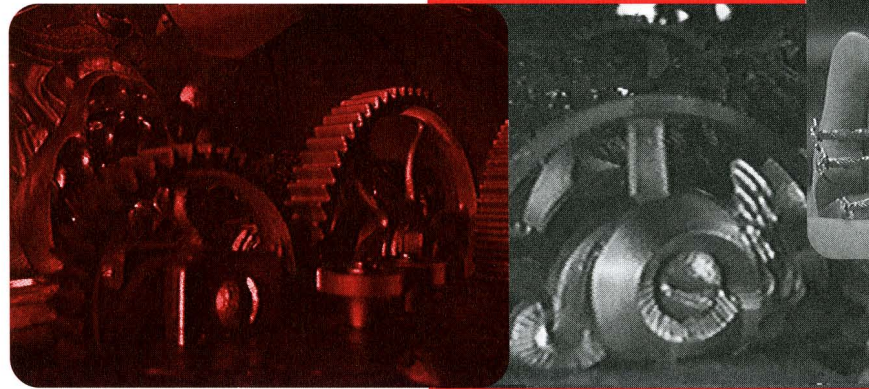
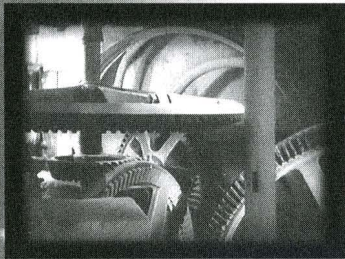
May 9 *Vampire at Midnight* by Gregory McClatchy, 1987. Unable to focus on my paintings I watched this film, but the violence was too upsetting. I've seen enough vampire films. I must stop.

May 10 *Cronos* by Guillermo del Toro, 1994. The vampire as device, half mechanical, half insect – a contemporary update of the vampire. The interior of the mechanism is reminiscent of the last scenes of Dreyer's *Vampyr*. This is the direction which most interests me in recent vampire films.

May 11 *Dracula: The Series* (Television).

May 12 *The Scary Movie* by Peggy Ahwesh, 1993. Children play acting as vampires.

"VAMPYR"



"CRONOS"

May 13 *Cemetery Man* by Michel Souavi, 1996. Zombies as film references that refuse to die. A great film.

May 14 *Kindred: The Embraced* (Television).

May 15 *Dark Shadows* (Television). The vampire uses a mirror as a communication device. By using his mirror as a conduit to any other mirror, he can control anyone within sight of a mirror. Mirror as video/compu linkup.

May 16 *Dracula's Last Rites* by Domonic Paris, 1980. Stars my old friend Michael Lally.

May 17 Kusama's show at Paula Cooper Gallery. Tony Ferrer described her mirror rooms as a method of infinitely expanding the self. Her goal, self obliteration, is a vampire's state of being.

May 18 *Dracula: The Series* (Television).

May 19 This project is about a changing motif, inserting a

painting in one scene would give that particular scene too much importance, the wrong kind of significance. The second tape which I have been planning, a compilation of mirror scenes, will be enough. I can expand this tape as I see new movies.

May 20 *Subspecies* by Ted Nicolau, 1993.

May 21 *The Reflecting Skin* by Philip Ridley, 1991.

May 22 *The Keep* by Michael Mann, 1983.

May 23 *Nightwing* by Arthur Hiller, 1979.

May 25 *Dracula: The Series* (Television).

May 26 There are at least 600 vampire films. I've seen only sixty three. On Thursday nights, I can watch *Kindred: The Embraced*. Weekday mornings, I can watch an hour of *Dark Shadows* on the Sci-Fi channel. Saturday mornings I can watch an hour of *Dracula: The Series*. I need to record the names of the episodes which I see so

I can keep track. If I continue to watch about two additional vampire movies a week, it will take me about five years to see them all. This year I estimate that about 40 new vampire movies will be made. So, if they continue to be made at this rate, I will have about 200 more to see in five years. This will take about another two years. Then it will take only another year to see the films from those two years. But what if as many as 100 new vampire movies are made per year? It's possible. They seem to be becoming more popular. Then I would not have time to see them all. Since I am fifty years old, I can only expect to have about 25 to 30 years of watching left. I need to see about four or five vampire movies a week, then I will finish. I must be very careful to record in this journal the alternative titles to the films I see. Sometimes this can be confusing.

May 28 *The Seven Brothers Meet Dracula* (aka *The Legend of*

the Seven Golden Vampires, Dracula and the Seven Golden Vampires) by Roy Ward Baker, 1974.

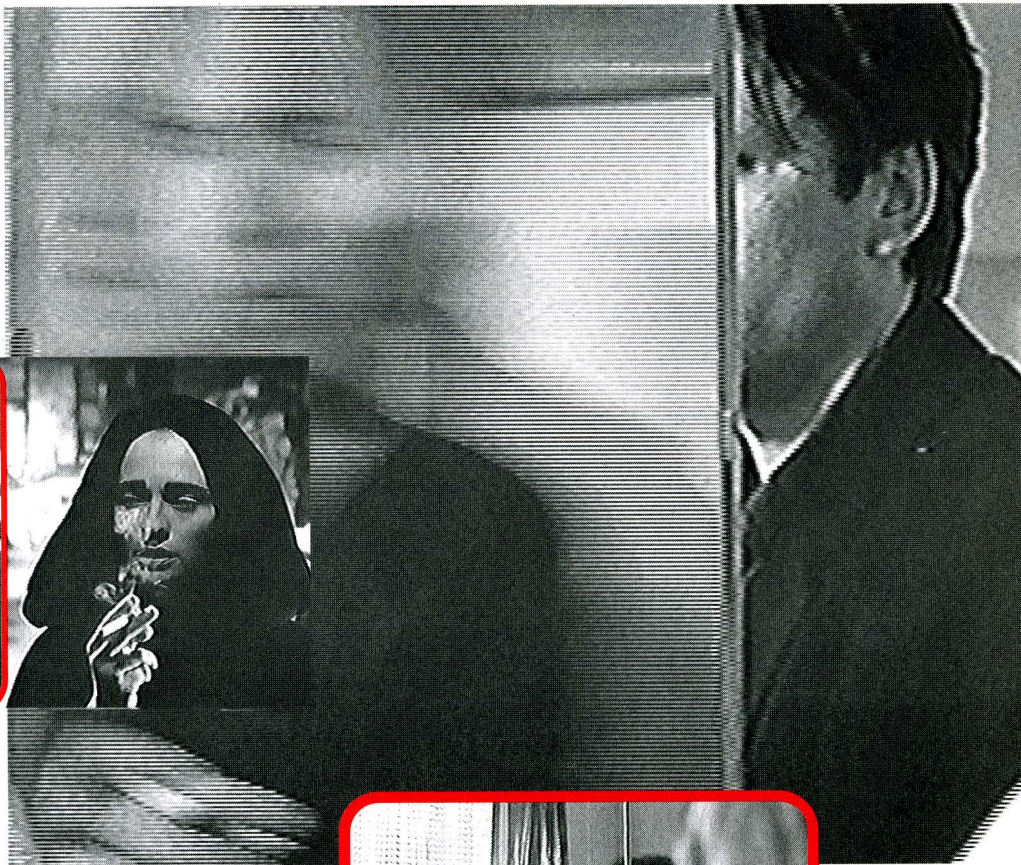
May 29 *Blood Ties* by Jim McBride, 1993. A vampire ball set in Frank Lloyd Wright's Ennis House. The vampires call themselves "Carpathians" and consider themselves a repressed minority. "It's time to come out of the coffin," the younger vampire argues. "Damned assimilationist!" replies the older vampire. Today, I have to turn in this journal for publication.

June 1 *To Sleep with a Vampire* by Adam Friedman, 1992.

June 2 *Dance of the Damned* by Katt Shea Ruben, 1988.

June 3 I've found new issues of many of the vampire comic books. And a comic book novel, *Renfield, A Tale of Madness...*, which is based on Stoker's *Dracula* but from Renfield's point of view. Deadline was extended.

"NADJA"



June 16 Visited the Hainfeld Castle, the site of Sheridan Le Fanu's *Carmilla* with Rolf and Gunther. The owner is a painter and I liked an older painting of hers, a friend, a film star, holding a candle.

June 17 Installing the archive downstairs in the studio has caused me to ask a lot of questions. What happens to the frame stills when hung along with my painted studies? What kind of new information do they create? They are a part of someone else's art, but here they are something else also. They also cause the studies to change.

June 18 Was the first vampire film, *The Devil's Castle* by Georges Méliès, 1896, shown in London in his first film screenings? Did Stoker see this film? Did it inspire *Dracula*? I think it must have. I need to see this film.

June 19 Are there any vampire movies set in Las Vegas where I am showing next?



June 20 Yes, two: *Red Sleep* and *The Night Stalker*. I must find them on video tape.

July 6 A long line tonight at Kim's. The girl in front of me said that she had seen me in the horror section and asked if I was watching movies to write a paper. At the New School she had taken a class in horror film and its relation to other media. She recommended *Nadja* and *The Addiction*, both of which I've put off seeing.

July 7 *Kolchak: The Night Stalker (The Vampire)* by Don Weiss, 1975. This episode is a sequel set in Los Angeles, not the original made for television movie.

July 8 *Vampire Circus* by Robert Young, 1971. A new variation: The Mirror of Life, a circus side show hall of trick mirrors in which the vampires destroy their victims. The vampires show the victims themselves or their loved ones being killed in the mirror's



"THE RETURN OF DRACULA"

reflection. Or, having no reflection themselves, the vampires seduce the victims into walking through the mirror. The victims' screams merge with the screams of the audience. The Circus of Nights is the cinema.

July 9 *Dracula's Widow* by Christopher Coppola, 1988.

July 17 *From Dusk till Dawn* by Robert Rodriguez, 1995.

July 20 *Jugular Wine, A Vampire Odyssey*

by Blair Murphy, 1994.

July 21 *The Return of Dracula* (aka *The Curse of Dracula, The Fantastic Disappearing Man*) by Paul Landres, 1958. There are three classic scenes: Cousin Bellac explains that he can't stand mirrors in his room, he doesn't appear in a photograph, and then he surprises the teenage daughter, his next victim, when she doesn't see his reflection in a mirror. The film switches to color from black and

white for one scene of flowing blood. I am fascinated by this movie. The setting and the time is that of my growing up in California. If I saw the film soon after it was released, I would have been the age of the young boy who wanders over the dusty hills and barren paths to the cave the vampire later uses. At this age I was seeing my first films and watching the first television shows. There are still so many films left to see!

July 24 *Vampire's Kiss* by Robert Bierman, 1989. Looking into mirrors triggers his vampire fantasy: "Where am I? I've become one. A vampire!" This movie was very unpleasant to watch: too close to what I am doing. No more vampire films for me.

July 25 *The Addiction* by Abel Ferrara, 1995. Again as in *Vampire's Kiss*, the realization that one is a vampire comes from not finding a reflection in the bathroom mirror.



July 26 *Nadja* by Michael Almereyda, 1994. A missing reflection in a mirror proves to Van Helsing that Nadja is a vampire. Lucy realizes that she is enthralled to Nadja when, alone with her husband, she sees Nadja's reflection in her bathroom mirror. Vampires in this film have the power to send their image through mirrors. And they have a kind of filmic perception. Nadja does not move in ordinary space. She watches the world as if it were on a screen: "Who's there? Is it only me? Is it myself?" she asks.