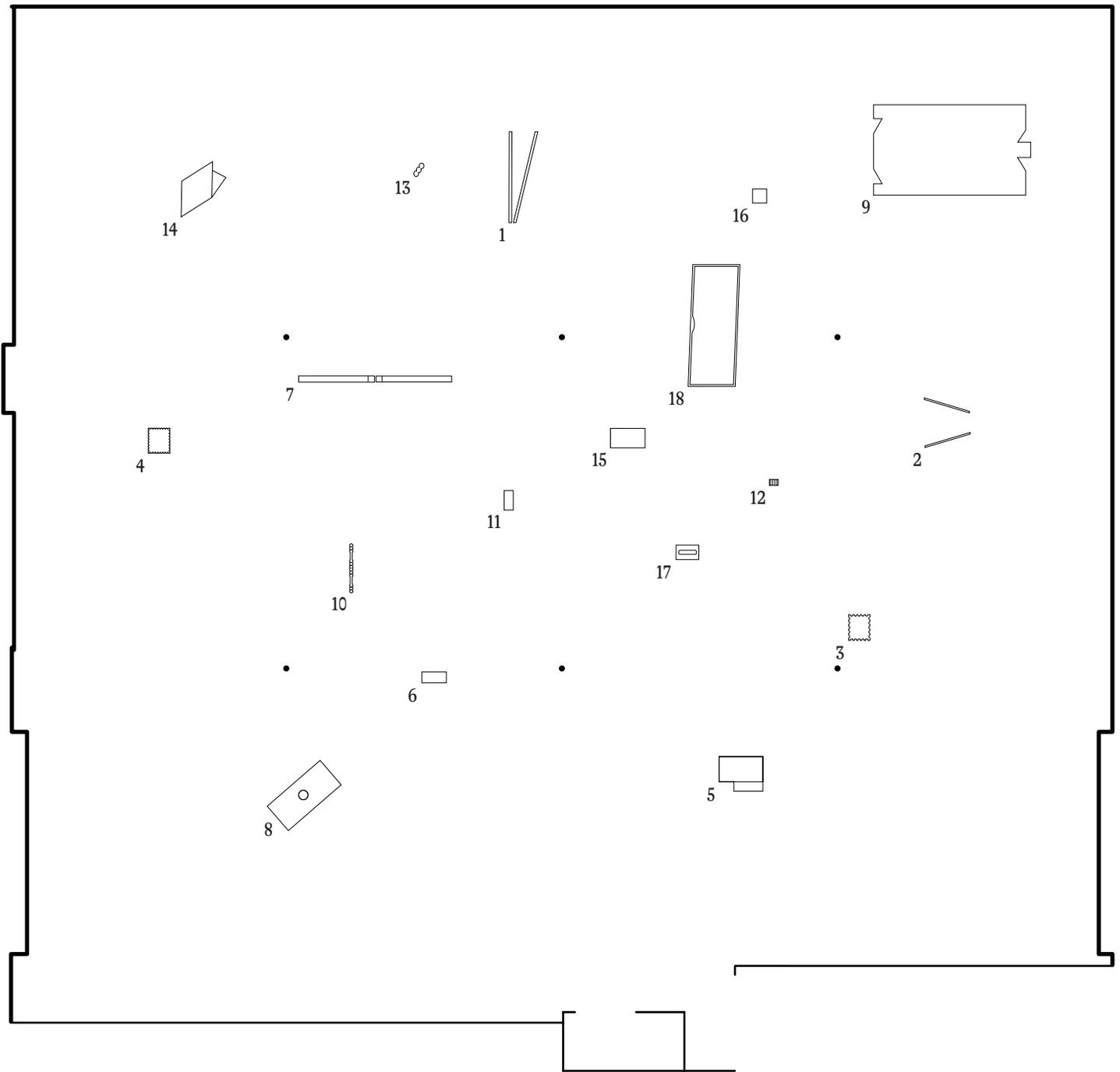


**THROUGH
AND THROUGH:**

**AND THROUGH
GORDON HALL**

Gallery Map



Through and Through and Through

Works in the Exhibition

1
|/
Colored pencil on poplar

2
/ \
Colored pencil on poplar

3
Three-part stool (Grey, White, and Pink)
Cast concrete

4
Three-part Stool (Cream, Beige, and Green)
Cast concrete

5
OVER-BELIEFS
Cast concrete

6
Kneeling Object III (Poplar)
Waxed carved poplar

7
Facing L's
Painted cast concrete and graphite

8
Shim (White)
Cast concrete

9
Fold (III)
Hand-dyed cotton

10
Turned Hanging Bar (Beige)
Laquered cast concrete

11
Carved Drawing
Colored pencil on carved balsa wood

12
Graphite-covered Wedge
Graphite on cast concrete

13
Brick Found with Kristan
Found brick

14
Parallelogram Bench (for Dennis)
Cast concrete

15
Sitting (Brick Object) (III)
by Gordon Hall and Octavius Neveaux
Carved brick

16
Stoop Ornament
Cast concrete

17
Closed Box with Painted Top
Cast concrete, poplar, latex paint

18
Floor Door (For Freds)
Colored pencil on paper

Performers in the Exhibition

Linda Austin
claire barrera
Payton Barronian
Allie Hankins
Maggie Heath
Kevin Holden
Tahni Holt

James Knowlton
Mona McNeil
sidony o'neal
Noelle Stiles
Indira Valey
Takahiro Yamamoto
Lu Yim

***Performances take place approximately three times per hour every Saturday between 12-4pm; every second Thursday between 4-6pm; and at unannounced times throughout the exhibition's run.**

Sculpture fabrication support from MacGregor Harp, Nora Sanchez, Matthew Shalzi, and Montgomery Perry Smith.
Choreographic support from Lydia Okrent.

Opening Reception
Saturday, June 8, 12-4pm
*Gallery Tour with Artist: 12:30pm
*ASL-interpreted

Publication Release & Reading
OVER-BELIEFS: Gordon Hall
Collected Writing, 2011-2018
Monday, June 10, 6:30pm
*ASL-interpreted

Gordon Hall's sculptures are not what we think they are, nor are they what we want them to be. They have something else to teach us. Generous yet withholding, they imply unpredictable and indefinable possibilities and positionalities. They exist in liminal—or rather, simultaneous—spaces of similarity and difference, adjacency and distance, kinship and autonomy, precision and imperfection. Hall insists on both the ambiguity and the agency of these objects (or perhaps the objects themselves assert it), while drawing attention to their interdependent relationships with each other and with us, a spectrum of spatial, visual, embodied, desirous, and restrained modes of orientation, attachment, contingency, and gaze.

There is a quietude to the space, a sense of solitude, punctuated by occasional performances that serve as subtle and nearly unnoticeable interventions that anticipate or leave behind a trace, momentarily putting us in the company of other bodies that propose new ways of seeing the sculptures' substance, shape, and use. Some will be witness to these interventions, while others will only sense that something has just transpired. This is a feeling akin to the difference between being in a room and watching a breeze move a curtain gently out, and that of entering the same room a few moments later, witnessing nothing but sensing the chill in the air. Perhaps we might name this feeling "the presence of absence". This could extend into the material process of abstraction, the information that isn't there still telling us something.

A soft palette against the warmth of daylight augments the texture and tactility of the things, encouraging a lingering, a consensual

sensuousness, a kind of beauty slightly askew. Hall describes their sculptures as objects that "request a reading", suggesting the need for an active or attuned quality of listening, viewing, and taking in. As such, our movements in the gaps between them are not passive meanderings but become informed and intentional acts of looking, re-looking, and looking away.

When something gives us pause—an extension of a moment in time—it is a fracturing of a first impression, destabilizing or troubling our sense of certainty. That moment forces us to question meaning and purpose, to rethink our orientation to our surroundings, to unfix identities and unlearn ideas—about gender, about bodies, about race, about art. If an exhibition of sculptures can move us, then maybe we can learn to move through the world differently. As Hall has suggested, perhaps this practice in reconsidering can make a more habitable world.

This exhibition is the result of meticulous processes, careful decisions, and long hauls. Inviting an artist to make new work is to invite a slow reveal. These works ask us to follow them with no expectations and no promises. To feel the light and air and ambient sound surrounding them. To consider their proportions, contemplate their forms, reflect on their references, and imagine their impossibilities. To be drawn in, and to be completely absorbed.

—Roya Amirsoleymani and Kristan Kennedy, Curators

Performance Descriptions**

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Between one and four people casually walk around the gallery looking at the work, with arms crossed or in their pockets, like regular visitors. Gradually, they add to their walking a sliding drawn-out step, periodically inserted. They wear their shoes, carry bags, have their phones in their pockets, attempting to blend in. Duration: up to five minutes.

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Two people stand on opposite sides of the gallery toward the back wall, clapping back and forth: CLAP / CLAP / CLAP / CLAP / CLAP / CLAP Then, yelling back and forth: WHO / DO / YOU / THINK / YOU / ARE. They yell loudly, and listen for the echo, playing tennis with the sound waves filling the long space between them.

Three-part stool (Grey, White, and Pink)

One person stands next to Three-part Stool (Grey, White, and Pink), looking across the room at Three-part Stool (Cream, Beige, and Green), as if "telling" them about each other, without speaking. Three types of movement travel up their body: ruffly feet, smooth rounded middle, fancy architectural hat, mirroring the layers of the three-part stool. Duration: up to five minutes.

Three-part Stool (Cream, Beige, and Green)

One person stands on top of Three-part Stool (Cream, Beige, and Green) and does the same three-part movement described for Three-part Stool (Grey, White, and Pink) while looking across the room at it.

OVER-BELIEFS

One person sits on the floor reading a book, leaning against the wall, in the back right corner of the space. The book is selected by the performer. Duration: approximately 20 minutes.

Kneeling Object III (Poplar)

One person picks up Kneeling Object and places it under Turned Hanging Bar with the tall side toward the back wall, in the right position to "use" it (straddling it like a saddle while holding the hanging bars.) They step away and look at it, then return it to its original location. Duration: two to three minutes.

Facing L's

Two people on opposite sides of the space walk in a large circle around all the sculptures, without losing eye contact with one another. They walk two rotations around at a comfortable pace, remaining on opposite sides of the circle.

Shim (White)

One person removes the can of ice from the freezer and demolds it. They place it on the sidewalk in front of the doors to the exhibition, leaving it to melt unattended.

Fold (III)

One person lies on the floor face down next to Fold, with hands and feet folded over each other, right over left, head facing to the left. They reverse the order of hands, feet, and head half way through, with a small lift at the transition. Duration: three to five minutes.

Turned Hanging Bar (Beige)

One person kneels under Turned Hanging Bar, with hands holding the bar overhead to stretch the arms while gently letting the bar hold their weight, breathing deeply. Their eyes are closed, as they remember an experience of feeling pleasure in being watched. Upon standing, they pull the bar toward their chest with both hands and then let it go, allowing it to swing, unattended, until it stops. Duration: two to five minutes, plus the swinging (usually approximately twenty minutes.)

Carved Drawing

One person walks "with purpose" across the space from one wall of the gallery to the other, leaning down and flipping over Carved Drawing in the direction of their motion with two index fingers on each end, letting it rotate over on its corner without leaving the floor. Movement is quick, smooth, and performed with efficiency. This flipping over causes Carved Drawing to travel back and forth across the gallery throughout the run of the exhibition, with alternate sides facing up.

Graphite-covered Wedge

One person sits in the vicinity of Graphite-covered Wedge, back to back with it, knees up, balancing, heels in hands, feet extended, gaze easy and ahead toward the distant floor. They rock slightly while holding the position and make gentle adjustments to their balance. Duration: two to three minutes.

Brick Found with Kristan

Between one and four people do the "top-loading washing machine dance" anywhere in the space for as long as is comfortable, with arms hanging below the elbows, loose and flapping as they rotate back and forth. Starting and stopping is staggered within the group. Duration: up to three minutes.

Parallelogram Bench (for Dennis)

One person in white tube socks with yellow toes enters and exits three poses. First, standing in front of Parallelogram Bench, they walk down from standing up to lying face down on the floor, extending their arms to hold the edge of the flat bench panel with L-shaped hands, their toes scrunched and their forehead on floor. Second, they retrace their steps to get up, stepping on the edge of the flat panel with their toes and balancing with heels hanging off. Then, stepping off the bench they turn around, balancing on the edge of the panel facing out into the space as if they are on the edge of a swimming pool. Small adjustments of balance occur throughout, this is a performance for hands and feet. Duration: each pose approximately 30 seconds.

Sitting (Brick Object) (III)

by Gordon Hall and Octavius Neveaux

One person rests on and around the sculpture in three different poses with adjustments within them. First, they lay on the floor facing Brick Object, wrapped around it, legs out, then legs folded in. Second, they drape their body over the top, hands holding the edges, legs extended, toes on the floor. Then, they bring their arms down and drape them around the front of the sculpture, resting their hands on the floor, their legs folding in as the body adjusts. Third, they get up and sit down on the sculpture, facing the back, arms on the armrests. One last shift as they then lean forward, elbows on their legs. Duration: approximately two minutes.

Stoop Ornament

One person stands next to Stoop Ornament, hand extended to feel the contours of the top with their fingers. Their eyes are open, easy, facing out into the space. They feel all the parts of the top of the object, trying to memorize its shape from touch. Duration: approximately two minutes.

Closed Box with Painted Top

One person sits next to Closed Box, not less than three feet away, facing front. They kneel, elbows on knees, ball and claw shaped hands on the floor, back as flat as possible, head up, with a watchful gaze. Like a sphinx guarding a tomb. Or my dog in the hall. Their head turns very slowly to the left, back to center, to the right, and back to center. Duration: approximately one minute.

Floor Door (For Freds)

One person in a car drives up and parks or double parks in front of the exhibition. Windows rolled down, they play a song on the car stereo, in its entirety, as loud as possible, with silence before and after. Song selection is open, but must be popular music from the last thirty years and recognizable to most. They drive away when song is over and don't come inside or announce this in any way. The volume should be such that a person in the gallery can hear it only faintly in the background.

****Added in September 2019 to this archival edition of the gallery guide, a record of the 18 movement scores that accompanied the 18 sculptures in THROUGH AND THROUGH AND THROUGH.**

An exhibition takes time. THROUGH AND THROUGH AND THROUGH marks over three years of conversation and conceptualization, from the moment we began ardently discussing Gordon Hall's writing and work from across our desks, to Gordon's first visit to Portland as an artist in residence with PICA's Creative Exchange Lab, to the room of new sculptures you are standing in now. It has meant time spent together in offices and cafes, in interview and essay drafts, in deep dialogue and difficult ideas. An exhibition also takes people. Many of them. Just as this project has been co-curated, it has also been realized collaboratively on every other level. We are deeply grateful to the following individuals and entities for their contributions of time, energy, thinking, writing, space, labor, resources, and hospitality:

To Gordon Hall for their work and words, and for being partners with us in every aspect of production. To Spencer Byrne-Seres, PICA's Exhibition Director, for his sensitivity to Hall's work, project management, and leadership in editing OVER-BELIEFS, a collection of Hall's writing that accompanies this exhibition. To Maggie Heath, our Head Preparator, who cared for the work across country and in our install, and to Sophie May Hook, who assisted in the long haul. To Kevin Holden, our Gallery Manager, and to Erin Merrill for their care of visitors and the work. To Rocky Cohen, Mat Larimer and Bill Boese for helping to ready the space. To Noelle Barce for their help with the opening. To Ellena Basada for assistance in editing the publication, for diligently tending to publisher permissions, and to culling and caring for content; Paul Mazier for careful attention to proofing and editing; and Gary Robbins of Container Corps for design and production, and for being a wonderful partner in publishing books with artists. To Sarah Workneh at the Skowhegan School of Painting & Sculpture, for her beautiful foreword. To the PICA staff, each of whom helped to manage aspects of production and support for Hall during their residency and development of the exhibition. To our Board of Directors and PICA's volunteers for their service to the organization. To Sarah Miller Meigs and lumber room, and to Donovan Edwards and The Hoxton Hotel, for hosting Gordon during early site visits and installation. To Courtney Daily and Michael Hyde for hosting our dinner and salon in support of the project, and to Jamie Edwards, Liz Calderon, Nadia Cannon, sidony o'neal, Shannon Funchess, Allie Furlotti, Catherine Chao, Prentice Onayemi, Mona McNeil, Shir Grisanti, and Shelly Kapoor who attended in the spirit of coming together around writing, reading and conversation. To Angélica Maria Millán Lozano and Phoenix Lindsay-Hall at Powerhouse Arts as well as Nicole Eisenman for providing studio and rehearsal space in New York. To Octavius Neveux, Judith Hall, MacGregor Harp, Nora Sanchez, Matthew Shalzi, Montgomery Perry Smith, Lydia Okrent, Evan Fusco, Rob Nelson and Jordan Guile for their support.

To the artists and friends who perform with the sculptures over the exhibition's run: Linda Austin, claire barrera, Payton Barronian, Allie Hankins, Maggie Heath, Kevin Holden, Tahni Holt, James Knowlton, Mona McNeil, sidony o'neal, Noelle Stiles, Indira Valey, Takahiro Yamamoto, and Lu Yim.

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Curators

Roya Amirsoleymani
Kristan Kennedy

Visual Art Program Staff

Exhibitions Director
Spencer Byrne-Seres

Head Preparator
Maggie Heath

Preparators
Rocky Cohen
Mat Larimer

Curatorial Assistant & Gallery
Manager
Kevin Holden

Gallery Manager
Erin Merrill

Lighting
Bill Boese

Curatorial Interns
Ellena Basada
Theo Snyder
Index Marcus

PICA Staff

Victoria Frey
Erin Boberg Doughton
Shaun Keylock
Sophie May Hook
Kim Crosby
Luisa Adrianzen Guyer
Jodie Cavalier
Van Pham
Mami Takahashi
Chris Balo
Leslie Vigeant
Joel Ruffier
Mallory Wilson
Jared Berrien

PICA

15 NE Hancock Street
Portland, OR
PICA.org