

# 99 OBJECTS

## MAY 21

### **JUST NOTICEABLE DIFFERENCE**

Gordon Hall with Chris Domenick

Words sourced from: Anne Truitt, *Daybook—The Journal of an Artist* (1982); Edmund Husserl, “The Real Nature of Perception and Its Transcendent Object” in *Ideas: General Introduction to Pure Phenomenology* (1913); James Meyer, “The Bicycle” in *Anne Truitt—Perception and Reflection* (2009); and Helen A. Fielding, “Multiple Moving Perceptions of the Real: Arendt, Merleau-Ponty, and Truitt” published in *Hypatia* (2011).

Named in honor of the Whitney's new address, 99 Gansevoort Street, 99 Objects is a series of in-gallery programs focusing on individual works of art from the Museum's collection on view in *America Is Hard to See*. Speakers include artists, writers, Whitney curators and educators, and an interdisciplinary group of scholars. Programs take place daily.

blue green yellow orange and red yellows  
 red and green yellow red and green thin white  
 blue-monogrammed sand multifoliate greens  
 green shades purple small and white black white  
 pencil and white paint semidarkness light-boned  
 golden brown mostly white yellow purple pink  
 palest yellow pallid grey white purple  
 apricot-violet mist heavy black plum gold-bordered  
 translucent white violet pink grey honey  
 white shadow pale copper apricot prune pewter  
 bronze blue blue grey violets yellow yellow  
 blue-black silver reddish orangish purple  
 blue black slate dark purplish transparent mauve  
 shallow orange mauve soft white white brown  
 white yellow dark green blue orange  
 gold-rimmed yellow maroon gold  
 violets and blues and yellows grays blue  
 a most specific blue black blue paper white  
 palest pink and blue filtered greenish granite blue  
 green chartreuse glowing green  
 chartreuse, purple, and blue pigeon grey  
 as white as themselves yellow filter  
 red and green only saturated yellow blues  
 concentrated yellow red-green blue light yellow  
 marble dust melon dark pit blue and white  
 spacious white very dark brown all black blue  
 white green and golden peach soft brown dim  
 red and white red pale, pale greys curled white  
 silky blue grey tiny pearl light grey-blue  
 darker grey-green red copper gold  
 lemon dawn white yellow still-green  
 blue and white fine grey black and white  
 pale clear green impeccable white sneakers

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We start by taking an example.

Keeping this table steadily in view

I go round it  
changing my position

all the time.

This one and self-same table

changes continuously, it is

a continuum of changing

I close

I open

Let us be more accurate.

Under no circumstances does it return

Only the table is the same,

the recollection.

The potential only,

inactuality,  
without changing at all.

Constantly

ever passing

over

into the just-past

a new now

simultaneously

gleams forth  
and so on.

all its parts, aspects, phrases

The colour

The *same* colour

continuously ever again

“in another way”

ever-differing

---

when I heard that bats operate by radar, I knew exactly  
how they do it

in meetings and just-not meetings

Slightly to the left or right

I walked up and down

Color as vibration as

the least material

The lowest portion

upper edge

It is necessary to crouch

get down on our hands and knees

Suspended just above the floor

kneeling

The ---- that holds together the parts of the sentence is  
cumulative

when you combine a noun and a verb into a -----.

A sentence is a ----- the parts of which ----- only

after the sentence has been spoken

You connect the details accretively, as they ---- one

after the other.

A succession of views

that “oozes ‘at the edge of words’”

I weigh each ----- in my hand

Each of the four sides

they are of the same tuft