

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