



"Read me that part a-gain, where I disin-herit everybody"

Gordon Hall

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A decade ago I am sitting at a desk in the library of my college. It is a carrel desk, the kind with short walls on three sides, to close you in and minimize distractions. There is a window to my right, out of which, if I lean back in my chair, I can see the campus green and buildings, and beyond the mountains of Western Massachusetts. I am spending a lot of time in the library that year. And a lot of time in my studio, across campus. Most days are long and halved between the library and the studio, separated by a curved path.

I had become obsessed with an essay by the French phenomenologist Maurice Merleau-Ponty called "The Intertwining—The Chiasm." (1) I had read it and understood nothing, which seemed like a good place to start, reading it dozens of more times until I felt able to decode it. The essay, its impenetrability partly explained by the fact the Merleau-Ponty died suddenly while still editing it, outlines his notion of "the flesh" which is, in his formulation, an elemental principle that describes the intertwining of the material and immaterial attributes of both the human body and objects in the world. We know the world because we are of it—thing ideas like the objects around us.

Merleau-Ponty's embodied phenomenology allowed me to elaborate my own theory of what I called "spatial violences" as well as "spatial resistances." How to explain the ways that certain physical spaces can prevent us not only from saying or doing particular things, but even from thinking particular thoughts, or feeling particular feelings? How can we account for the ways that architecture and furniture have the capacity to so thoroughly arrest movement, speech, and ideation? And, on the reverse, how could resistance take form, aesthetically and physically? How could making things and building things, alone or in concert with others, be a way of figuring a different world? How is social transformation a question of materiality?

Or, as I found myself half yelling to my own undergraduate students recently:

"POLITICS IS SOMETHING YOU DO WITH YOUR BODY!"

I have lots to say about this, which I partially articulate in some recent projects that think through the possible resources to be found in abstraction, and minimalism in particular, for a feminist and transgender politics. But to return to the library. Or let's go first to the studio. I was working on a project that involved a lot of braiding, braids of six, seven, eight strands. One night, I decided that since my studio was all filled with fabric anyway, it was comfortable enough to fall asleep on, and I decided to stay the night in the studio. As I slept, I dreamed that the strands of the argument of my paper about Merleau-Ponty's "Intertwining—The Chiasm" were strips of fabric that I was braiding together, and in so doing resolving the impasse I had come to with the writing earlier that afternoon. My ideas has become materials that I could manipulate with my hands.

Back in the library, I had started feeling like my location in the carrel was crucial to my ability to formulate my thinking. At the end of each work day, I would leave my desk and my train of thought, right there in the chair, facing east with the window to my right. That the location of my body in that exact spot, oriented in precisely that way, was crucial to my ability to continue to think and work. Thinking is something you do with your body.

Three years ago I started working a project called the Center for Experimental Lectures. Reflecting on it now, it has become clear to me that these experiences helped shape its motivating questions about the ways we embody knowledge and the many norms that govern its dissemination. I'm going to extend a real invitation right now, to the Berlin-based writer and curator Jan Verwoert:

Dear Jan Verwoert,

My name is Gordon Hall; I am an artist based in New York and the director of the Center for Experimental Lectures, which is an artist project in the form of an ongoing lecture series that aims to investigate the possibilities of the lecture format, inviting artists, academics, writers, and performers to produce new lecture-performances and present them to the public. The Center for Experimental Lectures is an extension of my art practice consisting of sculpture and performance, posing questions about the capacity of platforms, both physical and organizational, to produce and foreclose outcomes. Founded in Chicago in 2011, the Center for Experimental Lectures has organized ten events at a variety of venues, including MoMA PS1, Recess, and the Shandaken Project in upstate New York, and is was hosted by the Whitney Museum of American Art, re-imagining their Seminars with Artists program during the 2014 Biennial. I am currently planning my events for 2015, and as a deep admirer of your work, and would like to invite you to produce a lecture for the series. You would create a new or significantly revised 45 minute lecture on a topic and in a format of your choice. I can offer logistical, intellectual, and financial support to the process of developing your contribution. Please don't hesitate to contact me with any questions you have about the invitation, and I very much look forward to hearing from you!

Sincerely,
Gordon Hall

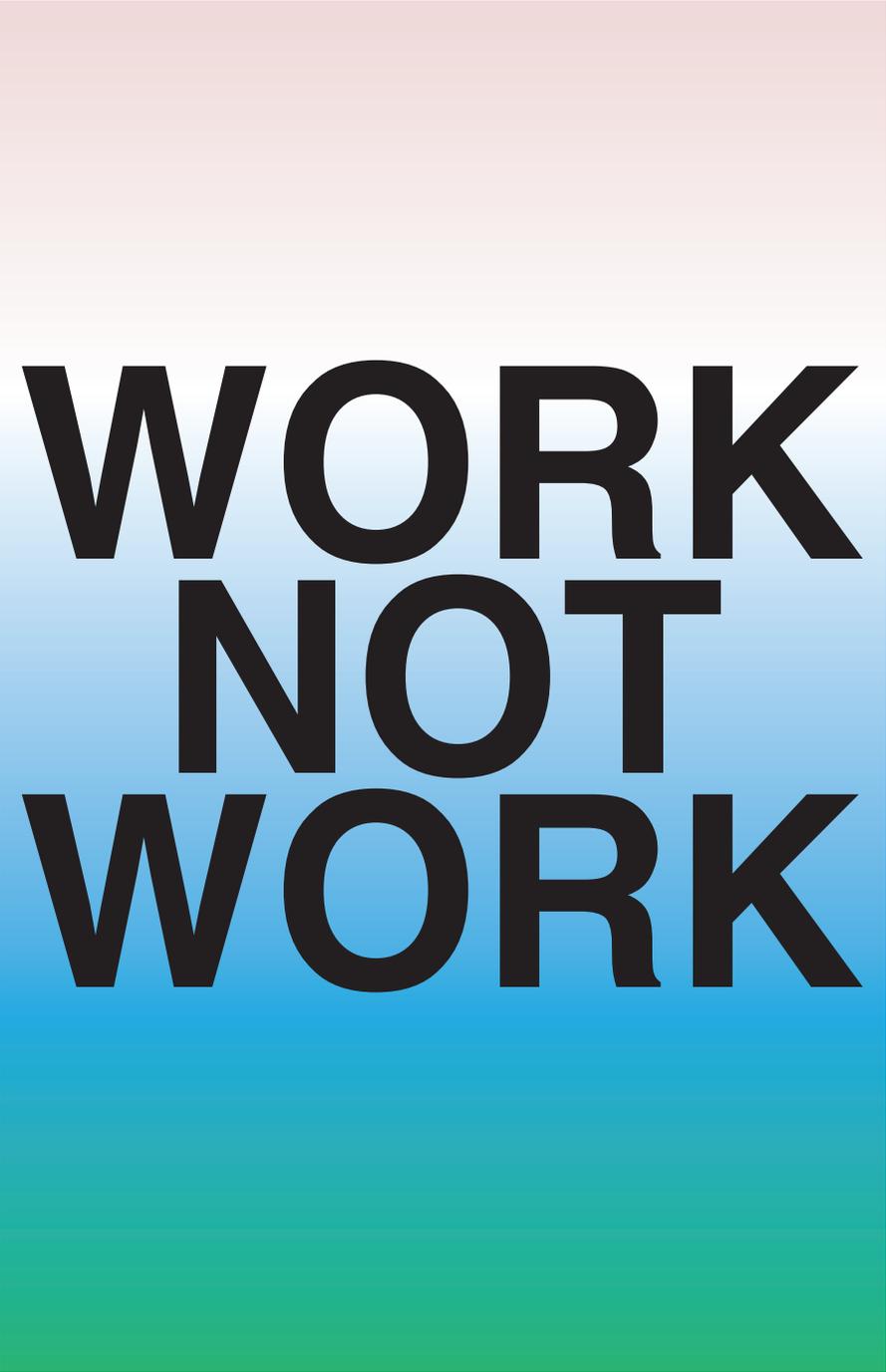
I imagine that many of the people creating, organizing, and writing about lecture performances and the pedagogical “turn” in curating and artistic production, became interested in this because they had the same baffling experiences I had at countless artist talks and academic conferences: It would seem that artists, curators, and art historians would have internalized an understanding of form and content as inextricably interwoven—WHAT you can say is entirely dependent on HOW you say it. And yet, the same chronological procession of slides, the same anonymous academic language and turns of phrase, lecture after lecture. Discourse that cannot do justice to the beauty and complexity of artists’ and academics’ work and thought.

My thinking about public lectures emerged from these observations. And in other questions I was struggling with years later in yet another library in another city. Who am I writing for? Whose voice am I writing in? Constructing a lecture that organizes its sections like sculptures distributed around a room. First I look at this one, now this one. Walking through the text. The text in my mouth as language.

Lectures are and aren’t the work. Lectures are born from the work, but also free from the work. A crevice of space in which things feel abnormally possible. Somehow not quite the real thing.

While at the Fire Island Artist Residency in 2012 I made a poster with a beachy gradient in the background and the words WORK NOT WORK in large block letters. This phrase has become a sort of guiding principle since then, in what I have now counted to be its five interpretations:

1. Doing one’s real work encompasses many things that don’t feel like work (like talking politics on the naked gay beach, going to things, having friends, taking care of yourself and so forth...)
2. Striving to do one’s own lifework instead of someone else’s work for money, recognition, or some other motive. My work not your work.
3. Doing all one’s work with style and precision—“WERK” not work. Being fabulously stubborn when it matters.



WORK NOT WORK

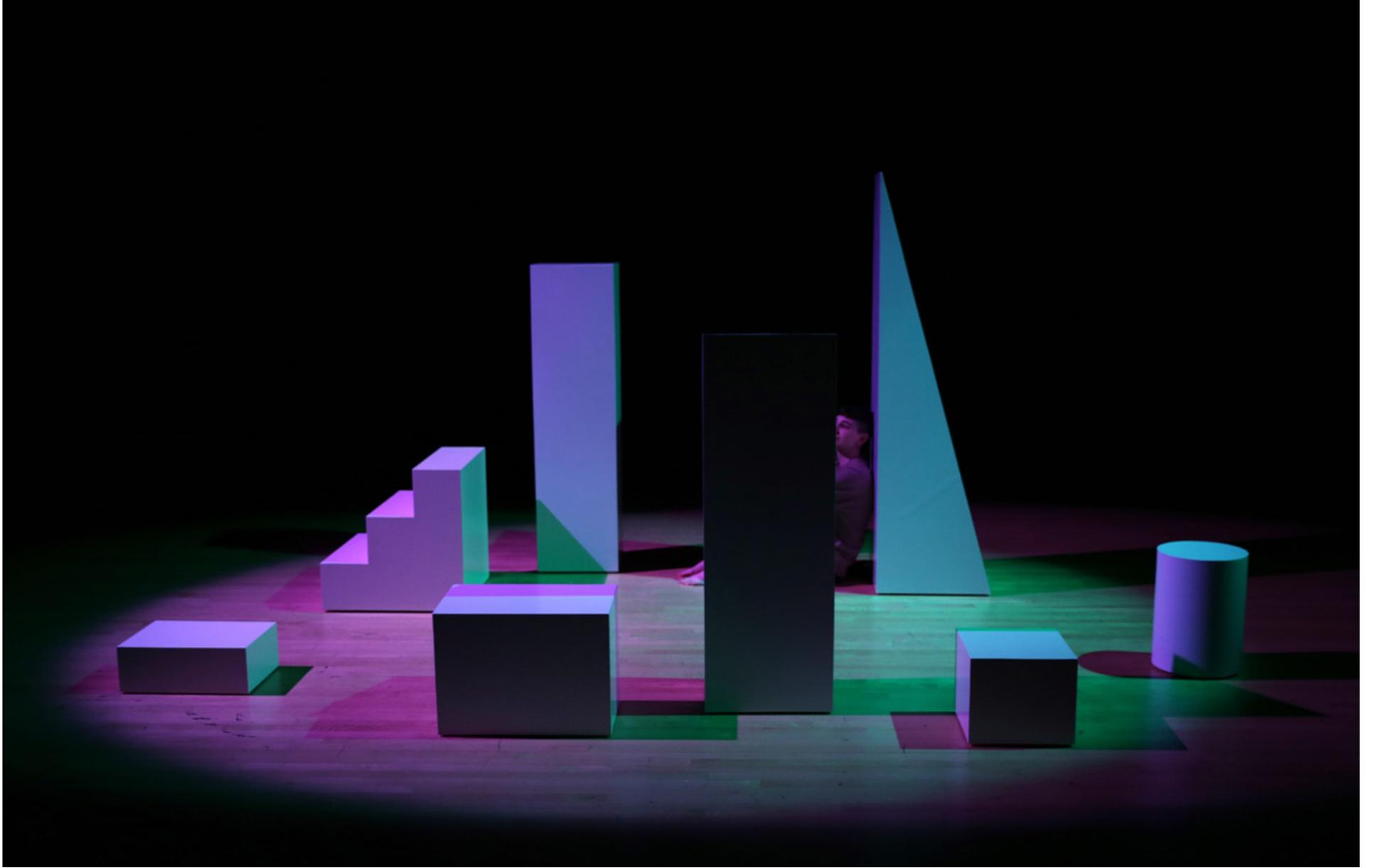
4. Making things for which it is unclear whether they are “the” work or not: lecture-performances, overly aesthetic stands and plinths, this poster.

5. And finally, when it comes to a project like the Center for Experimental Lectures, or making a sculpture, or a performance, everything that goes into it is part of it, even the things that aren’t necessarily visible in the final product—like the bottom and back of the object, all the conversations and emails that went into thinking it through and planning it, the source of the materials, the conversations you had with your assistant, the clerk at the hardware store, and so forth. I can count at least two dozen people who helped shape this thing that I am doing in front of you now. If you’d like to have one of these posters, there’s a pile of them in front here, feel free to take one home.

We are about half way through now, and in a moment we will take a short intermission. But before we do, I’d like to tell you about one more thing, which starts where we already are, which is on Fire Island. While at the residency, I didn’t have a bedroom to myself but I did have a little studio to myself, which I loved, with yellow stucco walls. A friend of mine had come to visit and left behind a yellow piece of cotton fabric that he had been using as a beach blanket. It ended up in my studio, where I absent-mindedly folded it into a triangle and put it on the ground, which was covered with a canvas tarp, took this photo and then forgot about it. The following summer I was in very rural Maine, making a 19-foot wide bleached canvas octagon, which was a duplicate of an octagonal patch of gravel that used to be the site of a gazebo, but which we now used for bon-fires. I was leading movement workshops in a remote field on the canvas octagon. Because of this, I had a large amount of canvas scraps around my studio, and I was experimenting with fiber reactive cold water dye. Without thinking about it very much, I sewed a piece of canvas into a long strip, dyed it yellow, folded it up into a triangle, and put it on the floor of my studio. Only then did I realize that I had remembered the yellow triangle from the summer before. Or I had remembered it, but with my body, by sewing, dying, and folding a near perfect replica.

We will now take a four minute intermission (*listen to George Benson’s “Give Me The Night” in its entirety.*) (2)





Experimentation with the public lecture format has a long history. While there are various historical precursors, such as the lecture-demonstration in dance or the 19th century travelogue, it seems generally agreed upon that the mid 1960's could be said to mark the beginning of a sustained interest in the project of rethinking the possibilities of public lectures among artists and within art contexts. Robert Morris' *21.3* from 1964, which I will also discuss more in a moment, and Joseph Beuys' *How To Explain Pictures To a Dead Hare* from 1965 are often cited as marking the start of an engagement with the collapse of the difference between talking about art and making art. I would say that the beginning could be marked nearly 25 years earlier, with John's Cage's non-traditional public lectures that were emerging from his interrogations into sound and music. Cage's *Lecture On Nothing*, which contains a quote from which the title of this lecture is borrowed, was first presented at the Artists Club in New York in 1949, and he had been producing similarly experimental lectures since at the least the late 1930's. (3) Jarrett Earnest, a friend of mine who also researches lecture performances, has suggested that artists in the mid-twentieth century were, for the first time, engaged on a broad scale with teaching in colleges and universities, and it was this cross-pollination between pedagogy and performance that prompted these artists to start thinking about the act conveying information as extending from or taking up residency within their art production.

I will now offer you an alternate and non-chronological history of lecture performances, organized into five chapters: (4)

Chapter 1. Getting down.

In 1982, Adrian Piper had recently graduated from Harvard with a PhD in philosophy, and was teaching in a variety of different contexts. She began producing what turned into a two year series of interactive lecture workshops, which she called *Funk Lessons* in which, as the title indicates, she taught mixed audiences of mostly white art students about the histories of African American funk and soul music, and, with great specificity, endeavored to teach her participants how to dance to this music. While designed as *get-down-and-party-together* affairs, she has written that she was interested in countering fears of otherness, as well as exemplifying through these lessons the ways that race is performed with the body in ways that are, potentially, malleable and not innate. (5)



Chapter 2. Getting Up

There is a rich social history to the practice of soap boxing—impromptu public speech usually on political topics performed by an orator on a raised platform. In the first two decades of the 20th century, which has been referred to as the golden age of soap boxing, throughout the US and the UK speakers, largely associated with labor unions and socialist organizing, raised themselves up above their peers on wooden shipping crates (the kind used to ship soap prior to the invention of corrugated cardboard) and through this act of getting up claimed for themselves the right of authority on a given topic or position. Folklore historian Thomas Walker ascribes soapbox oratory with a “radical significance in the first decades of the twentieth century as a social practice that created its own legitimacy, built its own platform, metaphorically, in the very act of speaking.” (6) Soap boxing as a wide-spread form of public discourse has largely disappeared due to numerous factors, not the least of which includes legal prohibitions on public gathering and policing of public speech, but there still remain some contexts in which getting up on an object performatively claims one's right to speak, such as London's Hyde Park, though the physical soapbox has given way to the chair, milk crate, or ubiquitous step stool.



This is the sculptor John McCracken, standing on this step stool gazing out into the desert. (7)



This is me at MoMA dressed entirely in mustard and beige silk standing beside a cotton candy pink John McCracken sculpture reading from the anthropologist Catherine Bell's book on Ritual, "The Attributes of Ritual Behavior" (8) as part of AK Burns and Katie Hubbard's "Poetry Parade for a Permanent Collection." (9)

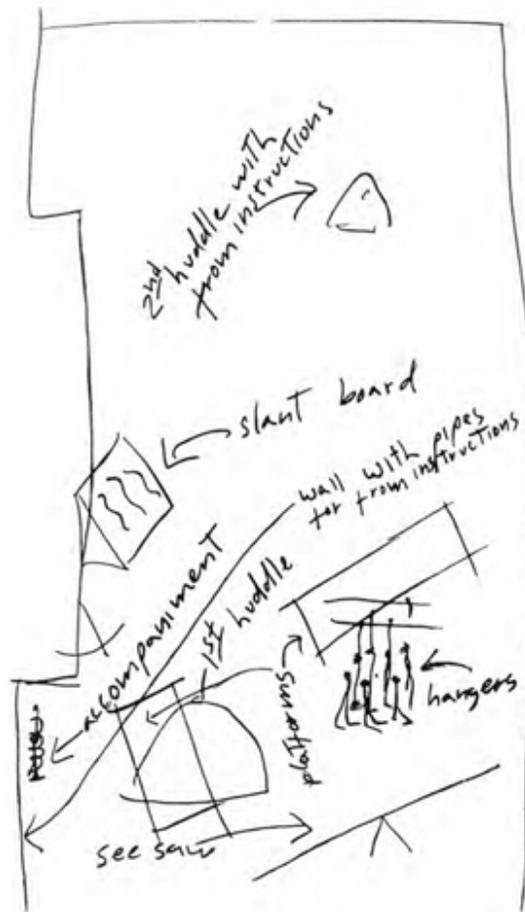


Chapter 3. Making Things to Get Up On and Get Under, or, Sitting Next to a Cereal Box

When Simone Forti moved from California to New York City in the spring of 1959, Forti began working by sitting on the floor next to objects: "I'd do things like placing a stool in the middle of the room, and a roll of toilet paper over by the wall, and then sitting somewhere on the floor, and from time to time moving something... Bob [meaning Robert Morris] had stopped painting. He was actively trying to do nothing, but actually he was reading voraciously." (10)

Forti was understanding the human body as a material object among the objects of the world, a cereal box, a fingernail brush. Her 1961 show at the Chambers Street loft of Yoko Ono, "Five Dance Constructions and Some Other Things" presented five new dance pieces arranged around the room and performed in succession by a variety of performers to an audience that moved around the pieces. I will read to you Forti's account of one of these pieces from her 1974 book *Handbook In Motion*. This dance construction is called "Platforms" and it is:

"... a dance construction and a duet for whistling. It requires two platforms (wooden boxes without bottoms) and two performers, preferably a man and a woman. The platforms should each be long enough and high enough to hide a person, but they should not be exactly alike. They are placed in the room some distance apart. The man helps the woman get under her platform, walks over to his, and gets under it. Under the platforms, the two gently whistle. They can easily hear each other, for the boxes act as resonating chambers, making the sound clear and penetrating. It is important that the performers listen to each other. Their whistling should come from the easy breathing of a relaxed state of easy communion. Each inhalation should be silent, and as long as in normal breathing. The piece goes on for about fifteen minutes. The man should wear a watch, so that he knows when the designated time is up. He emerges from under his platform, and helps the woman from under hers." (11)



Not long after, Forti produced a new set of dance constructions, including "Book" a slide lecture, which she describes as follows:

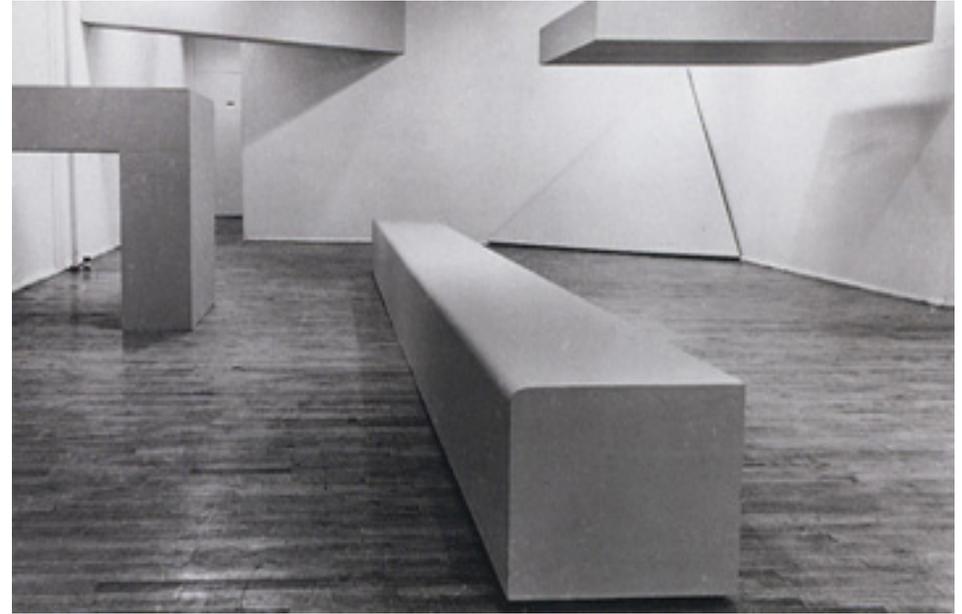
"This was a showing of a set of thirty-five black and white slides prefaced by a song. The song was a combination of two songs. I played the Beatles' "Fool on the Hill" on a record player, and at the same time I sang a very old Tuscan folksong. The two made a harmonious and amazing blend. The set of slides was an essay of brownie snapshots, made sometime earlier, mainly of images from my home with [Robert] Whitman. The original format for the snapshots had been a notebook with one picture per page, presenting the images two by two. I projected them two by two, very large." (12)

Douglas Dunn, who had been one of Forti's dance teachers when she first moved to New York, contributed this text to a 1975 book on Merce Cunningham made by his collaborators: (13)

Talking is talking Dancing is dancing	Dancing is talking Talking is dancing
Talking is talking and not talking Dancing is dancing and not dancing	Dancing is talking and not talking Talking is dancing and not dancing
Not talking is not talking and not not talking Not dancing is not dancing and not not dancing	Not dancing is not talking and not not talking Not talking is not dancing and not not dancing
Talking is not dancing Dancing is not talking	Dancing is not dancing Talking is not talking
Not talking is not not dancing Not dancing is not not talking	Not dancing is not not dancing Not talking is not not talking
Not talking is not dancing Not dancing is not talking	Not dancing is not dancing Not talking is not talking
Talking is dancing Dancing is talking	Dancing is dancing Talking is talking

Robert Morris's first abstract sculpture appeared the same year as Simone Forti's *Dance Constructions*. *Column* was a sculptural dance work performed in a theater on a stage. In it, an eight foot high and two foot square grey column stands vertically on an empty stage for three and a half minutes. It falls over, lays on its side for two and a half minutes, and the piece is over. It is worth mentioning that *Column* was intended as a performance, in which Morris stood inside the column and then pushed it over from the inside. Though, in the actual performance he had to rely on a string pulled from off stage due to a head injury sustained during the piece's rehearsal. (14)

Robert Morris' sculptures have their origin in dance, and specifically in the sculptural understanding of dance articulated by Forti. His 1964 exhibition at Green Gallery is a profound visual echo of his soon to be ex-partner's output from three years earlier.



Nearly a decade later, Morris' produced an exhibition at the Tate Gallery called *bodyspacemotionthings*, an immersive interactive environment of plywood sculptural constructions, some of which are, unacknowledged, nearly exact replicas of Forti's Dance Constructions. Morris' sculptures, however, are not for performance, but for use by the audience itself; he described this piece as "an opportunity for people to involve themselves with the work, become aware of their own bodies, gravity, effort, fatigue, their bodies under different conditions." (15)





As I mentioned, Robert Morris also created a widely cited lecture performance, called *21.3*, in 1964, the same year as his exhibition at Green Gallery. Here I quote Eve Meltzer's description of the performance:

"*21.3* commenced with the dimming of the lights as Morris, dressed in suit and tie, walked to the center of the stage and stood behind a podium as any art historian would, only instead of delivering a live lecture, he lipsynched his own previously recorded recitation of an excerpt taken from the beginning of [German art historian Erwin] Panofsky's well known [1939] essay [Iconography and Iconology]... Intermixed with Panofsky's text, the tape included other superfluous sounds: Morris pouring water, drinking it, moving about, exhaling, and so on. There on stage, the artist also performed these gestures, each in fact premeditated: "right hand on stand," "fold arms," "finger in collar," "slow shift of body left"—he noted to himself in the lecture notes. But Morris had carefully choreographed these movements so as to be not so much *in*, but rather *out* of sync with the recording, sometimes slightly, almost imperceptibly so: his mouth forming words just a bit too late. At other times, the disjuncture was more pronounced." (16)

This lecture was a dance of a lecture—an exercise in embodied speech and gesture, the disjunctures in his lip (and body) synching were mechanisms for drawing attention to the performed aspect of public speech. The title of the lecture, *21.3*, is the course listing of an art history course that Morris had recently taught at Hunter College, in which he almost surely would have assigned Panofsky's then canonical essay. Morris' lecture performance is an exploration of the performed dimensions of public speech, in which the medium itself must be grappled with physically as one would climb up on one of Morris' later interactive sculptures and Forti's early dance constructions.

Abstract sculpture, minimalist aesthetics, post-modern dance, and lecture performances share their point of emergence in this group of artists in ways that have been largely forgotten in current historical narratives.

Chapter 5. Backing Up

Like Simone Forti, Scott Burton is an artist who is too often overlooked by many contemporary artists, for a set of reasons that might include the incredible diversity of his output, the fact that he passed away of AIDS related complications in 1989 at the age of 50, and that, by his design, despite being in numerous public museum collections, many of his sculptures are made to go undetected as art at all—you might be sitting right on one and not know it.

I was introduced to the work of Scott Burton by the art historian David Getsy, who recently undertook the project of editing a collected volume of his writings, including his Lecture on Self, which until then had existed as handwritten sheets of paper sitting in a box in the MoMA archives. (17) Burton's sculptural output of the late 1970's and 80's consisted almost entirely of chairs. The first one, *Bronze Chair*, was a cast bronze replica of a Queen-Anne revival style chair, here I quote from Getsy: "...it was useable as furniture (hence literally a chair) at the same time that it was (through the associations of bronze with figurative sculpture) a realist sculptural rendering of a chair... The bronze chair asks to be used, and it incites actual bodily contact. To sit in the *Chair* is to bring one's body in to the sculpture's arms, turning away from it, and backing onto it." (18)





From this point Burton went on to make long series of artworks in the form of public seating—primarily stone and marble works installed in public spaces. For Burton, this subtle insertion of his sculptures into public life as objects of use was the ideal dissolution of art into life. The work's viewers become its users, structured in their seat by the embrace of the work itself.

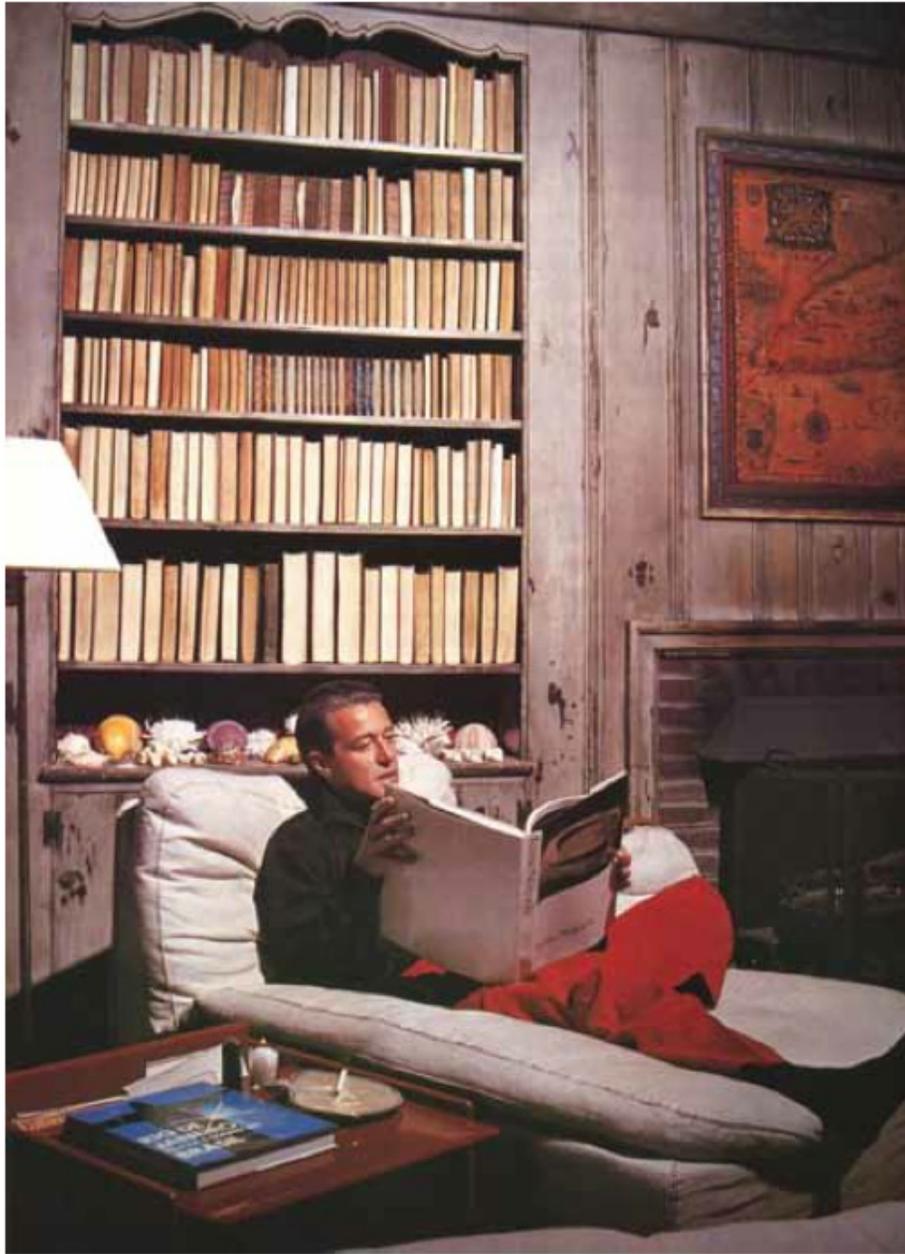
Scott Burton's *Lecture On Self*, given to a group of students at Oberlin College in 1973, was promoted as "a solo performance of about one hour, [in which] Scott Burton will give an illustrated critical lecture on the performances of Scott Burton, who will then appear for questions." (19) Disguised in a suit and wig, Burton's lecture assessed the emerging field of performance art and detailed his own performances, referring to himself only as "this young American artist," until naming himself at the very end of the lecture, at which point he disappeared and reappeared with his own long hair wearing a pair of decorated overalls with the addition of an obviously protruding large dildo as an accessory. He then proceeded to take questions.

In the *Lecture on Self*, Burton offers a series of descriptions of his performances that read as scripts, for example, in *Disguise*:

"Disguise. (Likewise,) the artist's intent in clothing as a variety of applied assemblage is prefigured in an early street disguise piece in which his intention was to create an invisible performance by going unrecognized among a group of people to whom he was previously known. He appears in the very unobtrusive guise of a woman shopper." (20)

Like his chairs, Burton's performance of drag aimed to barely register, or mix into the background entirely. Instead of the flashy over the top aesthetic of conventional drag—meant to announce itself as a performance—Burton's lady going shopping drag, like his public chair sculptures and his lecture, view the platform—whether furniture, speech, or gender presentation, as something that we get up on, or, as he would have it, back up onto.





In a recent printed conversation between David Getsy (the editor of the Scott Burton book) and Jennifer Doyle, she tells the story of visiting Andy Warhol's former estate on Long Island and finding: (21)

"...built-in bookcases throughout the houses on the property." She continues "All of the books lining those shelves, however, were turned so that the spines faced the wall. Walking into a room to see a wall of books that had been treated that way was bracing. It was a slap in the face. For, of course, those walls were beautiful—you instantly got it, the seriality of books as objects. It was a redeployment of books as home decoration, against their use as cultural capital. The gesture is a brutal thing, a total rejection of a certain kind of discourse on culture and value. Someone said Warhol did that because when he bought the house it came fully furnished: he had no relationship to those books so he flipped them because they looked nice that way."

Getsy responds: "What's fascinating for me in this is that the rear of the book still establishes a physical relation that makes it a sensuous object. Which is more tactile: the spine or the tips of the leaves? Indeed, the back-facing authorizes a kind of touching that one might never have imagined or privileged before. It also produces a kind of anonymous cruising in that the relation with the object occurs in willful ignorance of the book's title, author, and cultural positioning."

Jennifer Doyle replies: "Absolutely. That turn to form, which can sometimes change what you think form is or can be, and the "poetic" can be that tactic, that signal. Take Walt Whitman's relationship to *Leaves of Grass*, for example. The first edition [1855] is a gorgeously crafted thing. Its embossed green leather surface is meant to be fondled. He worked on revisions of this book as long as he was alive, and across all of the book's editions you will find an awareness of the book as a material object embedded into his writing ("Whoever you are, holding me now in hand")...Queer readings of Whitman have taken us, interestingly, to considering his relationship to publication itself as part of his poetic practice: each edition of *Leaves of Grass* is a living thing, a manifestation of the poet's desire and an occasion for intimacy."

I interpret this understanding of intimacy with the printed book as an acknowledgment of the material conditions of writing and reading, what the Russian Constructivists might have been referring to when they spoke of the object as comrade, the “comradely” object. (22)

The material conditions of thought, and of speech.

My voice exits my body and enters in simultaneously, I am a thing, I hear myself from within and without.

I’d like to end where I began, which is back with Maurice Merleau-Ponty, and the paper about politics and spatiality. I have an embarrassing confession: There was a section at the end of the essay that I didn’t understand, and so just left out of my summary entirely. It is the section that has to do with spoken language. He writes: “...In a sense, to understand a phrase is nothing else but to welcome it in its sonorous being, or...to hear what it says. The meaning is not on the phrase like the butter on the bread, like a second layer of “psychic reality” spread over the sound: it is the totality of what is said, the integral of all the differentiations of the verbal chain; it is given with the words for those who have ears to hear. And conversely, the landscape is overrun with words as with an invasion, it is henceforth but a variant of speech before our eyes...” (23)

I now gather that for Merleau-Ponty, thought is not prior to language, and language cannot be understood as expressive of thought. For him, we are expressive, fundamentally, the articulation of the idea is the idea itself. Speech and thought are, he used the word “intervolved.” Spoken language is, for Merleau-Ponty, an extension of gesture. It is as bodies that we know the world, that we express ourselves, and that we listen to each other. Even written texts are forms of corporeality, in reading or listening, we take up the orientation of the speaker—“speech, in the speaker, does not translate ready-made thought, but accomplishes it”. (24)

Speech accomplishes thought.

“The meaning is not on the phrase like the butter on the bread...” He writes: “I reach back for the word as my hand reaches towards the part of my body which is being pricked; the word has a certain location in my linguistic world, and is part of my equipment. I have only one means of representing it, which is uttering it, just as the artist has only one means of representing the work on which he is engaged: by doing it.” (25)

And now I am asking myself questions about various ways I might have gone about doing this, or how I might do it again. How would it be different if I wrote the lecture in the same space as the objects themselves, sitting on them, piling my books and papers on top of them, leaning against them? What might happen if I was somehow able to do all the work on it in this space where you are seeing it, and not in various different rooms in numerous different buildings, a dozen in all by my count, over the course of the last year?

I always reach the end wishing I could begin again, now changed by what I have said and done.

Thank you.

Endnotes:

- (1) Merleau-Ponty, Maurice. *The Visible and the Invisible*. Evanston, Illinois: Northwestern University Press, 1968.
- (2) George Benson “Give Me The Night” written by Rod Temperton and produced by Quincy Jones, from the 1980 studio album of the same name, released by Qwest Records and Warner Bros. Records.
- (3) See: Cage, John. *Silence*. Middletown, CT: Wesleyan University Press, 1997.
- (4) As of this writing, there are few texts on the history of lecture-performances. See: Milder, Patricia. “Teaching As Art, The Contemporary Lecture Performance” *PAJ*. Volume 33, No. 1. January 2011. p. 13-27; and Frank, Rike. “When Form Starts Talking: On Lecture-Performances” *Afterall*. Issue 33, Summer 2013 (accessed on afterall.org)
- (5) O’Neill-Butler, Lauren. “Cram Session” *Artforum*. Posted on artforum.com

on January 28, 2010.

(6) Walker, Thomas U. "Mounting the Soapbox: Poetics, Rhetoric, and Laborlore at Scene of Speaking" *Western Folklore*. Issue 65, No. 1/2. Winter/Spring 2006. p. 65-98.

(7) McCracken image given to me by Nancy Lupo.

(8) Bell, Catherine. "Characteristics of Ritual-Like Activities" *Ritual: Perspectives and Dimensions*. Oxford: Oxford University Press, Reissue Edition, 2009.

(9) *Poetry Parade for a Permanent Collection*, by A.K. Burns and Katherine Hubbard. PopRally organized by Recess, Museum of Modern Art, New York. 2012.

(10) Forti, Simone. *Handbook In Motion*. Northampton, MA: Contact Editions, 1974. P. 34.

(11) *ibid.* p. 62.

(12) *ibid.* p. 81.

(13) Klosty, James. *Merce Cunningham*. New York, NY: Penguin Publishing, 1975.

(14) Spivey, Virginia B. "The Minimal Presence of Simone Forti" *Woman's Art Journal*. Volume 30, No. 1. Spring/Summer 2009. p. 11-18.

(15) Press Release: "Seminal Robert Morris Exhibition Re-created for UBS Openings: The Long Weekend", viewed at www.tate.org.uk

(16) Meltzer, Eve. *Systems We Have Loved: Conceptual Art, Affect, and the Antihumanist Turn*. Chicago: University of Chicago Press, 2013. p. 73-77.

(17) Getsy, David. *Scott Burton: Collected Writings on Art and Performance, 1965-1975*. Chicago, IL: Soberscove Press, 2012.

(18) *ibid.* p. 24.

(19) *ibid.* p. 227.

(20) *ibid.* p. 242.

(21) Getsy, David, and Jennifer Doyle. "Queer Formalisms, David Getsy and Jennifer Doyle in Conversation". *Art Journal*. Volume 72, Issue #4, Winter 2013. p. 62-75.

(22) Kiaer, Christina. *Imagine No Possessions: The Socialist Objects of Russian Constructivism*. Cambridge, MA: MIT Press, 2008.

(23) Merleau-Ponty, Maurice. *The Visible and the Invisible*. Evanston, Illinois: Northwestern University Press, 1968. p. 155.

(24) Merleau-Ponty, Maurice. *Phenomenology of Perception*. London: Routledge Classics, Second Edition, 2002. p. 207.

(25) *ibid.* p. 210.