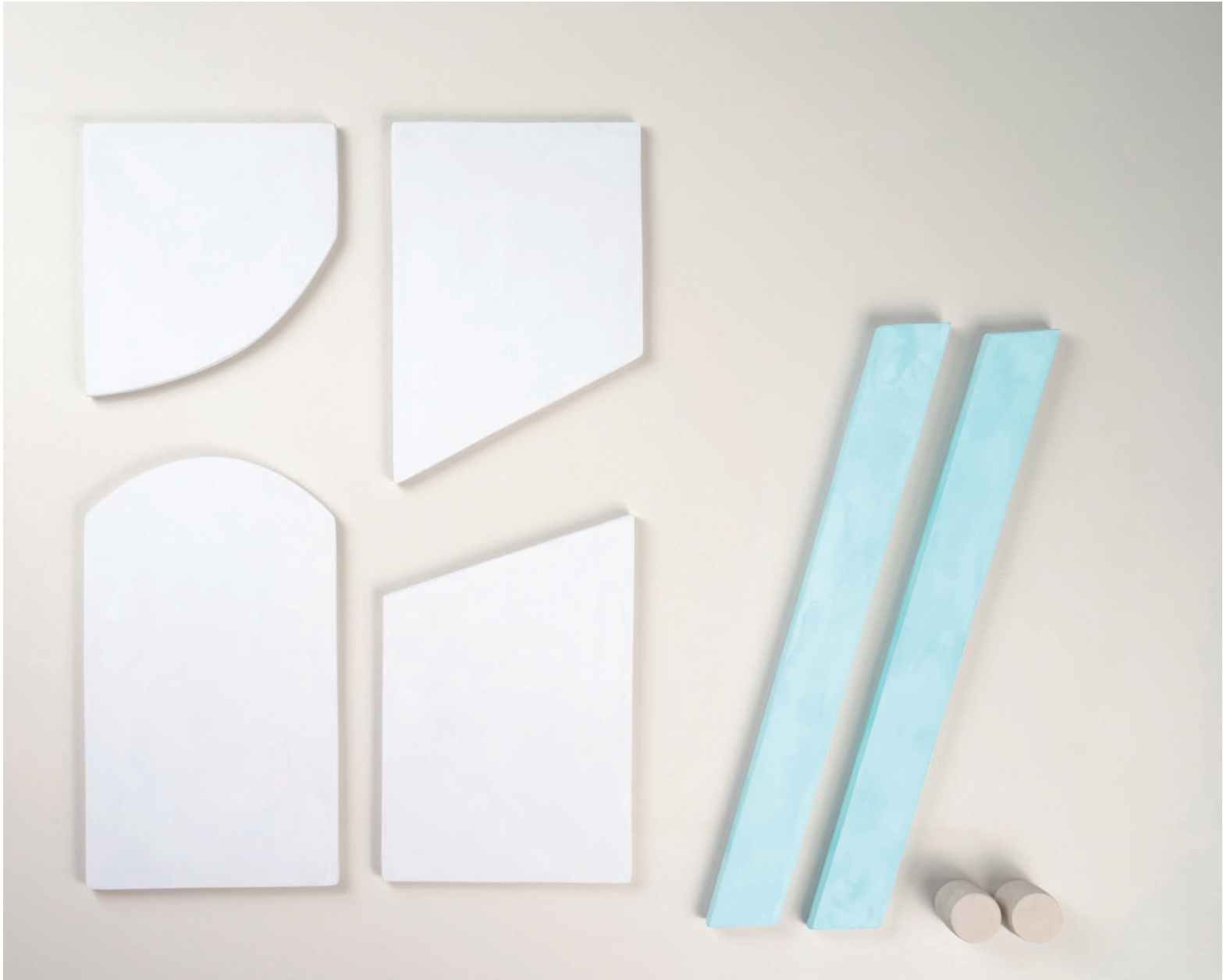
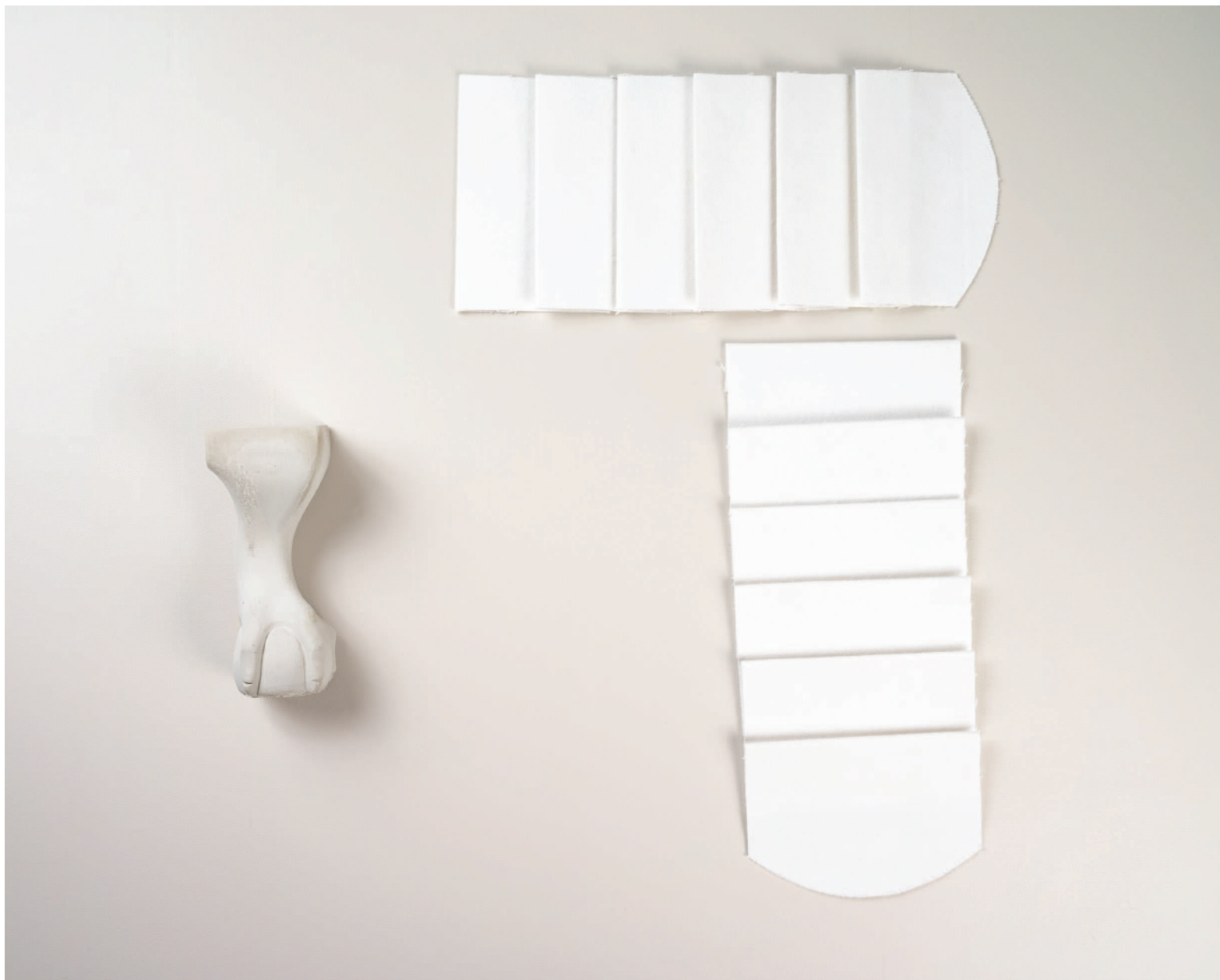


AND PER SE AND

GORDON HALL















AND PER SE AND

A LECTURE IN 23 TUFTS



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.



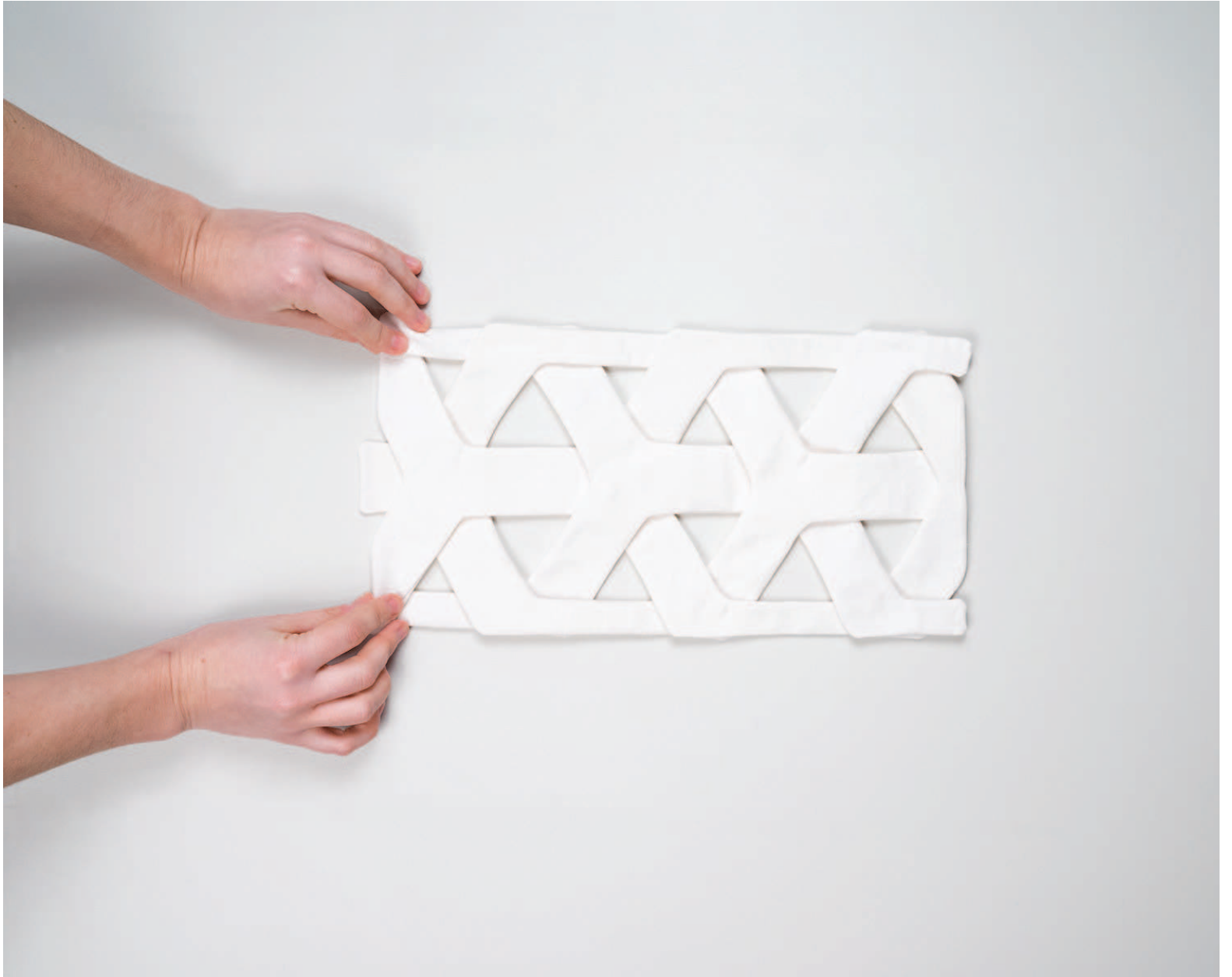
Seeing myself in photos, my hand up in a claw, my talon, resting, grasping. Putting my phone in there just to give it something to hold onto. Always gripping, holding on holding on.



“Another interpretation is that the ball symbolizes a polished river stone being held firmly by a crane, who stands diligently over her nest. Resting on one leg, with the stone held in mid air by the other, the mother crane watches over her young and would quickly awaken if she were to fall asleep and drop the stone.”



I GIVE YOU MY WORD



“So like I’m sitting in my room writing something and I’m in conversation with Donne and Shakespeare and Baraka and Mama and my grandfather and, you know, Louis Armstrong and Charlie Patton. And all these people, they’re in my head and they’re in my body, you know, they’re sort of animating my flesh, disrupting the body I guess I thought was mine, but there’s another kind of sociality that’s given in the close quarters of the living, I guess you could say, that I would like to try, that I would like to do, to fade into. And it might not even manifest itself, ultimately, in any kind of published text; maybe a bunch of writing held in practice, a writing that is and that also documents the practice but that might very well disappear, be deleted where deletion just means a different kind of dispersion or disbursal, just getting in the air in a different kinda way, a memory of talking and studying together, that gets told or retold or untold, as the case may be.”



hi Willy

can we talk more about thumbing?

yes

what are you thinking about

what it means

I'm making a show of hand-held sculptures
so I'm thinking about my hands and the things they hold and utilize a lot

yeah

that word for me came out of thinking about speed reading, which describes specific hand motions over the surface of a text to maximize reading speed. so thinking about...a touch that skims a body. the casualness which with we use our hands for labor, but the sensitivity of the hand/touch too. so yeah now thinking what it entails to make something scaled to the cup of our hand. something about control and mastery but also tenderness -- not that those are necessarily opposed. I like the vagueness of the word feeling: touch and affect.

I want to see yr small sculptures



Gliding briskly around the gallery in her high heels, she doesn't realize I am the artist,
“this show is so weird—it's really interesting, first of all I can't tell what gender of person
made these things, and also, it's just, my body feels funny, like, sort of sex-ual, but I can't
for the life of me say why—there isn't anything apparently erotic about these SHAPES...”



“Like newly articulate, highly sentient beings, they begin to transform, becoming first one thing and then another.”

“The block is the reduced formal equivalent of radio, flashlight, toaster, fruit, rock, tool...”



note: if you are nervous speaking for a crowd, don't hold a piece of paper up where they can see it, because that's how your trembling becomes visible, vibrating the piece of paper, tiny shakes. The same goes for a glass of water in your hand, ripples.



You should have known but I didn't know but you should have known but I
didn't know but you should have known but I didn't know but you should have
known but I didn't know but you should have known but I didn't know but you
should have known but I didn't know but you should have known but I didn't
know but you should have known but I didn't know but you should have known
but I didn't know but you should have known but I didn't know but you should
have known but I didn't know but you should have known but I didn't know



“Like, how can my ----- speak in a language that doesn’t exist yet?”



violations of the pure paper paradigm include: shortcuts to files, hypertext, and non spatial file browsing, for example, having more than one window representing the same folder open at the same time, something that is impossible in reality.



“I myself have had no liking for violence and have always enjoyed the pleasures of needlework and gardening. I am fond of paintings, furniture, tapestry, houses and flowers and even vegetables and fruit trees. I like a view but I like to sit with my back turned to it.”



“WE DEMAND THE RIGHT TO OPACITY”



AND AND

an and by

In *AND AND*, a of in an. on us to *what are they for?* or *how do I this?* These on and are from on the of and the of. in one they an to the of and.

The will be by a by that on the of and. *AND AND*—in it of of and as they and each of the in the. The a by the of the and the for which the as in the.



“Basically, we are talking about body language, which can be very subtle, very subversive, very secret. So subtle that you don’t even see it. That’s why I have to instruct the performers to move extremely slowly. You could call it behavioral minimalism.”

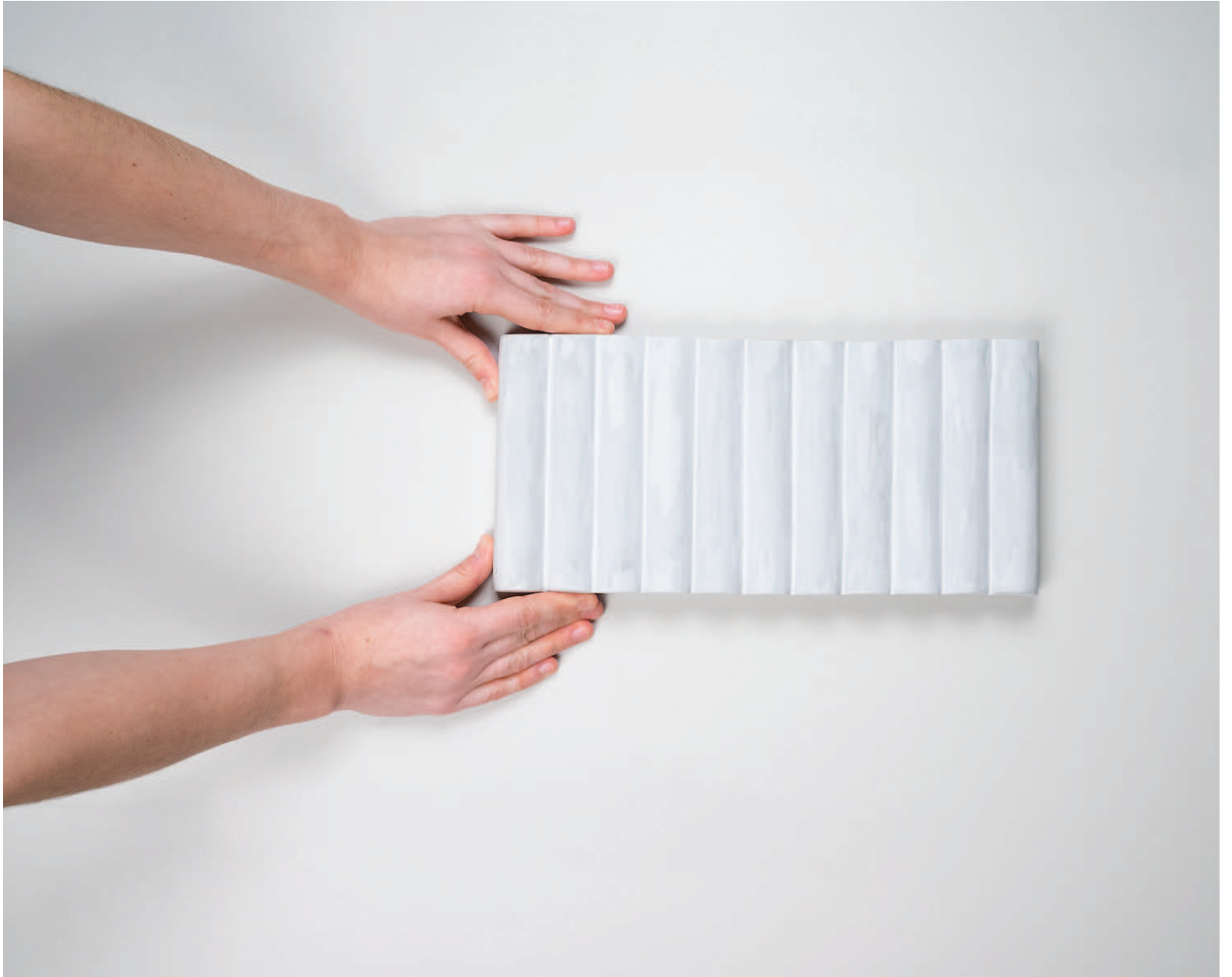
“In the behavior tableaux what I want people to become aware of is the emotional nature of the number of inches between them.”



I lined up all the black shirts and they weren't black they were dark green and purple and blue and brown and grey and yellow.



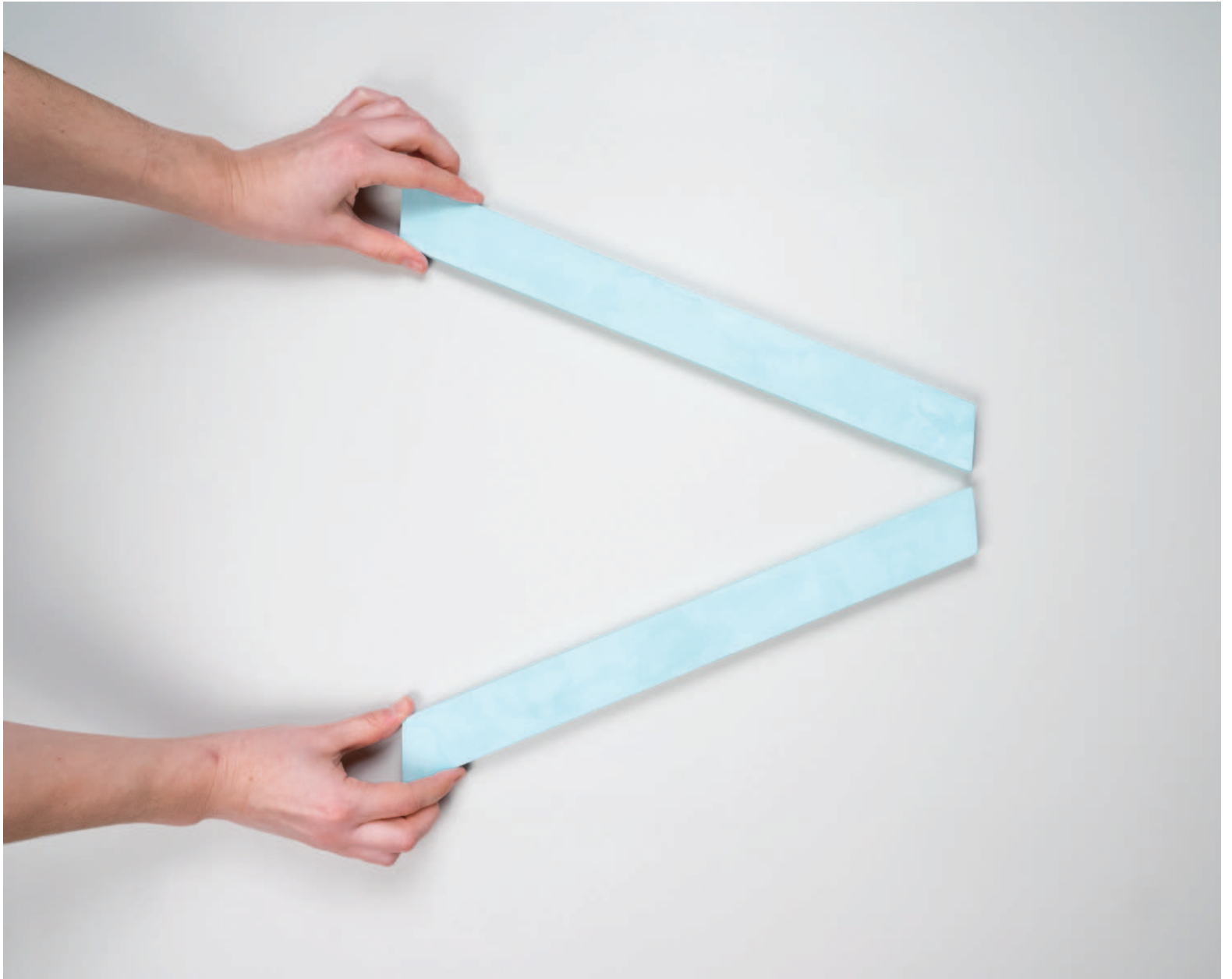
“[He] went on to photograph [an audience] listening to a [person] speak[ing]. His films show listeners making almost the same micromovements of lips and face as the speaker is making, almost simultaneously, a fiftieth of a second behind.”



“I can hear with certainty – the certainty of the body, of thrill – that the harpsichord playing of Wanda Landowska comes from her inner body and not from the petty digital scramble of so many harpsichordists (so much so that it is a different instrument). As for piano music, I know at once which part of the body is playing – if it is the arm, too often, alas, muscled like a dancer’s calves, the clutch of the finger-tips (despite the sweeping flourishes of the wrists), or if on the contrary it is the only erotic part of the pianist’s body, the pad of the fingers whose ‘grain’ is so rarely heard..”

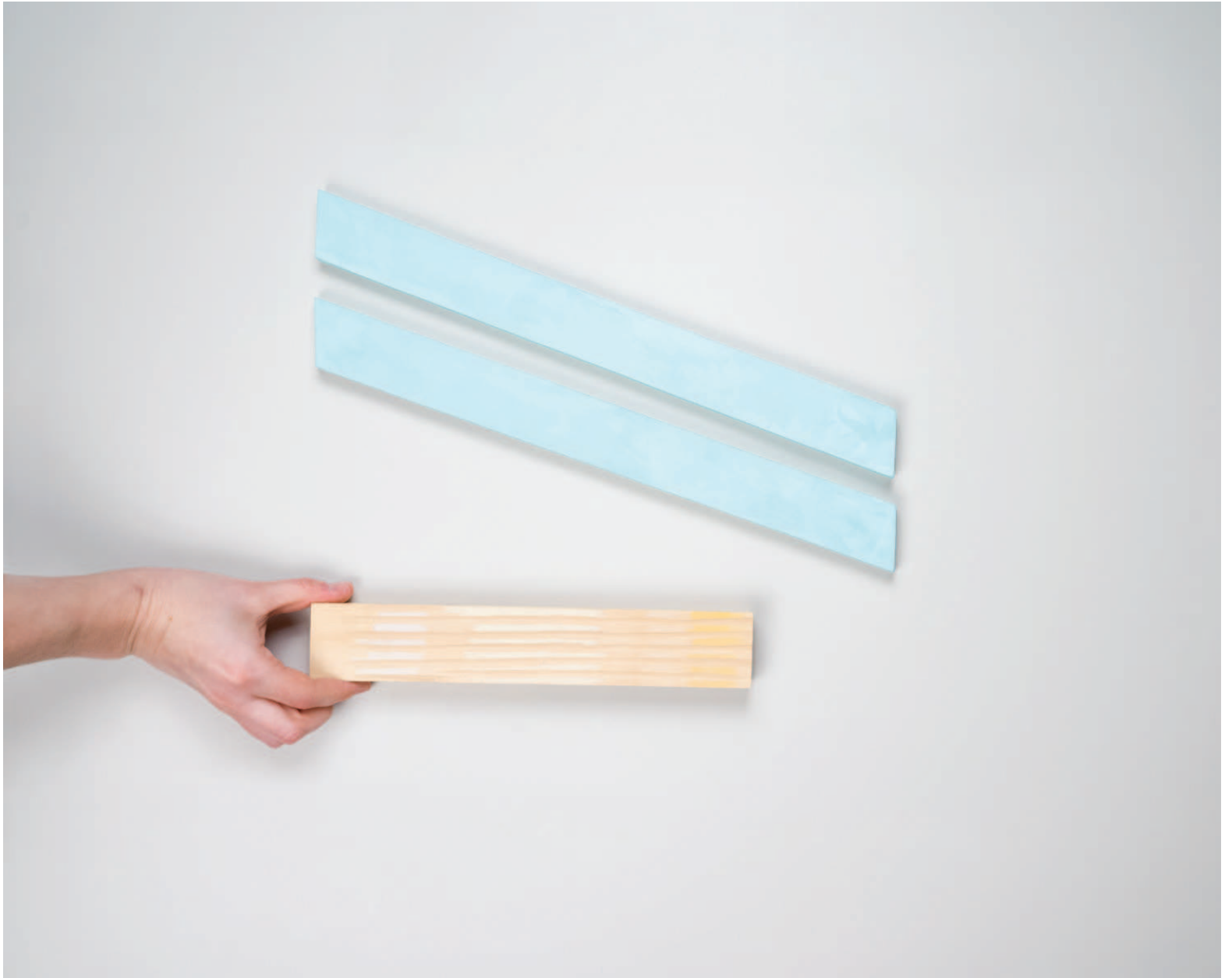


“Parentheses may be nested (generally with one set (such as this) inside another set). This is not commonly used in formal writing (though sometimes other brackets [especially square brackets] will be used for one or more inner set of parentheses, [in other words, secondary {or even tertiary} phrases can be found within the main parenthetical sentence]).”



“gathering” “gesturing” “standing still”

“all the component parts of ‘assembly’ that are not quickly assimilated into verbal speech”



Reading you forwards and backwards and forwards and backwards
and forwards and backwards and forwards and backwards
and forwards and backwards and forwards and backwards
and forwards and backwards and forwards and backwards
and forwards and backwards

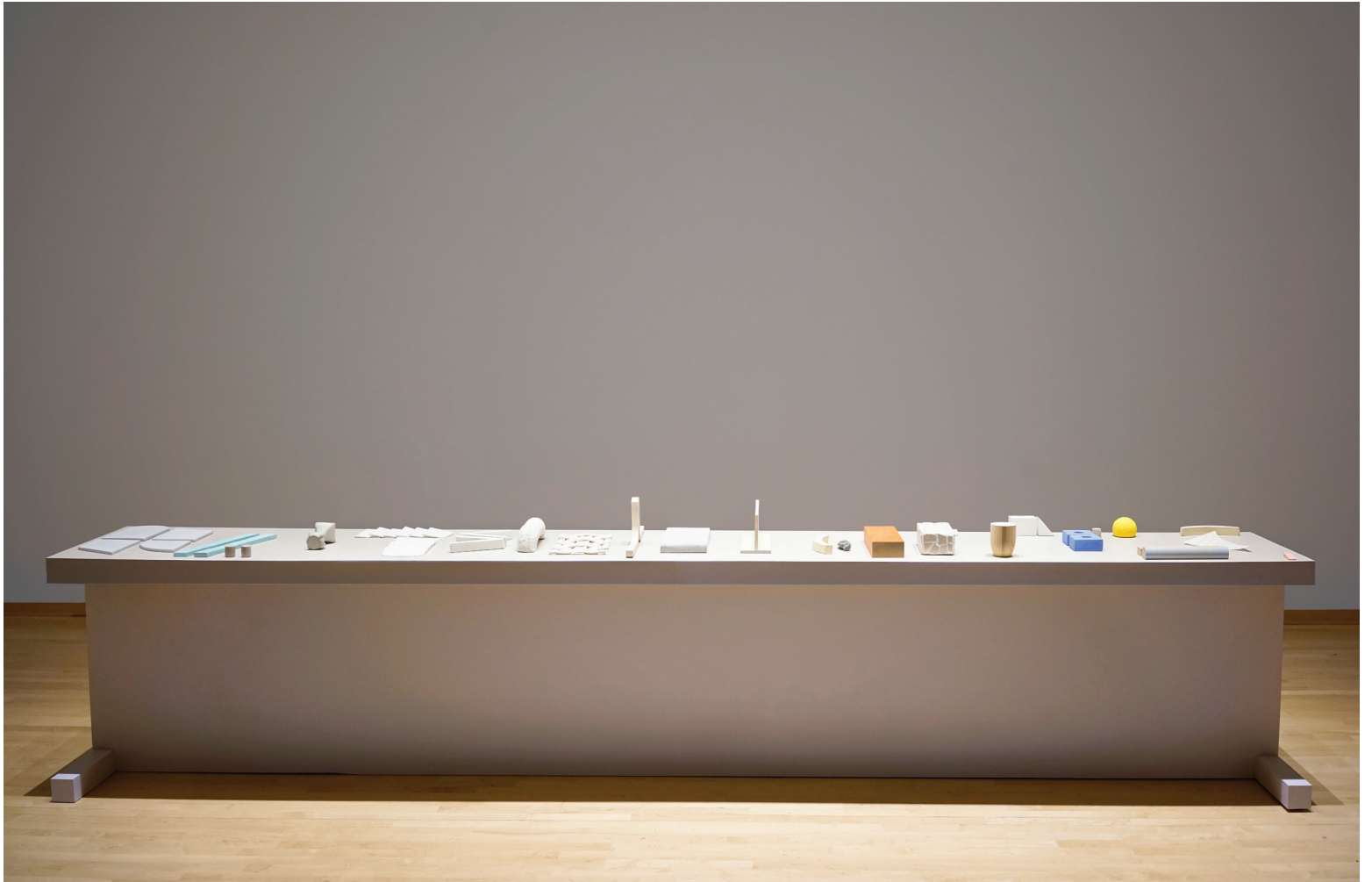
PULL UP IF I PULL UP

NEVER ODD OR EVEN

NO IT IS OPPOSITION



There are 26 letters in the English alphabet, but this hasn't always been true. The English alphabet, just like the English language has changed over time, adding and dropping letters over the years, including some symbols that have at various points been considered part of the alphabet itself. For example, the ampersand symbol is a ligature, or a combination, of the e and the t in the Latin word *et*, which means *and*. The ampersand is a relic from their use in medieval manuscripts when space saving symbols such as these were common, but at that time it did not have a name, it was simply referred to as *et* or *and*. Medieval English-Latin dictionaries sometimes taught spelling not letter by letter as we do but syllable by syllable. When an English letter, like I, formed a word by itself, it was spelled *I per se I*, which is Latin for *I by itself is the word I*. In the mid 15th century, the & symbol was added to the alphabet as a letter after z, as it was common in print—so you would say *w, x, y, z, &*. Since the symbol by itself was a word, it was, using the system of syllable spelling, spelled *& per se &*, meaning *the symbol & by itself means &*. So... *w, x, y, z, & per se &*. As English spelling was standardized, spelling was taught by letter and not by syllable, so the per se names fell out of use. But the four words and per se and were gradually slurred together into one word, the contraction ampersand, which in the early 1800's became recognized as the official word for the & symbol.



AND PER SE AND
Wood, joint compound, wood filler, cast cement, colored pencil, acrylic and latex
paint, denim, hand dyed cotton, modeling clay, tile mosaic.
Performance with projected video and sound 58 min.
13' x 23' x 36'
2016

Notes: 1. Excerpt from Gordon Hall, “JUST NOTICEABLE DIFFERENCE”. Performance with “Triad” by Anne Truitt (1977) at the Whitney Museum of American Art, May 2015 2. 3. Excerpt from: “Ball and Claw Motif” on the website of the Bienenstock Furniture Library, accessed December 31st, 2015 4. 5. Excerpt from interview with Fred Moten conducted by Adam Fitzgerald for Literary Hub, August 5th, 2015 6. Transcript of text messages with Willy Smart, October 23rd and 28th, 2015 7. 8. Excerpts of quotes by John McCracken, quoted in essay by Edward Leffingwell in the catalog for his 1986 Retrospective at P.S. 1 9. 10. Word game by Donald Warner Shaw III and Sarah Gordon, circa. 2001 11. Gordon Hall quoted at Art Basel Miami 2015, Salon “Transgender In the Mainstream (The Panel that Shall Not Be Named)” 12. Text adapted from the Wikipedia entry for “Desktop metaphor”, accessed December 31st, 2015 13. Excerpt from Gertrude Stein, *The Autobiography of Alice B. Toklas* (1933) 14. Excerpt from Édouard Glissant, *The Poetics of Relation*, (1990/1997) 15. Text adapted from the promotional descriptive text released by the Temple Contemporary about AND PER SE AND by Gordon Hall, December 2015 16. Scott Burton quoted in “Behavioral Minimalism: Scott Burton’s Behavior Tableaux” by David J. Getsy in *News from Sector 2337*, No. 3, Fall 2015 17. 18. Excerpt from Ursula K. Leguin discussing the research of William Condon in “Telling Is Listening” published in *The Wave of the Mind: Talks and Essays on the Writer, the Reader, and the Imagination* (2004) 19. Excerpt from Roland Barthes, “The Grain of the Voice” published in *Image Music Text* (1972/1977) 20. Excerpt from the Wikipedia entry for “Brackets”, accessed December 31st, 2015 21. Text adapted from Judith Butler, *Notes Toward a Performative Theory of Assembly* (2015) 22. 23. Text adapted from the Merriam Webster video “Ask The Editor, Ampersand”, 2012

This book was made possible by Art in General. The exhibition and performance *AND PER SE AND* was originally commissioned and funded by Temple Contemporary, Philadelphia, PA in January 2016 and re-presented by Art in General, New York, NY in April–June 2016 for the exhibition *Shifters*, curated by Kristen Chappa. Additional support from Sean Horton who provided workspace at Horton, Berlin in the fall of 2015.

All images taken by: Stephanie Lynn Rogers with additional photo support by Drew Beck.

The artist would like to thank the Art in General and Temple Contemporary staff: Kristen Chappa, Lindsey Berfond, Anne Barlow, Rob Blackson, Adam Blumberg, Sarah Biemiller, Stephanie Lynn Rogers, and Zero Ricardo Mario De Sousa Costa. Additional thanks to: Montgomery Perry Smith, Fred Schmidt-Arenales, Gregory Carideo, Juliet Jacobson, Orlando Tirado, Millie Kapp, Georgia Wall, Andrew Kachel, Colin Self, Matthew Brannon, Stephen Lichty, Willy Smart, and Adley Atkin. And as always to Judy Hall, Fred Gordon, Sarah Gordon, Jacob Gordon, and Lucas Theo Baker.

General Support of Art in General is provided by the Institute of Museum and Library Services; the New York State Council on the Arts with support of Governor Andrew Cuomo and the New York State Legislature; the Ruth Ivor Foundation; the Cowles Foundation; Toby D. Lewis Donor Advised Fund of the Jewish Federation of Cleveland; and by individuals. This program is also supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

Lead support for *Shifters* has generously been provided by David Solo.

Licensed under a Creative Commons Attribution 4.0 International License, Gordon Hall 2016.

