

*NEXT  
TIME*

*NEXT  
TIME*

Designed and edited by David Geer and Isaac Pool  
2013

Released in conjunction with the Next Time Symposium  
November 14th - 17th, 2013  
Hosted by Macie Gransion and envoy enterprises



envoy enterprises  
87 Rivington St.  
New York, NY 10002  
office@envoyenterprises.com  
<http://www.envoyenterprises.com/>

Symposium curators:  
Caroline Contillo  
Colin Self  
David Geer  
Isaac Pool  
Jessie Probus  
Max Steele

Special Thanks: Macie Gransion and envoy enterprises

All rights reserved.

Foreword by Colin Self

1 | Ratty St. John

4 | Sam McKinniss

6 | Bradford Nordeen

12 | Jamillah James

19 | K8 Hardy

26 | David Geer

27 | Johanna Fateman

35 | David Geer and Johanna Fateman

38 | David Geer and Andrea Dworkin

40 | Gordon Hall, Elizabeth Orr, and Kristin Poor

47 | Jessica Posner

52 | Charlotte Perkins Gilwoman and Jessi Probus

55 | Caroline Contillo and Jessi Probus

57 | Brian Droitcour

62 | Crystal Palmer

63 | Caroline Contillo

66 | Max Steele

71 | Marie Karlberg

72 | Isaac Pool

76 | Debbie Pool

**Gordon Hall, Elizabeth Orr, and Kristin Poor**

*Is This For A Performance? (in conversation)*

GH: I invited you both here to talk with me about some thoughts I have been having about sculpture. Recently, I have been noticing that when people come into my studio and look at my sculptures one of the first things they say is: "Is this for a performance?"

KP: And do you think that's because they have a particular idea of what it is that you do? Or is it something that is coming from the objects themselves?

GH: I think it does come from what I do—making sculptures that I often then use for performance—but it is something else as well. It clarified for me something about what I want the objects to do on their own—to suggest the possibility of future or past action, even if that action is never actualized. The ghost of action... Does this make sense?

EO: I have a similar thing happen, with people asking if the work is for a performance. This seems to be a question of activation, of objects' potential to be activated and in what ways. I oftentimes want both an inactive object and the potential for activation. For instance, my piece *Circular Track* is a video apparatus that both creates and captures movement. It is a display of the physical and visual component of the production process that I worked with in performance and with video shoots. I treated utilitarian components of the

piece as sculpture, *objectifying* them. In this way I wanted *Circular Track* to have attributes of *inactivity*; its *potential activation* as imminent. I often find myself unconsciously moving against the assumption that the work's activity is, in a sense, finished, against leaving a work to sit there.

KP: Right, and there is a possible distinction between *kinds* of activation as well. Is physical activation always what we mean or are there other possibilities? (This is of course a bit rhetorical... as if anything can really just "sit there.")

GH: This might seem like a weird reference, but I love this section of John Dewey's *Art as Experience*, about how "receptivity is not passivity" when we truly experience objects. It makes me think about the possibility that specific static objects can, I don't know, activate themselves...through the way they are made combined with a highly engaged mode of viewership. I keep coming back to this: can I make sculptures that are dances? By virtue of the ways they suggest possible physical uses, whether or not these uses ever occur? I started thinking that maybe this question, "Is this for a performance?" is exactly what I am after with my objects—creating a viewership experience rooted in uncertainty around a sculpture's possible use-value, actualized or latent.

EO: Yes, and thinking about theater and the history of props is also important here. And should it matter to make these distinctions between art and theater? Two artists who I immediately think of in terms of how they negotiate inactivity and activity in their sculpture are Guy de Cointet and Lili Reynaud-Dewar.

KP: I'd love to hear more about how you two think about theatrical props in relation to the objects you are producing. How, for you, does a theatrical prop function in a way that is different or not?

EO: The obvious question here is that of furniture/stage/props vs. sculpture/performance. In the distinction of the cultural history and economy of these practices, I see a difference in how the objects are treated.

GH: I came to sculpture through dance, and the first objects I made were costumes and props for the dances I was making. Gradually these objects got more elaborate, until they started to ask me to grant them independent lives. Simultaneously, for reasons both personal and political, I became interested in ambiguity, and in making objects that refused to rest on a single read—are they sculptures or props or furniture or ritual objects or useful objects? Things that are constantly rotating in their signification, every time you think you know what it is, you look again and it is something else. Objects in which one read can never dominate.

EO: The thing I love the most about studio visits with artists is seeing them physically move the pieces. At that moment the piece is taken out of a sort of precious standstill. This particular moment is what informs my thinking about the activity and inactivity of objects.

GH: Absolutely. For me it's about body relations with the work, instead of thinking about art through representation. Not what the piece *means*, but what it does, physically. To some degree I am still on board

with Morris and Judd's ideas around Minimalism and phenomenology—you know I love my Merleau-Ponty.

KP: One formula that I have used to describe this is: object + body + movement = artwork. When the elements are separated, they have a different status than when they are all together, and there can also be a change in status before and after activation. Is this something that resonates for you or is this a bit reductive?

GH: I like that formulation. Maybe I would nudge it a little—in the work I am excited about making it would be something like: object + body + *potential* for movement/interaction. But yes, for me art has always been all about my whole body—one of the reasons I have sometimes been confused by the odd physicality of painting, and why I've never made anything to hang on the wall—very much a dancer's approach to visual art.

EO: Based on this conversation we are having, the formula for me is turning into artwork = body + object + movement → the after effect (or *affect*) of the artwork. Not what is necessarily infusing the artwork from the process, but what the artwork produces, post production.

KP: That is very interesting to me because I've been trying to think about what these objects *enable* or make possible—either for the viewer or the audience, or for the performer or maker—which I hadn't really articulated in terms of that “after effect” but I like thinking of it that way.

EO: While Gordon is coming from a dance background, my background is in video which in and of itself is

a moving picture, movement in a frame. Instead of "hanging something on a wall," (that Gordon was referring to earlier), I'm interested in video work that doesn't *assume* that it has a form or frame.

GH: Yes! I started making work out of speakers and projectors and other AV equipment because I was wanting to make sound and video work but I realized that I needed this technology to be taken seriously in its sculptural presence... Hence the mosaiced projector stands and polygonal projector screens and speaker-chairs—bringing all that, everything, into the work itself and into these actual and potential body relations.

KP: I am also thinking that furniture in its relation to the body and use is something we could talk about a bit more...

GH: I think so much about furniture—the space between a chair and your body, that tiny space, that makes you... not sure how to explain this, but it's all about how these questions of design, arrangements and platforms produce and disable possible outcomes. The capacities that objects make possible, and impossible, for our bodies and our lives.

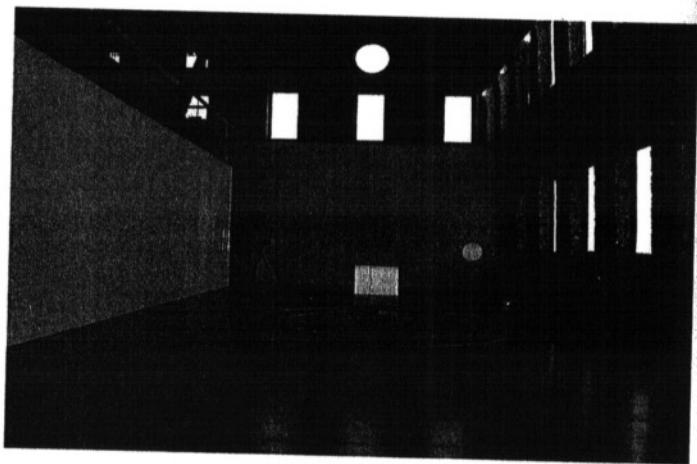
EO: I am thinking of the difference in economy between the theater prop and furniture with its use-value in daily life. For instance, the potential of the moveable backdrop, its impermanence in theater which sets a stage. Thinking of both sculpture and theater as the involvement of the whole space in the specific activity of the artwork.

GH: Indeed. As a way of finishing this conversation, which surely produced more suggestions and questions than answers, I would love to each provide a short list of artists we are thinking about in relation to these questions, the beginnings of a resource compilation, yes?

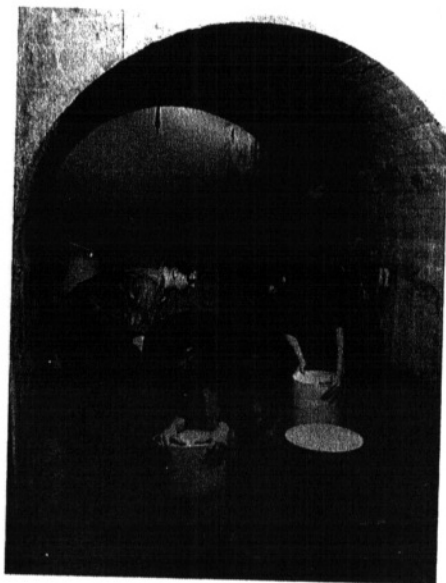
EO: Guy de Cointet, Lili Reynaud-Dewar, Jutta Koether, Georgia Sagri.

KP: Franz Erhard Walther, Robert Morris, Jean Tinguely, Joan Jonas, Lygia Clark, Senga Nengudi, Maren Hassinger, Franz West, Robert Rauschenberg, Charlotte Posenenske, Andre Cadere, Paul McCarthy....

GH: Wonderful. I would add: Richard Artschwager, Scott Burton, Imi Knoebel, Richard Tuttle, Simone Forti, Mike Kelley, Dan Finsel, Math Bass, and of course Merce Cunningham's collaborations with Rauschenberg, Nauman, Warhol, and Paik.



**Top:** Elizabeth Orr,  
*Circular Track*, 2013



**Right:** Gordon Hall,  
*UP ON*, 2012

Performers: Corrine  
Fitzpatrick, Jonah  
Groeneboer, Gordon  
Hall, Savannah Knoop