

cardboard model, private collection, Pittsburgh, Pennsylvania.

ann hamilton • as after is before

'T' Space • Rhinebeck, New York
July 15th - August 20th, 2023

The letter T is a horizontal crossing a vertical, is a figure supporting a beam, is a mark, a sign, a symbol, is two sticks crossing. The words this and that, then and there, tablet and time, tree and table, temple and tailor, begin with the letter T.

'T' Space is a place in a wood, is sky and ground, is clearing and bridge, window and stair, inside and outside, container and contained, is a space set aside, is apertures of light and time, is the morning sun and the milky way.

as after is before is grown from objects and images found and made: a leaf, a stone, a clay pitcher, wool coats and sheep fleece, words inscribed and breath whistled. *as after is before* is the smell and sound before the sight, is the animal who makes its coat and the animal who grows one, is time measured in epochs and time measured in seasons, is form shaped from heat and pressure and line carved by human hand. *as after is before* is the sound that bears the song, and the memory that bears a body, is the side by side of everything we feel but cannot see, is the imprint we wear as surely as footsteps left in sand as gifts from another time.

-AH





Page ***** (Key Word) *****

0471 world would not hold them, the more dominant GROUPS beat the less dominant. This tendency in the
0471 the less dominant. This tendency in the large GROUPS to go on increasing in size and diverging in
0471 the arrangement of all the forms of life, in GROUPS subordinate to groups, all within a few great
0475 the forms of life, in groups subordinate to GROUPS, all within a few great classes, which we now
0475 ale of time, is widely different in different GROUPS. The extinction of species and of whole group
0475 rous. The extinction of species and of whole GROUPS of species, which has played so conspicuous a
0475 nd improved forms. Neither single species nor GROUPS of species reappear when the chain of ordinary
0475 ing either into the same or into intermediate GROUPS, follows from the living and the extinct being
0475 being the offspring of common parents. As the GROUPS, which have descended from an ancient progenit
0476 gree intermediate between existing and allied GROUPS. Recent forms are generally looked at as being
0478 group subordinate to group, and with extinct GROUPS often falling in between recent groups, is in
0478 xtinct groups often falling in between recent GROUPS, is intelligible on the theory of natural sel
0483 l can be classified on the same principle, in GROUPS subordinate to groups. Fossil remains somet
0483 the same principle, in groups subordinate to GROUPS. Fossil remains sometimes tend to fill up ver
0486 e nature of long lost structures. Species and GROUPS of species, which are called aberrant, and wh
0489 species, belonging to the larger and dominant GROUPS, which will ultimately prevail and procreate
0049 ened ornithologists consider our British red GROUSE as only a strongly marked race of a Norwegian
0068 be little doubt that the stock of partridges, GROUSE, and hares on any large estate depends chiefl
0084 the alpine ptarmigan white in winter, the red GROUSE the colour of heather, and the black grouse t
0084 grouse the colour of heather, and the black GROUSE that of peaty earth, we must believe that the
0084 s and insects in preserving them from danger, GROUSE, if not destroyed at some period of their liv
0085 e in giving the proper colour to each kind of GROUSE, and in keeping that colour, when once acquir
0049 hey flower at slightly different periods; they GROW in somewhat different stations; they ascend mo
0055 uly, to be now forming. Where many large trees GROW, we expect to find saplings. Where many specie
0063 hese trees, for if too many of these parasites GROW on the same tree, it will languish and die. Bu
0067 turf closely browsed by quadrupeds, be let to GROW, the more voracious plants gradually kill the
0068 rished from the other species being allowed to GROW up freely. The amount of food for each species
0249 n species, or other allied hybrids, generally GROW in the same garden, the visits of insects must
0250 ries of the three first flowers soon ceased to GROW, and after a few days perished entirely, where
0037 though he might succeed from a poor seedling GROWING wild, if it had come from a garden stock. Th
0063 ish and die. But several seedling mistletoes, GROWING close together on the same branch, may more
0068 lly grown, plants; thus out of twenty species GROWING on a little plot of turf (three feet by four
0072 ed, it became thickly clothed with vigorously GROWING young firs. Yet the heath was so extremely b
0074 i but it has been observed that the trees now GROWING on the ancient Indian mounds, in the Southern
0075 e proportional numbers and kinds of trees now GROWING on the old Indian ruins! The dependency of th
0077 seedlings, whilst struggling with other plants GROWING vigorously all around. Look at a plant in th
0099 dings; and whilst another species of Lobelia GROWING close by, which is visited by bees, seeds fr
0099 bages from some plants of different varieties GROWING near each other, and of these only 78 were t
0129 ct species. At each period of growth all the GROWING twigs have tried to branch out on all sides,
0132 ouin Tandon gives a list of plants which when GROWING near the sea shore have their leaves in some
0140 from seed collected by Dr. Hooker from trees GROWING at different heights on the Himalaya; were f
0230 ay be clearly seen by examining the edge of a GROWING comb, do make a rough, circumferential wall
0230 one rhombic plate which stands on the extreme GROWING margin, or the two plates, as the case may b
0231 de circumferential rim or wall of wax round a GROWING comb, flexures may sometimes be observed, co
0231 idae. We shall thus have a thin wall steadily GROWING upward; but always crowned by a gigantic cop
0232 xtreme margin of the circumferential rim of a GROWING comb, with an extremely thin layer of melted
0232 which it had been placed, and worked into the GROWING
0232 d, placed directly under the middle of a comb GROWING
0270 low seeds, and a tall variety with red seeds, GROWING
0373 descent! and in Sikkim, Dr. Hooker saw maize GROWING
0375 alian forms are clearly represented by plants GROWING
0375 we see that throughout the world, the plants GROWING
0378 ical and temperate vegetation, like that now GROWING
0392 nts alone, might readily gain an advantage by GROWING
0392 add to the stature of herbaceous plants when GROWING
0453 sorbed, can be of any service to the rapidly GROWING
0068 gradually kill the less vigorous, though fully GROWN, plants: thus out of twenty species growing o
0087 now, if nature had to make the beak of a full GROWN pigeon very short for the bird's own advantag
0129 e tree was a mere bush, only two or three, now GROWN into great branches, yet survive and bear all
0164 is much commoner in the foal than in the full GROWN animal. Without here entering on further deta
0444 k moth; or, again, in the horns of almost full GROWN cattle. But further than this, variations wh
0445 t and race horses differed as much as the full GROWN animals; and this surprised me greatly, as I
0445 points were incomparably less than in the full GROWN birds. Some characteristic points of differen
0446 nd pigeons, for breeding, when they are nearly GROWN up: they are indifferent whether the desired
0446 acquired earlier or later in life, if the full GROWN animal possesses them. And the cases just gi
0450 presence of teeth in foetal whales, which when GROWN up have not a tooth in their heads; and the p
0451 se organs having become well developed in full GROWN males, and having secreted milk. So again the
0483 and plants created as eggs or seeds, or as full GROWN? and in the case of mammals, were they create
0184 nd on the plains of La Plata, where not a tree GROWN? there is a woodpecker, which in every essent
0186 t there should be woodpeckers where not a tree GROWS: that there should be diving thrushes, and pe
0005 known laws of variation and of correlation of GROWTH. In the four succeeding chapters, the most ap
0007 variability. Effects of Habit. Correlation of GROWTH. Inheritance. Character of Domestic Varieties
0008 re or less water at some particular period of GROWTH, will determine whether or not the plant sets
0010 parison with the laws of reproduction; and of GROWTH, and of inheritance; for had the action of th
0011 y allude to what may be called correlation of GROWTH. Any change in the embryo or larva will almos
0012 to the mysterious laws of the correlation of GROWTH. The result of the various, quite unknown, or
0033 s never, the case. The laws of correlation of GROWTH, the importance of which should never be over
0043 ws, more especially by that of correlation of GROWTH. Something may be attributed to the direct ac
0072 i; and one of them, judging from the rings of GROWTH, had during twenty six years tried to raise i
0075 first clothed the ground and thus checked the GROWTH of the trees! Throw up a handful of feathers,
0077 relation to other plants. But from the strong GROWTH of young plants produced from such seeds (as
0085 there are many unknown laws of correlation of GROWTH, which, when one part of the organisation is
0129 cession of extinct species. At each period of GROWTH all the growing twigs have tried to branch ou
0129 ving and modified descendants. From the first GROWTH of the tree, many a limb and branch has decay
0130 ted a protected station. As buds give rise by GROWTH to fresh buds, and these, if vigorous, branch

Page ***** (Key Word) *****

Page ***** (Key Word)*****

0131 nd of vision. Acclimatisation. Correlation of GROWTH. Compensation and economy of growth. False co
0131 lation of growth. Compensation and economy of GROWTH. False correlations. Multiple, rudimentary, a
0137 eir size with the adhesion of the eyelids and GROWTH of fur over them, might in such case be an ad
0143 lection of innate differences. Correlation of GROWTH. I mean by this expression that the whole org
0143 e organisation is so tied together during its GROWTH and development, that when slight variations
0146 y be wholly due to unknown laws of correlated GROWTH, and without being, as far as we can see, of
0146 may often falsely attribute to correlation of GROWTH, structures which are common to whole groups
0147 , their law of compensation or balancement of GROWTH: or, as Goethe expressed it, in order to spen
0147 utriment from one part owing to the excess of GROWTH in another and adjoining part. I suspect, als
0150 left to the free play of the various laws of GROWTH, to the effects of long continued disuse, and
0168 and there are very many other correlations of GROWTH, the nature of which we are utterly unable to
0196 rom the law of reversion; that correlation of GROWTH will have had a most important influence in m
0197 e bamboo may have arisen from unknown laws of GROWTH, and have been subsequently taken advantage o
0198 at this structure has arisen from the laws of GROWTH, and has been taken advantage of in the partu
0198 are convinced that a damp climate affects the GROWTH of the hair, and that with the hair the horns
0199 ently of any good thus gained. Correlation of GROWTH has no doubt played a most important part, an
0199 which formerly had arisen from correlation of GROWTH, or from other unknown cause, may reappear fr
0200 aws of inheritance, reversion, correlation of GROWTH, etc. Hence every detail of structure in ever
0200 ly, or indirectly through the complex laws of GROWTH. Natural selection cannot possibly produce an
0205 many modifications, wholly due to the laws of GROWTH, and at first in no way advantageous to a spe
0206 In all cases subjected to the several laws of GROWTH. Hence, in fact, the law of the Conditions of
0211 ted by the pollen of the hybrid made vigorous GROWTH and rapid progress to maturity, and bore good
0261 t is incidental on differences in the laws of GROWTH of the two plants. We can sometimes see the r
0261 on another, from differences in their rate of GROWTH, in the hardness of their wood, in the perfod
0435 d form, but often affecting by correlation of GROWTH other parts of the organisation. In changes o
0437 extremely different, are at an early stage of GROWTH exactly alike. How inexplicable are these fac
0442 s as necessarily contingent in some manner on GROWTH. But there is no obvious reason why, for inst
0442 verse purposes, being at this early period of GROWTH alike; of embryos of different species within
0454 nails have appeared, not from unknown laws of GROWTH, but in order to excrete horny matter, as the
0466 erved by many complex laws, by correlation of GROWTH, by use and disuse, and by the direct action
0473 in both varieties and species correlation of GROWTH seems to have played a most important part, s
0484 , their cellular structure, and their laws of GROWTH and reproduction. We see this even in so trif
0486 uses and laws of variation, on correlation of GROWTH, on the effects of use and disuse, on the dir
0489 these laws, taken in the largest sense, being GROWTH with Reproduction; Inheritance which is almos
0484 n secreted by the gall fly produces monstrous GROWTHS on the wild rose or oak tree. Therefore I sh
0239 as they may be called, which our European ants GUARD or imprison. It will indeed be thought that I
0292 ccumulated. Nature may almost be said to have GUARDED against the frequent discovery of her transi
0248 was enabled to rear some hybrids, carefully GUARDING them from a cross with either pure parent, f
0089 ct by singing the females. The rock thrush of GUIANA, birds of Paradise, and some others, congrega
0047 nd judgment and wide experience seems the only GUIDE to follow. We must, however, in many cases, d
0227 derful, hardly more wonderful than those which GUIDE a bird to make its nest, I believe that the h
0484 one prototype. But analogy may be a deceitful GUIDE. Nevertheless all living things have much in
0053 d arbitrarily, and for mere convenience sake. GUIDED by theoretical considerations, I thought that
0084 fer largely from birds of prey and hawks are GUIDED by their eyesight to their prey, so much so,
0425 y thus can I understand the several rules and GUINEA which have been followed by our best systemat
0017 tes? Has the little variability of the ass or GUINEA fowl, or the small power of endurance of warm
0450 presence of teeth, which never cut through the GUMS, in the upper jaws of our unborn calves. It ha
0480 s inherited teeth, which never cut through the GUMS of the upper jaw, from an early progenitor hav
0003 , by the effects of external conditions, or of HABIT, or of the volition of the plant itself. The
0207 n chapter I. Causes of Variability. Effects of HABIT. Correlation of growth. Inheritance. Characte
0011 and perhaps the thickness of fur from climate. HABIT also has a decided influence, as in the perio
0021 umbler has the singular and strictly inherited HABIT of flying at a great height in a compact floc
0021 ersed feathers down the breast; and it has the HABIT of continually expanding slightly the upper p
0029 xternal conditions of life, and some little to HABIT; but he would be a bold man who would account
0039 t now does the upper part of its oesophagus, a HABIT which is disregarded by all fanciers, as it i
0091 inherited. Now, if any slight innate change of HABIT or of structure benefited an individual wolf,
0094 ous bees are to save time; for instance, their HABIT of cutting holes and sucking the nectar at th
0114 tructure, with the accompanying differences of HABIT and constitution, determine that the inhabita
0136 ttle less perfectly developed or from indolent HABIT, will have had the best chance of surviving f
0138 pe. We have some evidence of this gradation of HABIT; for, as Schiodte remarks, animals not far re
0139 l probably have been exposed. Acclimatisation. HABIT is hereditary with plants, as in the perfod o
0141 species to any peculiar climate is due to mere HABIT, and how much to the natural selection of var
0141 ans combined, is a very obscure question. That HABIT or custom has some influence I must believe,
0142 districts: the result must, I think, be due to HABIT. On the other hand, I can see no reason to do
0142 cannot owe their constitutional differences to HABIT. The case of the Jerusalem artichoke, which i
0142 rs. On the whole, I think we may conclude that HABIT, use, and disuse, have, in some cases, played
0167 eem to have induced some slight modifications. HABIT in producing constitutional differences, and
0182 structure highly perfected for any particular HABIT, as the wings of a bird for flight, we should
0208 der metaphysicians have compared instinct with HABIT. This comparison gives, I think, a remarkably
0209 the resemblance between what originally was a HABIT and an instinct becomes so close as not to be
0209 ater number of instincts have been acquired by HABIT in one generation, and then transmitted by i
0209 cture arise from, and are increased by, use or HABIT, and are diminished or lost by disuse, so I d
0209 h instincts. But I believe that the effects of HABIT are of quite subordinate importance to the ef
0213 o be enabled to see the respective parts which HABIT and the selection of so called accidental var
0214 ited solely from long continued and compulsory HABIT, but this, I think, is not true. No one would
0214 igeor showed a slight tendency to this strange HABIT, and that the long continued selection of the
0215 h will stand and hunt best. On the other hand, HABIT alone in some cases has sufficed; no animal i
0215 xtreme wildness to extreme tameness, simply to HABIT and long continued close confinement. Natural
0215 and if not cured, they are destroyed; so that HABIT, with some degree of selection, has probably
0215 ther hand, young chickens have lost, wholly by HABIT, that fear of the dog and cat which no doubt
0216 and natural instincts have been lost partly by HABIT, and by man selecting and accumulating during
0216 nce call an accident. In some cases compulsory HABIT alone has sufficed to produce such inherited
0216 ited mental changes: in other cases compulsory HABIT has done nothing, and all has been the result
0216 nd unconsciously; but in most cases, probably, HABIT and selection have acted together. We shall
0217 st. If the old bird profited by this occasional HABIT, or if the young were made more vigorous by a
0217 low by inheritance the occasional and aberrant HABIT of their mother and in their turn would be ap

Page ***** (Key Word)*****





All palpable things are mobile or rigid, solid or liquid, big or small, warm or cold, and these qualities are variously modified. The coolness of a water-lily rounding into bloom is different from the coolness of an evening wind in summer, and different again from the coolness of the rain that soaks into the hearts of growing things and gives them life and body. The velvet of the rose is not that of a ripe peach or of a baby's dimpled cheek. The hardness of the rock is to the hardness of wood what a man's deep bass is to a woman's voice when it is low. What I call beauty I find in certain combinations of all these qualities, and is largely derived from the flow of curved and straight lines which is over all things.





found stone, private collection, Los Angeles, California.

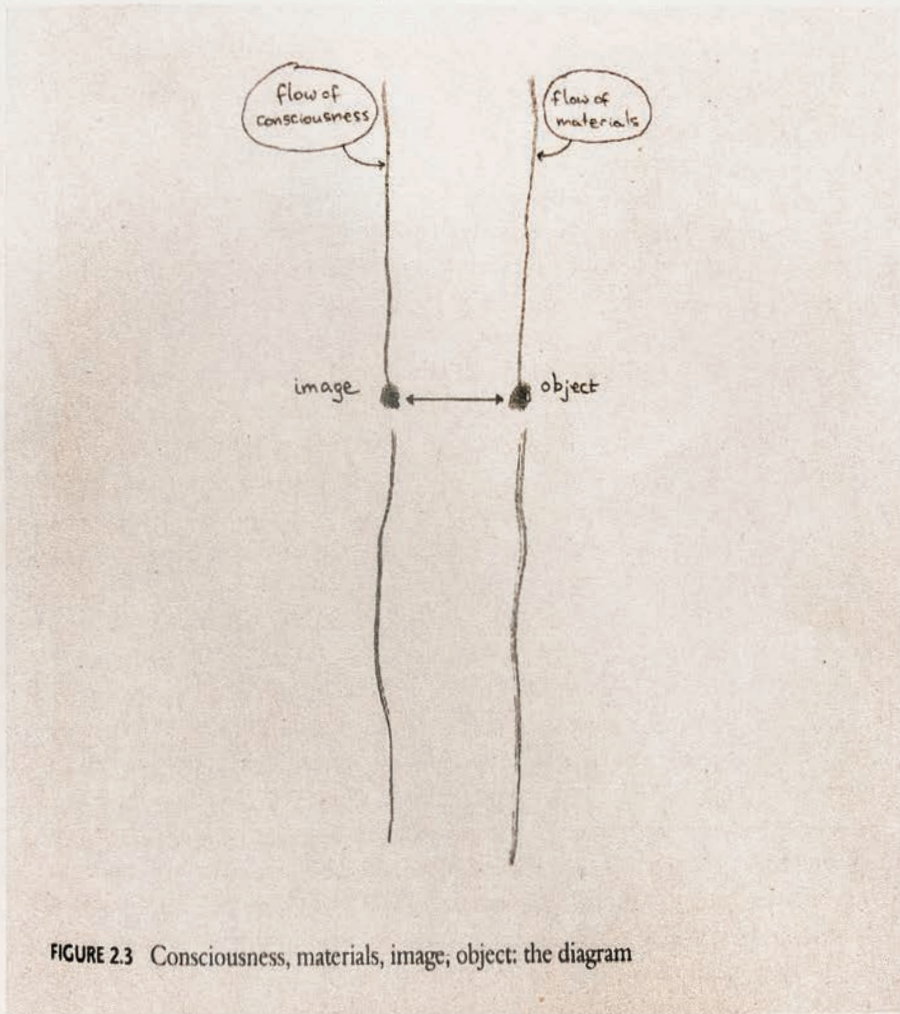


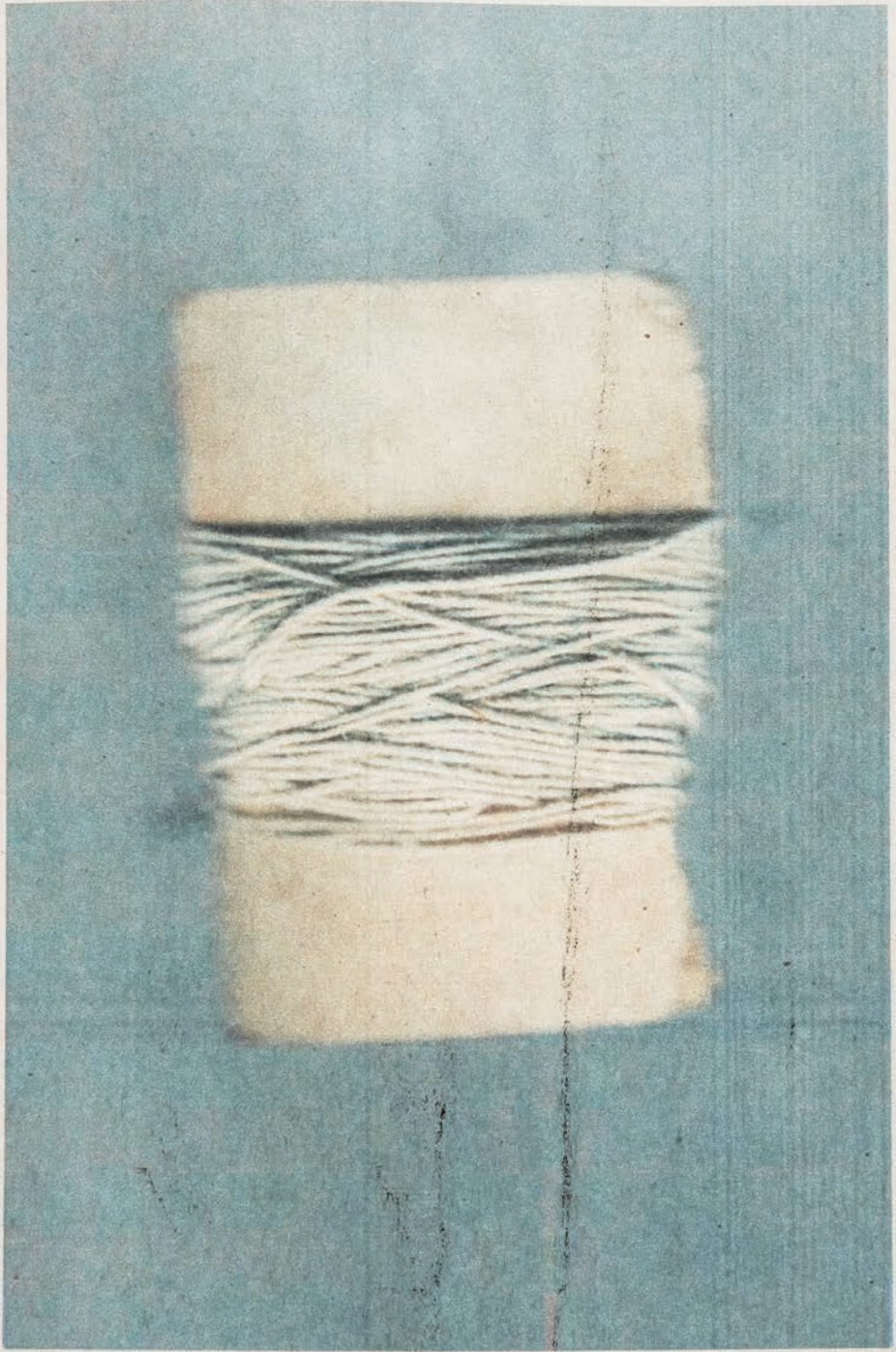
FIGURE 2.3 Consciousness, materials, image, object: the diagram



braided string, Billy Ireland Cartoon Library, The Ohio State University.



bur oak leaf, Autumn 2021.



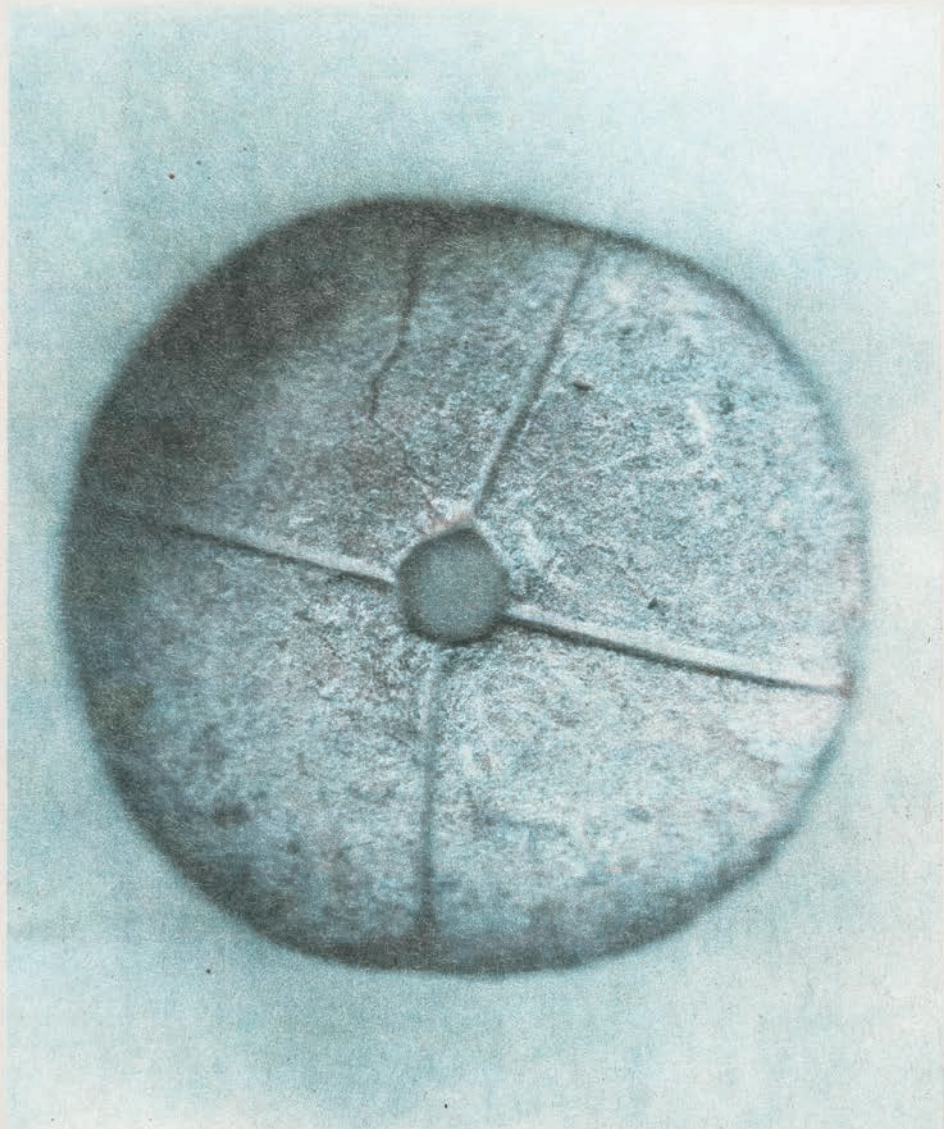
sewing kit, Billy Ireland Cartoon Library, The Ohio State University.

pecially adapted feathers. Storks, when excited, quickly succeed each other. The action serves to erect their feathers. They open their beaks, and as their feathers, open their mouths widely, and appears possible that they might have wished to imitate the Cobra, all subserving the same end, namely, to show by which the venomous species could instantly both the attackers and the attacked endeavour to rise above the ordinary level, as if to show that they were not to be despised. Young chimpanzees, when tickled, likewise grin and with a fixed and savage glare on their foe, and a more angry, protrude their lips greatly, and the best plan for observing the order is to bring down their cheeks with both hands, so as to deduce the attitude. At last the poor man seemed to give up, and determination to the expression, or may have seen that some persons cannot voluntarily tendency either to snort through the nose, or to check the conspicuous movement of the head, and to see them, under the circumstances which would above idiocy, assumes that they can always both to Mr. Winwood Reade, protrude their lips, and to the various races of man, as I neglected to do, together with certain voluntary movements, to require an overwhelming amount of evidence to add that under the circumstances which would ks. They are often much distressed, stammer, and t is sufficient to stare hard at some persons to ch an act, after an interval of many years, will sfaction and acquiescence. A man often wishes to ognise a compassionate tone. But as far as I can t than God? Shall a man be more pure than his lings in his 'Principles of Psychology' (1825), told that at leaping matches, as the performer it was seeking some other way, and at last it horse. A horse when eager to start on a journey t, dancing as it were, over the hole; and this ds upright with her back slightly arched, which t back another, or when afraid of another, often tory of Mankind' (2nd edit. 1870, p. 40), and pig sees a snake it rushes upon it; and a snake very small ears, draws them backwards, when it ological Gardens (C. hypoleucus), when pleased, Dr. Duchenne

Sir C. Bell (Anat. of Expression, p. 147) says most other children merely to frown, readily canines being especially noticeable), and then ide of the face. The contraction of this muscle n, the Kafirs, by smiling; and the Rajah Brooke f anything offensive from the mouth. Shakspeare body erect. He is haughty (haunt), or high, and ds or low groans are sometimes uttered." Catlin ten puts his hands before his face." Shakspeare nsideable weight. It is notorious that nothing re likely to attract the attention of strangers efficient of all the causes of blushing, as it proper attitude for concealing himself and for this case there could have been no intention of by artificial heat, a good observer found that y have played, for the males which succeeded in Many display their anger by suddenly advancing, er the above circumstances, at distant objects, keep out the excess of light. Gratiolet, after own by postures, or as it is sometimes called, mouths are protruded apparently for the sake of esides those necessarily brought into action in behind another, snarling with their teeth, and t or defying some one, without any intention of lf in the proper attitude for attacking and for ouths, they incline their heads forwards. Since was greatly astonished, and protruded his lips, g his opponent, though without any intention of

MAKE a loud clattering noise with their beaks. Some MAKE the animal appear larger and more frightful to MAKE itself as frightful as possible. With the Carni MAKE by padding little rapid starts forwards, again MAKE themselves as frightful as possible. Small bird MAKE themselves appear larger and more terrible to t MAKE the body appear as large and frightful as possi MAKE them appear terrible to their enemies. It seems MAKE themselves recognized as dangerous, would be of MAKE themselves as dreadful as possible to each othe MAKE a slow and stealthy approach. A dog under extre MAKE themselves look as big as possible, so cats sta MAKE a kind of barking noise, when pleased by the re MAKE a chuckling sound; and Mr. Martin says that the MAKE repeated short starts as if about to spring for MAKE a harsh barking noise. A young female chimpanze MAKE their faces as long as possible. Mr. Bunnet inf MAKE up his mind that he must part with his goat, an MAKE it obstinate and sullen. How it comes that the MAKE a deep inspiration, and then to cease breathin MAKE their eyebrows oblique, yet instantly act in th MAKE a noise expressed by ugh or ach, is noticed by MAKE the required adjustment entirely with the eyes; MAKE us shrug our shoulders, press their right elbow MAKE and understand the common signs of affirmation MAKE a sound like heigh, heigh, if the mouth is not MAKE inquiries on this head. That it is innate or na MAKE then appear terrible to their enemies; and as t MAKE us believe that any animal could blush. The red MAKE a European blush, his countrymen look ashamed MAKE awkward movements or strange grimaces. In certa MAKE them, as Coleridge remarks, blush, "account for MAKE the whole body to angle. So strong, also, is t MAKE certain gestures conspicuous or demonstrative, out, after repeated trials, they do not underst MAKE" (Job iv. 13.) As fear increases into an agony MAKE the following remarks: "Fear, when strong, expr MAKE his spring, many of the spectators, generally m MAKE use of the foot of the other leg and succeeds i MAKE the nearest approach which he can to the habitu MAKE the worm come to the surface. Now Mr. St. John MAKE the hair appear rather rough, but it does not b MAKE itself appear terrible, by erecting its hair, t MAKE some remarks on the principle of opposition in MAKE off immediately on the appearance of a pig. MAKE a savage rush at the legs of its keeper. When h MAKE a reiterated shrill note, and likewise draws ba MAKE this remark, *ibid.* p. 39. MAKE some remarks on the movement of the diaphragm d MAKE them weep. So with certain classes of the insan MAKE a quick and cruel clutch with his open hand at MAKE a distinct furrow on the cheek, and produces st MAKE the same observation with respect to the Dyaks MAKE the Duke of Norfolk say, "I spit at him call hi MAKE himself appear as large as possible; so that me MAKE this remark, and has some good observations on MAKE the same remark about the hand being pressed ov MAKE Marcus ('Titus Andronicus,' act ii. sc. 5) say MAKE a shy person blush so much as any remark, howev MAKE the shy intolerably shy. On the other hand, in MAKE the blusher to suffer and the beholder uncomfor MAKE a rush or spring, although the road is quite o MAKE a cautious approach. Dogs after voiding their MAKE a noise with the finger-nail against a board, MAKE themselves appear the most terrible to their r MAKE abrupt starts, at the same time opening the mo MAKE them believe that I only wished to test the po MAKE some remarks to nearly the same effect, says, MAKE a snout." When the corners of the mouth are mu MAKE the various noises proper to these several sta MAKE any particular exertion; and it is natural th MAKE at him like wild beasts." Every one who has ha MAKE a real attack with our teeth. Scorn and disdai MAKE himself appear terrible to his enemy; but as a MAKE these observations I have been informed that t MAKE a noise with his mouth as if blowing out a mat MAKE an actual attack. We see also the influence of

Has organized itself, settled, taken place. A world has come into the world. Within the world. Has put its fiction in order. Say, in a world of stone, say in the form of continental shelves, immovable hidden significances, imposing themselves as massifs, manifesting themselves as formations, layer upon layer of impassable permanent meanings, so well-supported, in their own world. Deeper, meaninglessly, in chemical sleep, hushed. That's it, moving, taking place then and now, permanently put to rest. As mica, granite, gneiss. As pyrite, quartz. Suppressed lava, basalt, diabase. Seeking the petrified perspective. Finding solidity in a dazzle of overdone expression. Refinements. Clarifications of cinnabar, zinc white. Gold, silver, platinum. Set forms of cultured pure fictive value. A subterranean game. For instance flickering dark crystals, blindly dispersing their bright colors. Black ruby, sapphire, turquoise. Black transparent glass, diamond. Black white opal. Black whiteness. Subtle structures of organized restlessness, hidden passages between life and death. Invulnerable interplay. In a vulnerable world.



*spindle whorl, pre-Roman, Museu Arqueológico Martins Sarmento,
Guimarães, Portugal.*



*blue jay study skin, The Ohio State University Museum of Biological
Diversity, Tetrapods Collection.*

FRAGMENT (STONE)

What has a soul, or pain, to do with a stone?

—Ludwig Wittgenstein

You could walk not far through the grass to the shed barefoot
restless eye landing on distance there not far you could walk
looking down at various grasses weeds clover along the way
your toes in the green the undersides of your feet the cool damp
where is significance you think as you imagine walking across
grass to the shed barefoot what counts here does anything count
on the short walk while looking down and then over then up
at the catbird in the lilac where there are now dry brown sprays
at the robin hopping in the grass over there what counts you ask
incredulous at the pace not your pace the pace of time as if
rolling downhill gathering speed wound around
itself like giant twine but invisible so not present
in the sense of seen the way you assign to the visible presence
even as what is on your mind as you walk across the grass toward
the shed is invisible names their persons hunger mistakes
the lost and the recently slaughtered because of words
believed by the hopeless lost from view tossed
into the past like a weed a rind a stone found in grass
so find solace in the particular single crow high in the dead ash
its one-note cry sky pale blue low light sliding across wires.

to Fia



This is just like the past when it won't leave. It cleaves to the present, burrows under its skin, leaving its spores there and talking in tongues and ringing its bells, so there is no greater joy for a person than listening and remembering what has never happened to him, crying for those he never knew, calling by name those he never saw.

Entering Dia Foundation's New York City space to experience Ann Hamilton's 1993 *tropos*, I was mesmerized. I remember stopping in my tracks as I looked across animal hair covering the entire gallery floor and saw a person in the corner at a metal table with a wood burner in her hand slowly burning letters out of a book. There was the inaudible sound of words as a small spiral of smoke rose from the book. In 1993 we had just published *Questions of Perception*. Juhani Pallasmaa, Alberto Pérez-Gómez, and I made this critical manifesto against the currents in architecture, hoping for deeper connections in space, light, and time, as well as the haptic realm of material and detail. Ann Hamilton's *tropos* seemed to embody all these ideas as the exhibition transformed the entire floor of Dia. I met Ann a few years later at a dinner after my lecture in Columbus, Ohio and have followed her amazing work ever since. We are, with deep gratitude, happy to welcome her to 'T' Space and to experience a new work here.

-Steven Holl
06.19.2023

Visual artist **Ann Hamilton** creates site-responsive installations including projects for The Museum of Contemporary Art, Los Angeles, Dia Art Foundation, MASS MoCA, Guggenheim Museum, Park Avenue Armory, The Fabric Workshop and Museum, Centro Internacional das Artes José de Guimarães, Guimarães, Portugal, Echigo-Tsumari Art Triennale, Niigata Prefecture, Japan, and Wuzhen, China. Her work has been recognized by the National Medal of the Arts, Heinz Award, MacArthur Fellowship, United States Artists Fellowship, and Guggenheim Memorial Fellowship among others. She represented the United States in the 1991 São Paulo Biennial and the 1999 Venice Biennale, and is Distinguished University Professor Emerita at The Ohio State University. She makes her home in Columbus, Ohio.

Poet and essayist **Ann Lauterbach** is the author of 11 books of poetry and three books of essays, including *The Night Sky: Writings on the Poetics of Experience and The Given & The Chosen*. Her 2009 collection of poetry, *Or to Begin Again*, was a finalist for the National Book Award. Lauterbach's work has been recognized by fellowships from the Guggenheim Foundation, the New York State Foundation for the Arts, the Ingram Merrill Foundation, among others, and in 1995, she was awarded the prestigious MacArthur Fellowship. She is the Ruth and David Schwab II Professor of Languages and Literature at Bard College. A native of New York City, she lives in Germantown, New York.

The **Moving Star Vocal Ensemble** is a New York City-based collective of vocalists from diverse backgrounds who share a common interest in vocal improvisation, vocal harmony traditions, and the connections between song, improvisation, composition, and musical memory. Housed in the Education Wing of Carnegie Hall, the ensemble began in 2015 when musicians from Carnegie Hall's Lullaby Project joined together a wide range of singers, vocal improvisers, and composers, and the collaborations began. Moving Star's projects have included interactive concerts of both improvised and composed works, workshops on improvisation and participant singing, online multimedia concerts, and the development of immersive operas for babies in tandem with Carnegie Hall's Weill Institute.

'T' Space
RHINEBECK

Poets & Writers

NATIONAL
ENDOWMENT FOR THE ARTS

It is an honor and pleasure to present *as after is before*, an installation of recent works by Ann Hamilton at 'T' Space, as part our thirteenth season. We are so grateful to Ann for her inspiring and powerful intervention, as she created new work in conversation with the gallery and surrounding landscape. Thanks to Ann Lauterbach, Emily Eagen, Mark Ettinger, Saskia Lane, and Onome (Moving Star), and Ann Hamilton for the generous collaboration, and for creating this moving dialogue synthesizing art, poetry, music, and architecture.

Thanks goes to Steven Holl, Dimitra Tsachrelia, Kelly Pope, Enrique Garcia, Jim Holl, Marisa Espe, and Kara Gut, Rebecca Copper, Jason Mulhausen, Lydia Smith, and Nina Wells from Hamilton's studio for their kind assistance.

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Ann Hamilton's exhibition is partially supported by the National Endowment for the Arts. To find out more about how the National Endowment for the Arts grants impact individuals and communities, visit www.arts.gov. Ann Lauterbach's poetry reading is supported in part by Poets & Writers with public funds from the New York State Council on the Arts with the support of Governor Kathy Hochul of New York and the New York State Legislature.

We are incredibly grateful to all of our contributors who help to make 'T' Space a sustainable project, and a vital force in the Hudson Valley and beyond—thank you.

Susan Wides, Director | Curator

Upstate Art Weekend, July 22 and 23, 1 – 4 PM

Moving Star performances in conjunction with *as after is before*: Members from the NYC-based vocal collective, Moving Star—Emily Eagen, Mark Ettinger, Saskia Lane, and Onome—will come together to create an improvisatory vocal response to, and with, the installation in 'T' Space and the surrounding woodlands.

'T' Space Gallery

125 ½ Round Lake Road, Rhinebeck, NY 12572

'T' Space Reserve

60 Round Lake Road, Rhinebeck NY 12572

'T' Space is a project of the Steven Myron Holl Foundation (SMHF), a 501(c)(3) nonprofit organization. Founded in 2010, SMHF acts as an instrument of communication on urgent issues concerning architecture and art to stimulate critical and theoretical exchange of ideas in today's cultural and technological conditions, and to educate and entice alternative thinking, broader discourse, and deeper research on current issues of art and architecture. [On recto: clay pitcher, Museu Arqueológico Martins Sarmento, Guimarães, Portugal.]