

ACKNOWLEDGEMENTS

human carriage | 2009

For a book to become a realized object to be passed through the hands of multiple readers, it needs not only a writer, but also an editor, designer, printer, binder, and a host of others. While *human carriage* is not a book, it is a response to how books travel, influence readers, and transmit information across languages and cultures. The project began with a question: How does one account for the path of relations and connections made by a reader (who is already a storehouse of everything he/she has ever read) that is changed when the reader meets a new book arriving from afar? Like the making of a book, *human carriage* was formed by the conversations and labor of many. While influenced and touched by many more than can be named here, this meeting of bells and books, of ascent and descent, bears their presence.

The engineering was an ongoing conversation of “what if” and collaboration with Marty Chafkin and his assistants Thomas Dorchak, Donald Recklies, and Tyler Walker at Perfection Electricks. They were supported by a dedicated fabrication and installation team at the Guggenheim led by Peter Read, which includes Christopher George and Ashley Stevenson, with exhibition designer Jaime Roark.

At my studio, Jamie Boyle, Herb Peterson, Anjali Srinivasen, and Aimee Sones aided the project in its many stages of research and fabrication. One set of bells came from Anjali’s family, and another set has hung on the front door of my house for many years.

The books were largely donated by Anna Duke Reach at Kenyon College Press, Patrick and Robert Boyle, Half Price Books, Karen Wickliff, and Rebecca Rutledge of Areopagitica Book Store in Columbus, Ohio, where I live. The books were prepared as book weights by a crew that grew to become a hive of creation as the installation approached. Led by Colin McDonald and Jessica Riley, the team included Ryan Agnew, Justin Braun, Sam Buckholtz, Molly Burke, Jillian Dyer, Sarah Guarino, Adam Henderson, Meredith Lively, Mae Livingston, Alex McDougal-Webber, Lydia Mendoza, Stacie Sells, Brian Sharrock, Dina Sherman, Charlie Smith, Logan Stake, Rob Thompson, and Cassie Troyan. My sister-in-law Claire Hamilton made a call to a wide group of friends who came to the studio for long evenings to help. The hands of my brother Matt Hamilton, and my parents Bob and Beth Hamilton are here as well.

The daily operation and time-keeping of the system of pulleys as they exchange the elements are under the care and attention of Audra Wolowiec, who is present Saturday through Wednesday, and Shanti Grumbine and Heather Willems who share the extended museum hours on Friday. They listen to the system’s daily shifts and changes, as no descent of the bell carriage is ever exactly the same as the one before.

My thanks finally to Alexandra Munroe and Sandhini Poddar for their many thoughtful letters, phone calls, and meetings. They always made time even when they didn’t have time. Perhaps more crucially, I would like to thank them for their trust and support, as together we made something none of us could have imagined when our conversation first began. It is a living thing.

Ann Hamilton

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