



643 PARK AVENUE, NEW YORK, NY 10065

ARMORYONPARK.ORG

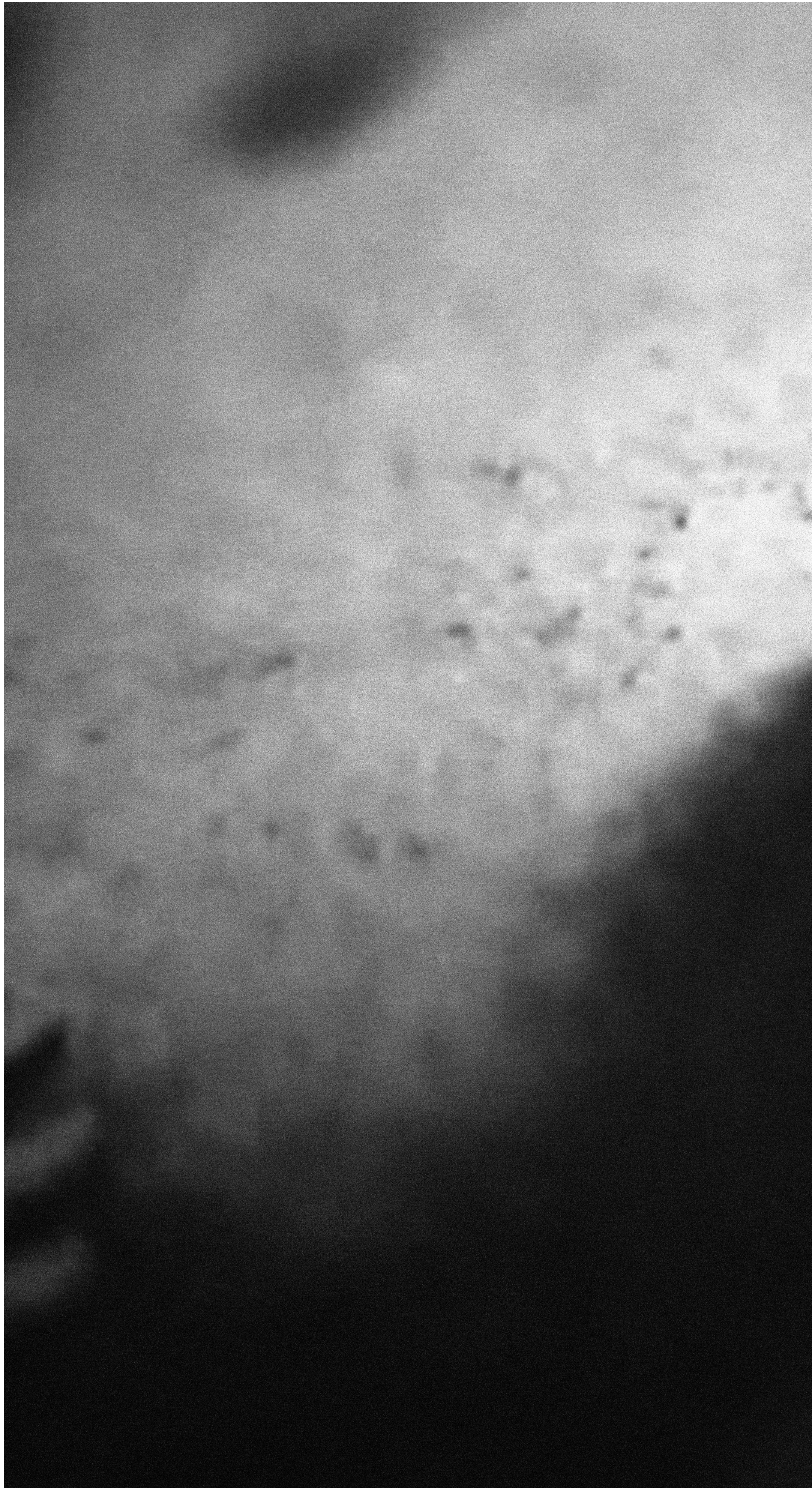
f A Thread

HAMILTON











Handwritten musical notation on a dark blue background. The notation consists of six staves of music with lyrics written below the notes. The lyrics are:

of a wing ha-ving re-fer-ence ~~pre-cessa-ri-ly~~ to a
 winged creature and of a winged creature as beings such
 be-cause of its wings oc-ca-sion a-ll) perhaps
 the con-nect-ion in the ly-ric po-et's is not
 un-fre-quent-ly a tan-gled thread which in an age be-fore lo-
 -gic the po-et was un-a-ble to draw out

Below the lyrics, there are three empty musical staves. The second of these staves contains a large, stylized signature or scribble in white ink.

INFORMATION

HOURS

Tue – Sun: 12:00pm – 7:00pm
Closed Mondays, except
December 24 and 31
Closed Christmas Day

LOCATION

643 Park Avenue (at 67th Street),
New York City

ADMISSION

\$12 General Admission
\$10 Students (with ID),
Seniors (65+), Groups (8+)

FREE: Saturday, December 8
FREE: Park Avenue Armory
Members
FREE: Children 10 and under

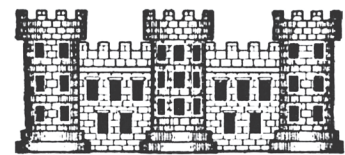
PUBLIC PROGRAMS

Family Programming

December 8 and 9
from 10:00am – 12:00pm
Armory teaching artists lead
participants through Hamilton's
multi-sensory installation, exploring
a space where we listen, speak and
write together. Ages 6 and up.
Reservations required:
artseducation@armoryonpark.org
*\$5 materials fee, free for Armory
members*

Artist Talk: Ann Hamilton

Saturday, December 8 – 2:00pm
Join Ann Hamilton for an informal
discussion with Armory Consulting
Artistic Director Kristy Edmunds
about her artistic process, collabora-
tions, and the ideas that inform
her work.
*Tickets: \$10; \$8 Armory members;
available at www.armoryonpark.org*



"Art is not an event in nature but
only and always an event or thing
within culture; it is a social event
dependent not simply upon a con-
text, but upon the relations it en-
gages. A work of art becomes recog-
nized when it stands there as not as
a thing for itself but as a social thing
or a thing for us."

– Michael Mercil

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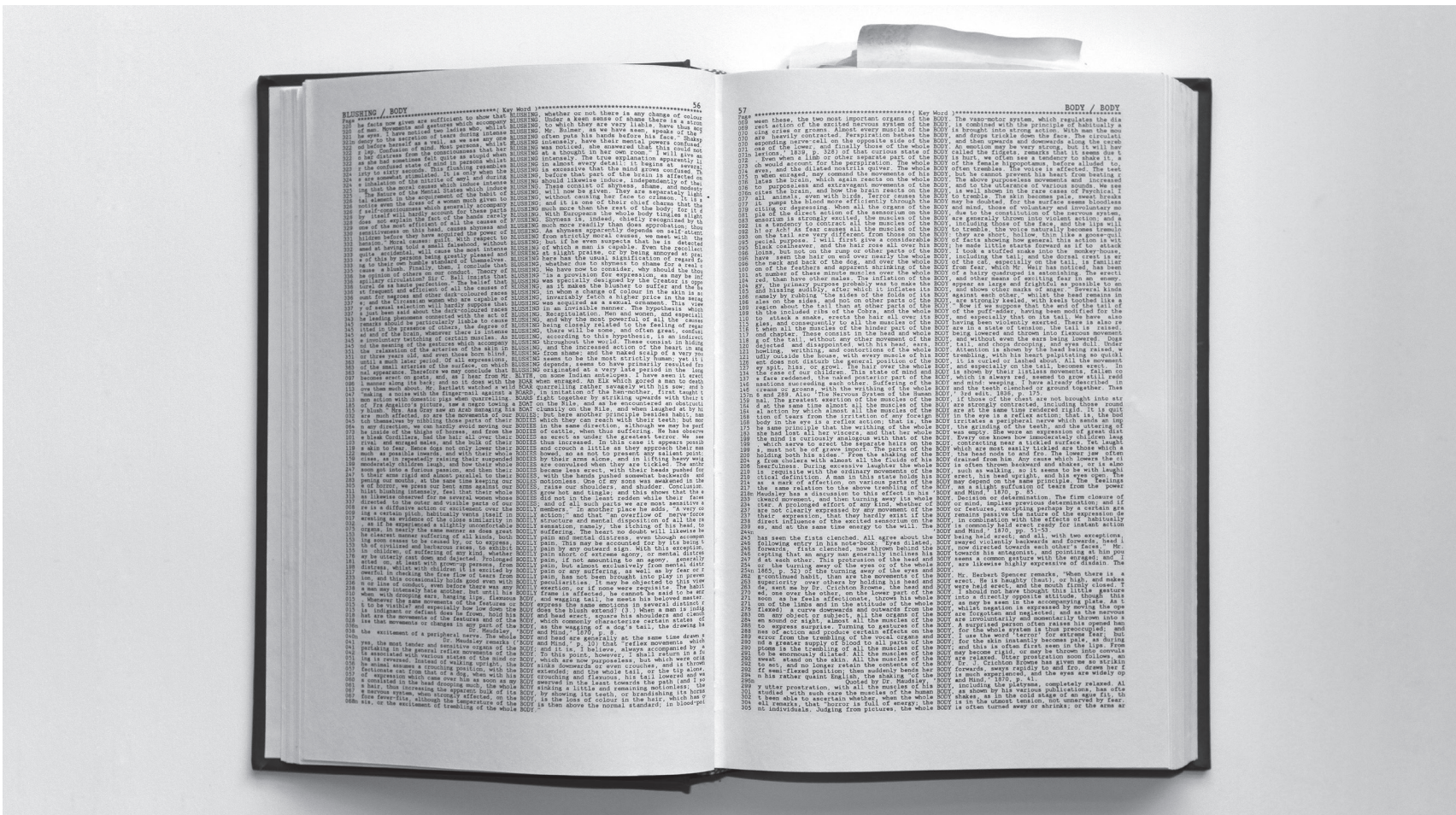
Angela E. Thompson

Donald J. Toumey

Founding Chairman, 2000-2009

Wade FB. Thompson

regarding SOURCES



regarding INSTITUTION

Common definitions identify in-
stitutions with social purpose. They
bring us together and illuminate our
interdependence through devotion
to a cause or program, often with a
public, educational, or charitable in-
tention. Sometimes, institutions exist
within a building dedicated to such
work. In the case of Park Avenue Ar-
mory, the original purposes housed
within its physical frame have evolved
and expanded to encompass the pub-
lic presentation of contemporary art,
in addition to the stewardship and on-
going restoration of the historic facility.
The Armory serves many publics, and
it requires the engaged involvement
of numerous individuals and entities.

Central to the effort is the inspired in-
volvement of artists.

the event of a thread results from the
inspired involvement of Ann Hamil-
ton, a master American artist whose
works occupy the landscape of the
ephemeral, the visceral, the tempo-
ral, the interdependent, the intricate
and the deeply crafted. Layered in
profoundly considered, symbolic and
poetic means, the installation expands
the terrain, and the possibilities, the
definition and the function, of Insti-
tution. The work's palpable social pur-
pose is in service to the experience of
the written, read and spoken word and
the space it occupies. Musicians articu-
late that what we experience through

their work is simply the movement of
air. It is this same air that we breathe
... together. In a similar manner, Ann
Hamilton's installation illustrates the
space we hold—the air—between our
bodies filled with words—spoken,
written, listened to—and movement.
Individual presences and action are
central to *the event of a thread*, though
the mediation of the work transcends
this individuality, realizing effects of
cooperative human potential.

As the temporary instigator of
much of the programming that has
taken place at the Armory over the
past couple of years, I wanted to re-
cognize the institution for its ability to
be the medium through which many

artists have created exceptional work.
the event of a thread marks my final
collaboration as Artistic Director, and
there could be no project more viscer-
ally emblematic of all that the Armory
can and does manifest. Ann's devotion
to cause—that of art and that of hu-
manity—is mirrored throughout the
newly established institutional frame
of Park Avenue Armory; their devo-
tion is public, educational, generous
and aesthetically dedicated. *the event
of a thread* is the weather we generate
together.

— Kristy Edmunds
Curator, *the event of a thread*
Consulting Artistic Director,
Park Avenue Armory

regarding the event of a thread

I can remember the feeling of swing-
ing—how hard we would work for
those split seconds, flung at furthest
extension, just before the inevitable
downward and backward pull, when
we felt momentarily free of gravity,
a little hiccup of suspension when our
hands loosened on the chain and our
torsos raised off the seat. We were
sailing, so inside the motion—time
stopped—and then suddenly rushed
again toward us. We would line up on
the playground and try to touch the
sky, alone together.

Suspended in the liquidity of words,
reading also sets us in motion. We fall
between a book's open covers, into the
texture of the paper and the regular-
ity of the line. The rhythm and breath
of someone reading out loud takes
us to a world far away. As a child, I
could spend hours pressed against the
warmth of my grandmother's body lis-
tening to her read, the rustling of her
hand turning the page, watching the
birds and the weather outside, trans-
ported by the intimacy of a shared
side by side.

the event of a thread is made of many
crossings of the near at hand and the
far away: it is a body crossing space, is a
writer's hand crossing a sheet of paper,
is a voice crossing a room in a paper
bag, is a reader crossing with a page
and with another reader, is listening
crossing with speaking, is an inscrip-
tion crossing a transmission, is a stylus
crossing a groove, is a song crossing
species, is the weightlessness of sus-
pension crossing the calling of bell or
bells, is touch being touched in re-
turn. It is a flock of birds and a field
of swings in motion. It is a particular
point in space at an instant of time.

Anni Albers, in writing for Ency-
clopedia Britannica, reflected that all
weaving traces back to "*the event of a
thread*." The crossings of thread make a
cloth. Cloth is the body's first architec-
ture; it protects, conceals and reveals; it
carries our weight, swaddles us at birth

and covers us in sleep and in death.
A patterned cloth symbolizes state or
organization; a red cross stitched onto
a white field is the universal sign of
aid. A white cloth can be a ghost, a
monster or a truce. John Constable
described the sky in his paintings as a
"white sheet drawn behind the ob-
jects." When we speak of its quali-
ties we speak of the cloth's hand; we
know it through touch. Like skin, its
membrane is responsive to contact, to
the movement of air, to gravity's pull.

Suspended via ropes and pulleys by
a field of swings hung 70 feet from
arched iron trusses, a white cloth more
than twice the hall's width and nearly
as tall is the central figure in the space.
Whether a tug of war or a unison ef-
fort, individualized or coordinated,
the responsive liquidity of the silk
registers the combined velocities and
accelerations of the field of swings.
The shifting weather of the white
cloth is generated through collective
action. A common activity perhaps re-
veals our kinship with bees, ants, and
cranes; all united as Aristotle's "social
animals," undertaking the same ac-
tion for the elevation of the whole.

At the threshold of the Drill Hall
and facing a flock of caged pigeons,
two readers, seated at a wood table,
read out loud from scrolls. Their ad-
dress is to the birds, one species bound
by gravity to another whose capacity
for flight provokes irreconcilable long-
ings in the other; part explanation,
part impossible communication. The
scroll they read from is a concordance,
which is by definition an alphabetical
arrangement of the principal words of
a book with reference to the passage
in which each word occurs. A con-
cordance is also an agreement, a har-
mony. Here, more truly a melding of
mesotic and concordance forms, the
vertical spine of words intersects with
horizontal lines drawn from disparate
inventories that categorize and orga-
nize the observable world.

— Ann Hamilton

regarding APPRECIATION

A project is made as much from
conversation as it is from materi-
als—its sounds and motions hold
the energy of their many influences.
the event of a thread is a not any one
singular moment or image, but an
ongoing process and a condition of
possibility. It began in walking the
70 paces, north to south, across the
Wade Thompson Drill Hall and the
150 paces from the west to the Tiffa-
ny clock—now disused—at its east-
ern edge. Walking gathers space into
the body. It is a form of listening. The
interval between a foot lifting off and
touching ground is thinking at the
pace of the body.

Like all projects, this one began in
solitude, but its main body is social
and larger than any singular effort
or gesture. It slowly materialized in
response to circumstances of archi-
tecture, place, and the people who
gathered in the process. A landscape
of permission was made by the faith
and care of willing collaborators and
total strangers. It happened because a
space was made for it to happen.

Park Avenue Armory takes the
same risks artists take, recognizing
process and creating conditions for
it to occur unhindered. From Re-
becca Robertson's lead as president
and executive producer, an attitude
of "yes" and "how" and "we can" ex-
tends throughout the organization,
making permission for any "what

if." I am especially grateful to curator
Kristy Edmunds for the recognition
of her conversation, for her clarity of
mission, for asking the big questions.
She listens with the heart of an art-
ist. Senior producer Michael Lonergan
and artistic associate Jamie Boyle
gracefully wrangled the many details
of "how," and technical director Phil
Hampton, capably joined by Jerad
Schomer, orchestrated logistics with
unflappable calm and humor even af-
ter hours in the air crawling the truss-
es. Lighting designed by Brian Scott
of SITI Company revealed a build-
ing we hadn't fully seen before, and
sound designed by Darron L. West,
also of SITI Company, and Charles
Coes brought forward transmissions
that span several generations of tech-
nology and are the project's material
and aural accretion.

Just as we found it impossible to
model the cloth's turbulence with
only a few swings, it is similarly im-
possible to name each person that
will ultimately make this project live.
As of this writing, I do not know all
the readers who will sit side by side
at the table, the vocalists who will
open and end each day, and the writ-
ers who will translate the conditions.
However, I am already indebted to
Anne Bogart, to whom I took my
questions about reading aloud to
pigeons—the earthbound mammal
reading to the airborne bird. Not

only was she willing to meet during
her very early recovery from hip sur-
gery, she immediately said of SITI
Company, "we can be your readers."
Bora Yoon, our vocalist advisor, has
willingly and eagerly coordinated the
soloists who will close each day by
sounding David Lang's original com-
position. David is the first to draw a
sung line from the concordance texts.

The physics of a pendulum—how
swinging from a 70-foot steel truss
can hold in the body the contradic-
tion of fast and slow—was made elo-
quent by Marty Chafkin of Perfection
Electrics. This is our 14th year
working together, and I can't imagine
a project without him. Thanks to
Paul Discoe and Joinery Structures,
our pigeons from Ohio croo in their
cages; the readers sit on stools at oak
tables; we swing on elm seats and sit
on pine benches. Keith Caserta of
KC Kennels enthusiastically trained
his pigeons for their New York de-
but, and never batted an eye at our
requests. The Workshop Residence
in San Francisco afforded time and
space for conceiving the "uniforms,"
and Georgene Shelton's wizardry with
shaping cloth brought them to form.

In my studio in Ohio, Jason
Mulhausen worked side by side and
ahead of me from the beginning; his
infinite patience and unremitting
belief that we can always find a
simple, elegant solution—or find

the people who can—made any
idea possible. He devoted himself
to unusual new fields like pigeon
care and record lathe restoration
without hesitation, and his knack
for making strangers into friends
brought us the hands and minds
we needed to solve any problem.

Nicole Gibbs' cheer buoyed the stu-
dio. Thinking ahead of us, she finds
ways to make the research and the
realization easier, while keeping us
organized without us ever realizing
it. I am grateful for her care with
words: with all the writing and ed-
iting we do, Nicole's empathy and
attention make the life of the work
possible. Ever diligent to the stu-
dio's shifting needs, Nicole Rome
untangles the history and smooths
the everyday with enormous patience
and positive energy. Kris Helm, my
long-time friend involved in the
studio for over 20 years, has seen
many projects through, and her
steady, careful eye over the numbers
and calm nature are wholly reas-
suring throughout our busy days.

Finally, the larger landscape of
support and permission is made
by my husband, Michael Mercil,
and my son, Emmett Mercil,
who ballast with humor and light-
ness the immersive ocean of work.

— Ann Hamilton



Navy Moffett Field Pigeon with Navy personnel, 1935. NASA/Ames Research Center

PROJECT CREDITS

Commissioned by Park Avenue Armory

Tom Nelis, Barney O'Hanlon,
Stephen Duff Webber

Artist: Ann Hamilton

Curator: Kristy Edmunds

Composer: David Lang

Reader Advisor: Anne Bogart

Vocalist Advisor: Bora Yoon

Writer Advisor: Ann Lauterbach

Engineering: Marty Chafkin,

Perfection Electrics

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Assistant Technical Director: Jerad Schomer

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Sound Design: Darron L. West and Charles Coes

Pigeon Advisor: Keith Caserta, KC Kennels

Curtain: Rose Brand

Newspaper Printing: Pittsburgh Post-Gazette

Furniture: Paul Discoe, Joinery Structures

Clothing: Georgene Shelton and The

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Core Readers: SITI Company – Akiko

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Rebecca Robertson, President and

Executive Producer

of each individual thing is seen. Consequently we must explain in is visible, only not absolutely and in itself, but owing to water or air that water or air is transparent, but because but because the same nature belongs to these two as to these two as to the everlasting upper firmament. Now light is darkness also is potentially present. Light is then in a sense potentially present. Light is then in a sense the colour of of the transparent, owing to fire or any such agency as or any such agency as the upper firmament; for one and same quality belongs to this also. We have thus described what case too it would be a body of some kind), but of some kind), but the presence of fire, or something of but the presence of fire, or something of the kind, in kind, in the transparent; for there cannot be two bodies in for there cannot be two bodies in the same place at to t mk a greater amount of it without them. In any origin of both from the full nature of man. In any to accuse any of them of having plagiarized him. In any is still darkness upon the face of the deep. The first and wisely under the circumstances, and acquiescing in the in our time, and I do not know whether such an the object of smell is smell, if anything affects the sense the same argument applies to the other senses; nor can any could inanimate objects be affected and altered? Will then the objects smelling apart from being affected in some way? Probably the act in some way? Probably the act of smelling is an act arguments. We may assume that we actually have perception (for by touch we perceive all those things which are qualities through media, and not by direct contact, are perceptible by means air and water. Again, the facts are such that, if objects more than one kind are perceived through one medium, the possessor will apprehend both (for instance, if the sense organ is composed organ is composed of air, and air is the medium both of air, and air is the medium both of sound and and of colour), but if there is more than one medium same thing, as for instance both air and water are media of colour (for both are transparent), then he that has either what is perceptible through both. But sense organs are composed perceptible through both. But sense organs are composed of only two only two of these elements, air and water (for the pupil air and water (for the pupil of the eye is composed of water, and the hearing organ of water, and the hearing organ of air, while the organ hearing organ of air, while the organ of smell is composed while the organ of smell is composed of one or other of one or other of these). But fire is the medium else is common to them all (for there is no possibility no possibility of perception without heat), and earth is the medium or else is connected in a special way with the sense from water and air; and some animals actually have organs composed and no property other than those which belong to the bodies magnitude by movement, and shape also; for shape is a form form of magnitude. What is at rest is perceived by absence rest is perceived by absence of movement; number by the negation and by the special sensibles; for each sense perceives one kind it is clearly impossible for there to be a special sense clearly impossible for there to be a special sense of any do this because we happen to have a sense for each should never perceive them except incidentally, as, e.g., we perceive sense for them. If there were, we should have no perception together as one, when sensation occurs simultaneously in the case body seems to have much the same effect as that of it must be something solid. The alternative is that it is an organically attached body. That they are several is clear from they are proved two, because they are not convertible. But here has depth, i.e., the third dimension; and when two bodies have touch each other. But the liquid or wet cannot exist without both act by contact, but that the other senses act at This is not the truth; we perceive hard and soft through is seen, or smell; but since we perceive the latter from near by, the facts escape us. We perceive all things through said before, if we were to perceive all tangible things through them directly without the intervention of any medium. But there is medium acts on us, but we perceive tangible things not by a medium, but at the same time as the medium, like him, but both he and the shield were struck simultaneously. In touching the sense organ; for instance, if one were to put the sense of touch, as it is called, primarily resides, is has potentially the qualities of the objects touched. For perception is of what is more so, which implies that the sense is nor cold. And just as we saw that sight is in colour, or flavour, or sound, but by it, not qua having by it, not qua having a particular identity, but qua having be extended, but sensitivity and sense cannot be extended; they are the sense) is destroyed; just as the adjustment and pitch of is impossible for anything which cannot smell to be affected by things which we perceive by direct contact are perceptible by touch, the medium of no sense perception, or else is connected in our list. But, again, it is impossible that there should be we perceive magnitude by movement, and shape also; for shape is of object. Thus it is clearly impossible for there to be by sight. But we do this because we happen to have this white object is incidentally Clean's son. But we have already nothing to do with our objective), he again takes up the they arose. Methinks it will not pay to follow further the what ever way it may have been, manifested that? Such a endowed man nre abstractions. The philosopher must abandon one let the student of ideas-of the history of ideas-pick up any and in the Greek lyric poets is not unfrequently a tangled Republic of Plato falls into two divisions: first, resuming an old vision of a city in the clouds. There is yet another for another in which education begins again. This is the continuous

THE first place what light is. Transparency evidently exists. By THE colour of something else. This character is shared by air, THE same nature belongs to these two as to the everlasting THE everlasting upper firmament. Now light is the activity of this THE activity of this transparent substance qua transparent; and, THE colour of the transparent, owing to fire or any such THE transparent, owing to fire or any such agency as the THE upper firmament; for one and the same quality belongs to THE same quality belongs to this also. We have thus described THE transparent is, and what light is: it is neither fire, THE presence of fire, or something of the kind, in the THE kind, in the transparent; for there cannot be two bodies THE transparent; for there cannot be two bodies in the same THE same place at the same time. Light is considered to THE same time. Light is considered to be the contrary of THE EVENT It does not follow at all that in and by EVENT since the best samples of the poetry of the Ancients EVENT let the student of ideas-of the history of ideas-pick up EVENT to occur is light, and it seems that a firma□ EVENT These two harmonies I ask you to leave; the strain EVENT could ever happen again, or could now even be made OF smell, it must be smell, so that it is impossible OF those things which can be acted upon be affected, except OF other senses affect things? Perhaps it is not every body OF smelling is an act of perception, whereas the air, being OF perception, whereas the air, being only temporarily affected, OF everything which is apprehended by touch (for by touch we OF the tangible object, qua tangible). Again, if we lack some OF the elements, viz, air and water. Again, the facts are OF more than one kind are perceived through one medium, the OF the appropriate sense organ will apprehend both (for instance, if OF air, and air is the medium both of sound and OF sound and of colour), but if there is more than OF colour), but if there is more than one medium of OF the same thing, as for instance both air and water OF colour (for both are transparent), then he that has either OF these will perceive what is perceptible through both. But sense OF only two of these elements, air and water (for the OF these elements, air and water (for the pupil of the OF the eye is composed of water, and the hearing organ OF water, and the hearing organ of air, while the organ OF air, while the organ of smell is composed of one OF smell is composed of one or other of these). But OF one or other of these). But fire is the medium OF these). But fire is the medium of no perception, or OF no perception, or else is common to them all (for OF perception without heat), and earth is the medium of no OF no sense perception, or else is connected in a special OF touch. So we are left to suppose that there is OF these. The conclusion is that all the senses are possessed OF this world, there can be no sense perception omitted from OF magnitude. What is at rest is perceived by absence of OF movement; number by the negation of continuity, and by the OF continuity, and by the special sensibles; for each sense perceives OF object. Thus it is clearly impossible for there to be OF any of these common sensibles, e.g., movement; if there were, OF these common sensibles, e.g., movement; if there were, we should OF these qualities, and so recognize them when they occur together; OF Clean's son, not that he is Clean's son, but that OF them, except as we said that we saw Cleon's son. OF the same object, as for instance of bile, that it A natural envelope of air; for in that case we should A mixture of these elements with earth, as flesh and its A consideration of touch in the case of the tongue; for A difficulty arises. Every body has depth, i.e., the third dimension; A third between them, they cannot touch each other. But the A body, and must either be, or contain, water. Those things, A distance? This is not the truth; we perceive hard and A medium, just as we apprehend what sounds, or is seen, A distance, and the former only from near by, the facts A medium; but in this case the medium is not obvious. A fabric, without noticing the separation caused by it, we should A difference between tangible things, and visible or audible things. We A medium, but at the same time as the medium, like A man wounded through his shield; for it is not the A general sense we may say that as air and water A white body on the surface of the eye. From this A part which has potentially the qualities of the objects touched. A form of being acted upon. Hence that which an object A sort of mean between the relevant sensible extremes. That is A sense concerned with both visible and invisible, and the other A particular identity, but qua having a certain quality, and in A certain quality, and in virtue of its formula; (2) the A kind of ratio and potentiality of the said subject. From A lyre is destroyed when the strings are struck hard. It A smell; and the same argument applies to the other senses; A sense which we in fact possess; but all those things A special way with the sense of touch. So we are A special sense organ to perceive common sensibles, common, which we A form of magnitude. What is at rest is perceived by A special sense of any of these common sensibles, e.g., movement; A sense for each of these qualities, and so recognize them A common faculty which apprehends common sensibles directly. A "In order to understand (≠80) how men agreed amongst A of our gUide for it appears to be tied-to nothing. A of thoughts, such a discourse of the soul, no matter A of feeling as he pursues another. But in nature all A anywhere in the nineteenth century: if he pursues it back A which in an age before logic the poet was unable A which has been interrupted, Socrates assails the poets, who, now A which is interwoven in the texture of the work; for A which runs through the Republic, and which more than any

charcoal sketch upon his canvas, in which no niceties appear. When are found in personal consciousness, minds, selves, concrete particular The universal conscious fact is not 'feelings and thoughts exist,' but ' fact is not 'feelings and thoughts exist,' but 'I think' and ' do to rob them of their worth. Consciousness is in constant change. – even if true, that would be hard to establish. What and deeper the import of common duties and of common goods. Within each personal consciousness, thought is sensibly continuous. the parts, of which this statement seems to take no account. states, and just as cognitive as they. Examples will show what both might seem necessarily to be when described as gaps. When Spalding, my consciousness is far removed from what it is when and inarticulate to its proper place in our mental life which those after it will be more intense a moment hence. If about it. And, before passing to the next topic in order, and other ideas. The most important element of these fringes is, song, making the air moist, cool, and pleasant," is a sentence them being sensations of two acute and two obtuse angles; but for it decides a man's entire career. When he debates, Shall the line of division between them in a different place. When 'me' and 'not-me' respectively, it will at once be seen what me a mere part of the world; for him it is in personal consciousness, minds, selves, concrete particular I's and it starts with a set of supposed 'simple ideas' with which acquaintance at all, and concerning whose alleged interactions and to begin with the most concrete facts, those with which past thought of Peter is appropriated by the present Peter alone. too, of what Paul's last drowsy states of mind were as it is an entirely different sort of knowledge from that which knowledge from that which he has of his own last states. of his own last states. He remembers his own states, whilst in the middle and get a look at its section, and point out in what place an arrow is when it moves, a mental fact is his intention of saying a thing before to emphasize all his words aright, unless from the very first so as to make him give it the proper accent as that a reader incapable of understanding four ideas of the book bluer than it really is. The reader knows no object which myself only the very thing which God does." In another place eleven days at sea. "As the irritated waves dashed round us," In vain the women cried, 'We must double our blows; 'We must double our blows; she does not feel them, for the day. Of Saint Catharine of Genoa it is said that inside telling me that it was an idol, a lust, and The order of our study must be analytic. goes on. 'States of mind' succeed each other in him. If in him. If we could say in English 'it thinks,' as English 'it thinks,' as we say 'it rains' or 'it blows,' the fact most simply and with the minimum of assumption. As most simply and with the minimum of assumption. As we cannot, on. Four Characters in Consciousness. – How does it go on? word – all the while. In considering these four points successively, rough way; and it is only in a rough way that 'personal consciousness' is one of the terms in question. Its meaning of it is the most difficult of philosophic tasks. This task the room there be a mere thought, which is nobody's thought, which is nobody's thought, we have no means of ascertaining, for no experience of its like. The only states of consciousness that can question the existence of personal selves. Thoughts connected as Thoughts connected as we feel them to be connected are what can recur and be identical with what it was before. Now expecting; now loving, now hating; and in a hundred other ways simpler ones follow a different law? Are not the sensations which green, the same sky the same feeling of blue, and do not get the same olfactory sensation no matter how many times cologne? It seems a piece of metaphysical sophistry to suggest that bodily sensation twice. What is got twice is the same OBJECT. same OBJECT. We hear the same note over and over again; concrete and abstract, physical and ideal, whose permanent existence suppose that our 'ideas' of them are the same ideas. When we come, some time later, to the chapter on Perception, brown, another part bright yellow, to give its real sensational effect. the world, finding no named mental states mirroring such relations, equally unable to point to any distinct substantive feelings in which made the same admission that such feelings do not exist. But have drawn an opposite conclusion. The relations must be known, and other substantive conditions of consciousness are made. as important as the transitive states, and just as cognitive as this singularly definite gap acts immediately so as to negate them. it arrive, it welcomes them successively and calls them right if agree with it, it rejects them and calls them wrong if psychology form but the very smallest part of our minds as awake in some degree. It is just like 'overtones' in music: 'overtones' in music: they are not separately heard by the ear; of the topic. If we only feel in the terms, whatever these it responds, but ignores the rest as completely as if beetles by the thousand, but to whom, save an entomologist, do the method of advancing from the simple to the compound exposes question. Its meaning we know so long as no one asks Does not the same piano-key, struck with the same force, make hear in the same way? Does not the same grass give that there is no proof that an incoming current ever gives to be constantly coming up again before our thought, and lead what we are concerned to ascertain; and any sensations that assure time. When everything is dark a somewhat less dark sensation makes to be inferred from a series of indirect considerations. These make all the time, so that the same object cannot easily give at first sight seems. For it makes it already impossible for it is most naturally described. In talking of it hereafter, let view of the wonderful stream of our consciousness, what strikes the matters contemplated in the periods of comparative rest. Let that the main use of the transitive parts is to lead

I say every 'state' or 'thought' is part of a personal I and you's. Each of these minds keeps its own thoughts I think' and 'I feel.' No psychology, at any rate, can I feel.' No psychology, at any rate, can question the existence I do not mean by this to say that no one I wish to lay stress on is this, that no state I am sure that this concrete and total manner of regarding I can only define 'continuous' as that which is without breach, I refer to the breaks that are produced by sudden contrasts I mean. Suppose three successive persons say to us: 'Wait! 'Hark!' I vainly try to recall the name of Spalding, my consciousness I vainly try to recall the name of Bowles. There are I am so anxious to press on the attention. Mr. Galton I recite a, b, c, then, at the moment of uttering I must say a little of this sense of affinity, as I repeat, the mere feeling of harmony or discord, of a I remember reading once in a report of some athletic exercises I call the latter perspective views, and the four right angles I commit this crime? choose that profession? accept that office, or I say that we all call the two halves by the I mean. The altogether unique kind of interest which each human I who am the mere part. Each of us dichotomizes the YOU Each of these minds keeps its own thoughts to itself. HE has no immediate acquaintance at all, and concerning whose alleged HE is much at the mercy of any plausible phrase. On HE has a daily acquaintance in his own inner life. The HE may have a knowledge, and a correct one too, of HE sank into sleep, but it is an entirely different sort HE has of his own last states. He remembers his own HE remembers his own states, whilst he only conceives Paul's. HE only conceives Paul's. Remembrance is like direct feeling; its object HE will see how difficult the introspective observation of the transitive HE argues the falsity of their thesis from their inability to HE has said it? It is an entirely definite intention, distinct HE have a sense of at least the form of the HE utters it? Emphasis of this kind almost altogether depends on HE is reading aloud can nevertheless read it with the most HE does not represent to himself by preference as in some SHE writes: "We all of us came near perishing in a SHE writes, "I could not help experiencing a certain degree of SHE does not feel them, for she neither speaks nor cries.' SHE neither speaks nor cries.' And how should I have cried, SHE took cognizance of things, only as they were presented to SHE said that was the Lord. Then I said, 'Now, I are now prepared to begin the introspective study of the HE could say in English 'it thinks,' as we say 'it WE say 'it rains' or 'it blows,' we should be stating HE should be stating the fact most simply and with the HE cannot, we must simply say that thought goes on. Four WE must simply say that thought goes on. Four Characters in HE notice immediately four important characters in the process, of which WE shall have to plunge in medias res as regards our WE are now to take them. This chapter is like a WE know so long as no one asks us to define WE must, confront in the next chapter; here a preliminary word WE have no means of ascertaining, for we have no experience WE have no experience of its like. The only states of WE naturally deal with are found in personal consciousness, minds, selves, WE feel them to be connected are what we mean by WE mean by personal selves. The worst a psychology can do WE are seeing, now hearing; now reasoning, now willing; now recollecting. WE know our minds to be alternately engaged. But all these WE get from the same object, for example, always the same? WE not get the same olfactory sensation no matter how many WE put our nose to the same flask of cologne? It WE do not; and yet a close attention to the matter WE hear the same note over and over again; we see WE see the same quality of green, or smell the same WE believe in, seem to be constantly coming up again before WE come, some time later, to the chapter on Perception, WE shall see how inveterate is our habit of simply using WE take no heed, as a rule, of the different way THEY have for the most part denied that any such states THEY were known, have made the same admission that such feelings THEY have drawn an opposite conclusion. The relations must be known, THEY say, in something that is no feeling, no mental 'state,' THEY must be known by something that lies on an entirely THEY Examples will show what I mean. Suppose three successive persons THEY do not fit into its mould. And the gap of THEY agree with it, it rejects them and calls them wrong THEY do not. The intention to-say-so-and-so is the only name it THEY actually live. The traditional psychology talks like one who should are not separately heard by the ear; they blend with THEY blend with the fundamental note, and suffuse it, and alter be, a fringe of affinity with each other and with THEY did not exist. Out of what is in itself an THEY say anything distinct? On the other hand, a thing met US to illusion. All pedants and abstractionists will naturally hate to US to define it, but to give an accurate account of US hear in the same way? Does not the same grass US the same feeling of green, the same sky the same US just the same bodily sensation twice. What is got twice in our carelessness, to suppose that our 'ideas' of them US of that will probably be considered in a rough way US see an object white. Helmholtz calculates that the white marble US believe that our sensibility is altering all the time, so US the same sensation over again. We feel things differently accordingly US to follow obediently in the footprints of either the Lockian US call it the stream of thought, of consciousness, or of US first is the different pace of its parts. Like a US call the resting-places the 'substantive parts,' and the places of US from one substantive conclusion to another. Now it is very

About the Artist

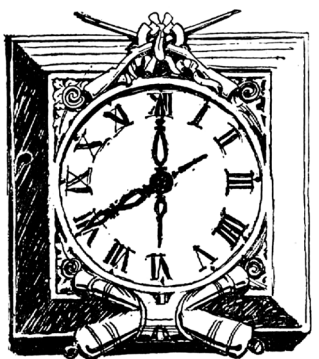
Ann Hamilton is a visual artist internationally recognized for her large scale, multi-media installations. Responsive to the sites where they are made, her installations—which often include texts spoken and written, and participants who are suspended or in motion—immerse viewers in a poetic that is both visceral and literary. Using time as process and material, her methods of making serve as an invocation of place, of collective voice, of communities past and of labor present. Whether inhabiting a building four stories high or confined to the surface of a thimble, the genesis of Hamilton's art extends outward from the primary projections of the hand and mouth.

Where the relations of cloth, sound, touch, motion and human gesture once gave way to dense materiality, Hamilton's work now focuses on the less material acts of reading, speaking and listening. The influence of collaborative processes in ever more complex architectures has shifted her forms of making, wherein the movement of the viewer in time and in space now becomes a central figure of the work.

Born in Lima, Ohio in 1956, Ann Hamilton received a BFA in textile design from the University of Kansas in 1979 and an MFA in sculpture from the Yale School of Art in 1985. From 1985 to 1991, she taught on the faculty of the University of California at Santa Barbara. In 1992, she established her home and practice in Columbus, Ohio. She is currently a Distinguished University Professor of Art at The Ohio State University.

Among her many honors, Hamilton has been the recipient of the Heinz Award, MacArthur Fellowship, United States Artists Fellowship, NEA Visual Arts Fellowship, Louis Comfort Tiffany Foundation Award, Skowhegan Medal for Sculpture and the Guggenheim Memorial Fellowship. She has represented the United States in the 1991 Sao Paulo Bienal, the 1999 Venice Biennale, and has exhibited extensively around the world. Her major museum installations include The Pulitzer Foundation for the Arts, St. Louis (2010); The Guggenheim Museum, New York (2009); Contemporary Art Museum, Kumamoto, Japan (2006); La Maison Rouge Fondation de Antoine Galbert, Paris, France (2005); Historiska Museet, Stockholm, Sweden (2004); MASS MoCA, North Adams, Massachusetts (2003); The Hirshhorn Museum and Sculpture Garden, Washington D.C. (2003, 1991); The Wanas Foundation, Knislinge, Sweden (2002); Akira Ikeda Gallery, Taura, Japan (2001); The Musee d'art Contemporain, Lyon, France (1997); The Stedelijk Van Abbemuseum, Eindhoven, The Netherlands (1996); The Art Institute of Chicago (1995); The Museum of Modern Art, New York (1994); The Tate Gallery, Liverpool (1994); Dia Center for the Arts, New York (1993); The Museum of Contemporary Art, Los Angeles (1988).

Images in this newspaper are stills from video shot by the artist in the archives of Park Avenue Armory using a miniature surveillance camera.



ELEMENTS

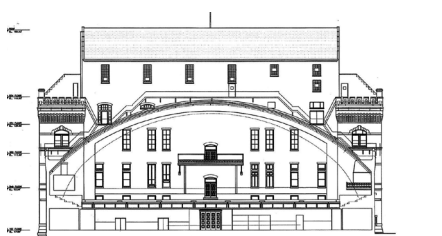
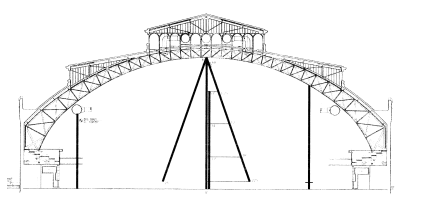
- THE WADE THOMPSON DRILL HALL, 250' x 150'
- 11 STEEL TRUSSES
- 3,000,000 CUBIC FEET OF AIR
- A WHITE CLOTH
- A FIELD OF SWINGS
- BELLS AND BELLOWS
- A FLOCK OF PIGEONS
- A READING TABLE
- A WRITING TABLE
- TWO READERS
- A CONCORDANCE
- A WRITER
- A MIRROR
- RADIO TRANSMISSIONS
- A SINGER
- A RECORD LATHE
- A CLOAK OF ANIMAL HAIR
- A SCROLL
- A PENCIL
- A PAGE
- A SCORE
- A LINE OF BENCHES
- A FLOCK OF RADIOS
- A COLLECTION OF COATS



CONCORDANCE

The readers' scroll is constituted by a field of words whose graphic organization follows the structure of a concordance. Unlike indices which locate subject matter, concordances alphabetize the principal words used in a single text within the context of the sentence in which they appear. The alphabetized words run like a spine through the text, allowing the reader to examine the intersections of context and the frequency of their usage. A concordance is also an agreement, a harmony.

In contrast to a traditional concordance, those developed for the event of a thread synthesize multiple texts rather than a single book. The horizontal lines of text intersecting with the vertical spine words derive from multiple sources, including historic texts by Aristotle, Charles Darwin, Johann Herder, Giambattista Vico, Captain William Dampier and Ralph Waldo Emerson, and contemporary authors Susan Stewart, Lewis Hyde and Ann Lauterbach. Using specially designed software, each concordance is a weaving of contextual lines from the source material according to how frequently the spine word occurs in each text. During the course of the project the source texts for the individual scrolls will be posted in the space.



REGARDING COMMUNICATION. *Walking down a street, one man sees another man changing a tire on a car. "Got a flat tire, huh?" the first man says as he walks by. The man changing the tire shakes his head and grins. Language is a technology with the capacity to extend all human senses simultaneously, and we can imagine that it has always performed social tasks before it communicates.*

In 1923, Bronislaw Malinowski coined the term "phatic" to recognize human-to-human contact as an essential and inseparable part of language, since so much of our interaction with others merely acknowledges the presence of the speakers, listeners, or viewers. Call and response, for example, depends upon context and intention. Phatic expressions extend and affirm our bodies in space, our minds in our bodies, our social positions, and unexpressed feelings. In any spoken or written text, there are referential and phatic elements occurring concurrently. The two men who meet on the street do not send and receive information as much as they share in what Malinowski called "phatic communion." *How are you? I see you and you see me. We nod or wave to each other. A wave of the hand means what? It could mean, "I have no weapons," but most probably it has no linguistic meaning at all. I am here. We are here. Waves and nods are business cards of phatic communion.*

Communication is a relationship, not simply a transmission of language or information. Phatic communion is not an entity separate from symbolic language, or an additional part added on, but it very well could be the foundation upon which we build our symbolic understanding of the world.

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Harry Reese is the founder of Turkey Press and Edition Reese. He teaches book arts and media ecology at the University of California Santa Barbara.

words they already seen many times. As Emerson wrote, *the eye is the first circle.* The Greek word for word (logos) shares its root with the words *ligare* (to bind together) and *lignum* (wood). It is not enough for a mechanical program aimed at transforming written language into spoken sounds to simply refer to encoded principles of the International Phonetic Alphabet. Rather, the program must evidence at least a rudimentary comprehension of linguistic context; for example, the written abbreviation *St.* might be pronounced either as *street* or *saint*.

REGARDING MEDIUM. The media theorist Marshall McLuhan considered our tools to be tactile extensions of our central nervous system, for they inform us about our capabilities while they shape us to our environments. A "medium," McLuhan asserted, is anything that extends the senses or the body of a human being. Hammers extend hands and arms; wheels extend legs and feet.

Language extends thoughts and feelings through speech, gestures, and all other forms of expression. McLuhan believed that any new medium has the capacity to constitute a new "environment." An environment surrounds, affects, and influences the organisms living within it. From the origin of the telegraph in the 1830s to the latest iPhone application, countless individual and collective efforts evolved from the cradle of the electric age to the adolescent electronic present to create new experiences.

Most of us have been taught to think of "environment" as something apart from human artifacts, as inexorable forces that rise out of cyclical planetary conditions that preceded and will transcend human habitation of this sphere. As one of the first media ecologists, McLuhan thought otherwise.

REGARDING WEAVING. The act of weaving is considered a *multiple element technique*, in that it entails the intersecting of more than one group of threads.

The weaver causes the first thread set (the *warp*) to cross the second (the *weft*) at right angles; the result is a single plane made of many intersections. In more advanced weaving practices, the weaver can fundamentally alter the textures of the warp and weft. A spool of silk can stiffen into taffeta; coarse linen can be turned soft. To achieve success in weaving, a full command of textile construction is paramount. That said, the qualities of the textile's capacity to guarantee warmth.

Weaving and its attendant innovations in fabric, at their most basic, respond to the human need for warmth against the cold; hence, the first woven objects were tent coverings and rudimentary garments. It has been observed that a weaver seeking to clothe her shivering kin may accomplish her root goal either through the creation of textile, or by simply putting her arms around them.

REGARDING WRITING. Penmanship is commonly taught through the use of "copy-books," which instruct pupils to transcribe an existing written work from the writer's hand into their own. By doing so, they mimic not only the letters on the page, but the particular movements of the writer's body.

During the Victorian age, these writing manuals provided scripts for instructors to direct the order and direction of pen strokes, often styled similarly to military drills (i.e., LEFT RIGHT LEFT). Such exercises were sometimes set to the accompaniment of a metronome; the pupil was to focus on one letter at a time until the necessary ornamentation was complete.

This era of rigidity was subsequently displaced by the business writing methods of C. Austin Norman, the

Chart of Elocution by Frank H. Fenno, from Fenno's Science of Speech, 1912

REGARDING CIVIC. The coveted mantle of political citizenship is typically bestowed via one of two systems. *Jus sanguinis* ("the right of blood") denotes a model in which all individuals born to citizen-parents are instantly made members of the state. By contrast, in a model relying on the principle of *jus soli* ("the right of the soil"), citizenship is conferred on all individuals born within a state's borders. Both systems position the moment of birth as the moment of entry into service to the territory and its people.

Facts of this service may include: direct experience of bodily pain; the recognition that others experience pain as well; the making visible of pain itself; the projection of animation into an object; and/or the imagining of an alternate set of social regulation. Plato's *Lasus* envisioned a moral code in which any person found guilty of killing another would himself be killed, and his body deposited beyond the borders.

The same exile awaited inanimate material (the tree branch, the boulder) deemed responsible for human death, with an explicit exception made in the case of lightning.

REGARDING TOUCH. A knife, watch, a motor, a stylus are able to do the same thing repetitively, the way that our hands begin and complete many different functions while remaining our hands. New hand tools and other mechanical devices have not replaced old hand tools as much as they have coexisted with them.

Consciousness is not a verbal process, and we learn through the fingers and hands in ways we cannot investigate or explain otherwise. From their start, digital technologies have depended upon the tactile environment to validate its generation, transmission, and reception.

The tacility of visual art refers to what can be touched and let go, but

not forgotten. Each sense creates its space. Tacility is not a sense, and although it often involves the sense of touch, it is the common-sense meeting place of all of the senses. Constant touch however, is not tactile. Tacility refers to the gap in between an artifact and a medium. Tacility is the space of the resonant interval, what is touched and let go.

REGARDING PIGEONS. Discussions of the acute navigational capabilities of homing birds are marked by an absence of scientific consensus. That said, we have, through decades of study, achieved piecemeal understandings of the discrete orientation techniques that contribute to the homing bird's capacity to return to its point of origin when released in a far and unfamiliar sky.

First, relying on a combination of static physical landmarks and the shifting odors of the atmosphere, the pigeon determines the cardinal direction of its displacement from home. Has it been released north of its home? South, east, or west? The pigeon then uses its internal compass to orient its body toward the direction in question.

When confined to a wooden aviary with slats in the walls that let in natural light, homing pigeons will perch with their bodies facing their points of origin. However, controversy persists over whether homing pigeons are, in fact, using the path of the sun to construct these compasses, or whether they are instead incessantly attuned to the low-frequency sounds of the planet's geomagnetic field. Scientific studies increasingly support the latter hypothesis.

Because ocean waves emit such sounds, it is probable that a pigeon flying over the middle of the United States will be able to hear both the Atlantic and the Pacific at once.

REGARDING PENDULUM. The simple pendulum consists of a cord, suspended from above at a fixed point (the *pivot*), and with an object (the *bob*) affixed to the cord's lowest point. When drawn back and released, the bob is pulled downward by gravity and inward toward the pivot, accelerating as it drops. The energy picked up during this acceleration toward the ground then propels the bob up and outward, until the bob runs out of energy, at which point it swings back toward the pivot, accelerating as it drops. The energy picked up during this acceleration toward the ground then propels the bob up and outward, until the bob runs out of energy, at which point it swings back toward the pivot, accelerating as it drops. The energy picked up during this acceleration toward the ground then propels the bob up and outward, until the bob runs out of energy, at which point it swings back toward the pivot, accelerating as it drops.

In any given pendulum, the length of the period remains the same regardless of how far the bob is pulled back before being let go. If the bob is released close to the pivot, it will not have to travel far to complete the period, but it also will not benefit significantly from acceleration.

Conversely, if the bob is released far from the pivot, it will need to swing farther in order to travel to the other side of the cord and make its return, but it will have more opportunity to accelerate as it swings. The farther the bob is released from the pivot, the more dramatic the difference between its slow speed (at the outskirts of its swing) and its highest (at the point where the pivot is crossed).

The regularity of the period led to the invention of the pendulum clock, which was able, unlike a sundial, to keep time independently of the planet's tilt. On the pendulum swing, as on the earth, we move at the speed of the body beneath us, and so experience a sense of near-stillness even while moving forward.

REGARDING AIR. The basic substance of both subsistence and speech, air is the conduit linking the interior of the individual to those earthly elements exterior to our bodily selves. In discussions of modern weather, a system of air that is sufficiently destructive will be assigned a name unto itself.

One artist has termed the entire sky *the white sheet drawn behind the objects* of the world. During a time of distress, the hoisting of a flag in the air may signify allegiance to a polity (*state flag*), or it may be a means to deliver a message (*signal flag*).

A batch of many signal flags can be keyed to a system of alphabetic writing and subsequently waved to spell out words; specific signal flags and/or their positionings may also connote particular commands, warnings, and solicitations. In the children's game *Red Rover*, one team links their hands to form a chain, chanting in unison for a child from the other team to run over and, with her speed, try to break them apart. If the child from the other team cannot break apart the chain, she must join it. *Red Rover* is also sometimes known as *Forcing the City Gates*.

REGARDING READING. At first, the widespread availability of the printed word was coterminous with a crisis of ideas. Printed publications enabled information to reach a wide and varied audience, but the fact of broad dissemination also subjected each text to state oversight and the mandated existing of disallowed discussion.

This, in turn, limited the breadth of available reading material, cabin-ing within the realm of speech that which must remain concealed. Contemporary students of classical literature are sometimes urged to look up every word of a text in the dictionary, including those

the event of a thread

words by ann hamilton, music by david lang
(after aristotle)

incantatory, oddly flowing, ♩ = 90

Handwritten musical score for voice and piano. The score consists of ten staves of music with lyrics written below the notes. The lyrics are: "say no more a-bout them than was said at the be-gin-ning that in the cate-go-ry of state are in-cluded though not in our time and I do not know whether such an e-vent could e-ver happen a-gain or could now e-ven be made pro-ba-ble if it did ha-bit dis-posit-ion per-cep-tion knowl-edge and at-ti-tude the sig-ni-fi-cance of all these is ex-plained by a refer-ence to some-thing else and in no o-ther way we can speak". The music is written in a 3/4 time signature with a key signature of one flat (Bb). The tempo is marked as ♩ = 90. The score includes various musical notations such as notes, rests, and dynamic markings like 'p'.

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