



Say You Say Me

Johanna Burton

No Time Like the Present

In October of 2013, the Nasher Sculpture Center unveiled Nasher XChange, a project consisting of ten commissioned public artworks for the city of Dallas. Conceived as a platform to consider the "radically different approaches artists are taking to public work"—as well as the specificity of Dallas as a geographic and historic site—Nasher XChange was designed to fulfill the mandate of Raymond Nasher, who founded the center as a way of "making art accessible to all." Such an articulated aim is hardly novel among advocates for public art, and yet debates around what such accessibility implies, to say nothing of how it is imparted, have raged on at least since Roosevelt's New Deal programs initiated the Federal Art Project and Percent-for-Art.² In this respect, Nasher XChange, which commemorated the center's tenth anniversary, is especially noteworthy given the particular legacy of Nasher himself, who is most remembered as the developer behind North Park Center—one of the largest commercial malls in the United States, and, as of 2007, one of the seven "retail wonders of the modern world."3

Nasher's way to place art publically, in other words, grew out of an implicit recognition that little in the world temporarily unites a large group of otherwise unrelated visitors so well as commerce. Indeed, North Park Center, which opened its doors in 1965, certainly can account for high numbers of both intentional and accidental encounters with art. As one of the first commercial arenas to implement an art program, it has shown, over the years, major works by Claes Oldenburg and Coosje van Bruggen, Frank Stella, and Andy Warhol, among many others. The mall, located at the crossroads of two major highways and today boasting 2 million feet of retail floor space, is arguably a continuing case study of the shifting relationship between avant-garde art and hyperbolic capitalism. But to say so is neither an indictment nor laudatory. Rather, it is to suggest we should reexamine the staid "making art accessible to all" paradigm for public

art and see how its roots might well be mired in a kind of paradox—at least for the context of this essay, which considers the work of Rachel Harrison and, more precisely, the contrasting relationship it establishes for itself with the stuff of mass culture and, in turn, the very notion of a public. For while we can certainly find reason to critique the impulse of hanging priceless art within a frame born of H&M and Versace, it's no secret that that same frame has been seamlessly integrated into every museum with a corporate sponsor. The real difference is stark enough: MoMA has a \$25 entrance fee; North Park Center is free unless you choose to shop there.

To best parse the relevance of such a paradox for Harrison's work, however, one must take into account the story of her 2012 invitation by Nasher XChange to scout locations for what would be her first public artwork. This visit brought her into contact with a 1978 outdoor sculpture by Henry Moore titled simply The Dallas Piece. Perhaps not unexpectedly, the setting for this work was conceived roughly contemporaneously with the mall's development. In 1964 Dallas mayor J. Erik Jonsson proposed a new city hall and municipal center, hoping to reinvigorate a city that was at an all-time low, shell-shocked by the assassination in November 1963 of John F. Kennedy and, in fact, dubbed "the City of Hate"—a symbol of all that was wrong in American politics as more attention was being paid to social justice due to the efforts of the civil rights, feminist, and antiwar movements. Designed by I. M. Pei in an intensely modern vein, the city hall was widely subjected to criticism upon its inauguration more than a decade later; intended to offset the building's severe lines was Moore's large-scale sculpture, whose three bronze parts were modeled on the soft geometry of individual sections of human vertebrae. Significantly, his piece was meant to encourage visitors to linger in the plaza rather than simply rush across its expanse. Indeed, images taken soon after the work was installed show families with young children playing and lounging on its contours, heedless of any symbolic connotation, intended or not, of bones scattered at the foot of city hall.

By the time Harrison encountered the work, The Dallas Piece had endured close to four decades of sitting on the plaza and in the process had undergone the strange kind of dual transformation inevitable to every such cultural object. On the one hand, its material self had borne the brunt of time and the elements, leading to an extensive renovation completed in 1998; on the other, its conceptual and aesthetic self had been framed and reframed as the decades rolled by. Moore's organic modernism—once understood as a postwar retreat to essential, universal forms—appears now, well after the turn of the millennium, as at once a period style and innocuously iconic of the artist's work. Put another way, it looks like what we know public art to look like. And so, as Harrison drove through Dallas, it wasn't Moore's sculpture that caught her eye but rather what had been done to it.

A tightly cinched ring constructed of police barricades encircled the sculpture, rendering it just off-limits to any visitor tempted to touch its surfaces, much less walk between or mount its forms. Though no sign of misconduct or vandalism was in evidence, the work's presence on the plaza became coded as the scene of a crime: whether past, present, or future was unclear, since the whole was suspended in a kind of indeterminacy. Indeed, when Harrison pulled her car over and got out to look more closely, there was nothing that explained why the barricades had been erected or when they would be taken down.

Returning to New York, she got in touch with the project manager for Nasher XChange and asked him to see if he could find out just what had prompted this situation. Though he asked around, nobody at the city level (or anywhere else) could tell him anything about the barricades—what their purpose was, when they would be removed, or even, surprisingly, when they had first been installed. It was as though, Harrison remarked in her proposal for Nasher XChange, someone had simply decided at some point that artworks should be protected from the very public they ostensibly address. The effect, of course, is that *The Dallas Piece* no longer worked publically: "Barriers," she wrote, "have the potential to create mental as well as physical barricades."

But while Harrison's prodding yielded no information, it did yield results. One day, as mysteriously as they had appeared, the barricades were gone. On her next visit, she could see the Moore, which is to say, she saw it for the first time. In her proposal, she describes her thought process for moving forward with her own project: "I determined at that time that I had already created a work of art by getting the barricades removed, and that if this artwork was written about, it would then be historicized and considered a 'piece.' I decided I could still do

something else, but that I didn't have to make an artwork, this had already been accomplished. It seems logical to continue to work with the site."⁵

For Nasher XChange, then, Harrison ultimately suggested—and then fabricated and installed—a large pink arrow, twenty-four feet tall, whose raison d'être was to point out Moore's sculpture, to mark its presence as an overlooked but worthwhile attraction. The barricades had been one kind of sign, easily readable as "stay away." Harrison's arrow, titled *Moore to the Point* (2013), was another kind of sign, calling attention to a form that had, over time, simultaneously persisted and disappeared—shifting in its most fundamental terms of accessibility—without moving an inch.

No Time Like the Past

If Moore to the Point isn't an artwork, though, we might ask, just what is it? We could consider its function—and friction—within Harrison's larger oeuvre and return to long-standing conversations about how to categorize her activities. She has been widely regarded as a sculptor for twenty years, and fans and detractors alike have used her as a case study to debate the vicissitudes of sculpture today. (Do her forms evoke presence or absence? Privilege color or mass? Do away with the pedestal or hyperbolize it? Continue legacies of the readymade or assemblage? Critique capitalism or reflect it? These are all questions, I think, that miss the forest for the trees.) Yet here it seems apposite, instead, to take Harrison at her word, if only because she has rarely, if ever, separated out any element of her practice as being distinct from "art," in all its expansive rubric today.

In his recent profile of Harrison in the New Yorker, Peter Schjeldahl conjectures, with respect to the artist's endeavors in Dallas (and wishing to underscore her engagement with objects in the world), that she is disappointed in the majority of public art, "for its obliviousness of the actualities of public life."6 Notably in this brief discussion, the critic characterizes Harrison's interest in the site as driven by equal parts "scorn and praise" for Moore and the building his work accompanies, a summation meant less to comment on the older artist than to illuminate the texture of taking him up today. It's worth, in this vein, and as I've been arguing, returning then to an exploration of the actual events leading up to Moore to the Point—its publicness, one might say. What's striking—and productive to reconsider—is also what reminds us that Harrison never wanted us to think of her pink Pop arrow as "the work," but rather as evidence that a distinct activity has taken place at and as its site.



Marcel Duchamp (American, b. France, 1887–1968). Signed Sign, 1963. Signed, inscribed, and dated Marcel Duchamp Pasadena 1963 (on the index finger). Oil on panel; 45.7 x 61 cm. Private Collection. © 2015 Succession Marcel Duchamp/ADAGP, Paris/Artists Rights Society (ARS), New York. Image: © Christie's Images Limited.

Which is to say that Harrison is pointing at Moore neither in wonder nor derision, but to render him public in a sense easily overlooked—and which makes Harrison's anomaly, her one piece of public art, all the more significant both within her oeuvre and within the landscape of art making today.

By saying as much, I mean to expand the notion of what it means to "go public" and to consider Harrison's workand not just the piece in Dallas—as enacting a particular kind of pointing in which any singular object is necessarily larger than its material footprint. Of course, acts of pointing are hardly new in art history. Duchamp pointed most famously in his Tu m' (1918; Yale University Art Gallery, New Haven), which he declared to be his final painting (and is often read in part as a manifesto against the tedium of such manually produced artworks). But his capacity to point only grew after he stopped making things; a particularly succinct example was a "signed sign" produced during his time staying at the Hotel Green in Pasadena as he prepared for his 1963 retrospective with Walter Hopps. Indeed, not many years later, the next generation of conceptual artists pointed, too-John Baldessari's Commissioned Paintings series was a kind of primer on the vernacular of advanced art. Paying a variety of Sunday painters to painstakingly replicate photographic images of hands pointing at everyday objects, Baldessari called attention to different kinds of artistic technique that, while impressive, had little currency in conceptual circles unless forcefully détourned. In some ways refuting Duchamp's decisive move away from connoisseurship, Baldessari's project nonetheless underlined its ultimate lesson. While each Commissioned Painting bore the name of its maker within the title, there was

no question about who could ultimately claim—and be awarded—authorship of the work itself.

Harrison's work is ultimately distinct from these precedents, though there are clearly traces of some active dialogue with them. David Joselit has persuasively argued that, in her sculptures, the artist attempts to "keep ready-mades untransformed" or, put slightly differently, to "preserve their singularity by giving them new life in a new location."8 He claims that rather than attempting to "redeem ordinary commodities or condemn them," her work possesses the particular capacity to "grasp" them. (The dual nature of that word is clearly in play, suggesting the sense of both holding and comprehending). And to be sure, when one encounters such items as a pillowcase emblazoned with a picture of an eagle, a cheap mask with Dick Cheney's face, a rubber chicken, a picture of Mel Gibson, a pile of plastic potatoes, or a BMX bike, there is little frisson of auratic (or for that matter, desublimatory) transformation in the air around them.

That said, I would venture that in grasping these objects—and also ideas that are proffered in language, through her titles—Harrison is also pointing with them. Pointing at people, places, and things, but also at the ways in which we have learned to frame our interactions with those people, places, and things. This is what I would argue is the publicness of Harrison's work: there was much more to pointing at Moore than the fact that



A PAINTING BY JANE MOORE

John Baldessari (American, b. 1931). Commissioned Painting: A Painting by Jane Moore, 1969. Oil and acrylic on canvas; 105.5 x 115.6 cm. Courtesy of the artist and Marian Goodman Gallery.

three large, anthropomorphic bronzes were forgotten on a plaza. The minihistory I gave of Dallas, from its shopping mall to Kennedy's assassination, literally figures in how we can understand Harrison's response to Moore, and how Moore, many years before, responded to his own context.

Etymologically, we are often told that *public* derives from "common," or "of the people," which is correct, but it is generally left out that this notion of ordinariness tends toward a thinly veiled concept of the vulgar. What is public is shared but often understood as representative of a lowest common denominator rather than a conscious construction for the larger good. Yet, as T. J. Clark reminds us—writing in 1994 about Abstract Expressionism, no less—it is vulgarity that allows objects, and perhaps art objects most of all, to remain present in culture well beyond their relevance.¹⁰ (While Clark mainly addresses an apparently outmoded petit bourgeois context, it's worth asking whether the phenomenon of cross-class identification has reached new levels and taken entirely new forms.) Harrison's pointing, I would argue, is vulgar in the sense that what comes along with her-high art, boy band, or thrift-store junk propped up and placed in new configurations but never fully having sloughed off the patina of their travels— remains at the level of the common.

In his "Questions from an Abstraction Who Reads," Diedrich Diederichsen closely attends to the appearance of Amy Winehouse—particularly in drawings that also feature Gertrude Stein, Pablo Picasso, and Martin Kippenberger, among others—as a figure within Harrison's 2012 exhibition *The Help*. ¹¹ The borrowed film title serves to remind that contemporary culture has produced a space that performs a kind of new transparency around issues of race, class, and gender—yet, as Diederichsen argues, the "ontological plane of the category of support, from physical support to living labor," has only made its proceedings increasingly difficult to picture. ¹² Nevertheless, he contends that Harrison's work figures such support in two ways, as it attempts "to present the material orders behind symbolic production." ¹³

"To present the material orders behind symbolic production." It's a phrase that reminds me of Sherrie Levine. In 2009 she made *After Courbet: 1-18*, a work consisting of eighteen identical postcards on mat board picturing Courbet's *L'Origine du Monde* (*The Origin of the World*) from 1866. Without going too far down the path of its history, it is worth pointing out that the painting, which now hangs in the Musée d'Orsay in Paris, has had a checkered past and is described on the museum's website as having finally "taken its proper place within the history of modern painting" despite the fact that it "still raises the

troubling question of voyeurism."¹⁴ That it was originally commissioned by a Turkish-Egyptian diplomat, lost for decades, then owned by Jacques Lacan before coming into the Orsay's collection is not inconsequential in this regard.¹⁵ The social history of the painting as an object of gambling, obfuscation, and underground trading shows what happens to objects that confuse production and reproduction. Note: the words *public* and *pubic* derive from the same root.

Out of Time

Levine's treatment of Courbet renders him public. Once, and perhaps still, an image to be hidden or stolen away, *L'Origine du Monde* is nonetheless for sale in endless supply at the museum's gift shop, reproduced on postcards to be sent without even the need for an envelope. And by virtue of Levine making Courbet's image—but more so the everyday reproduction and dissemination of it—her own, we see it too, for the first time. (Harrison has, it bears mentioning here, also turned to Courbet's *L'Origine* in her own work, as an image of intense scopophilic and cultural interest, both imaginary and economic.)

Levine, we know, is most often categorized as appropriating her images. Harrison is almost never described this way. The distinction that is often made hews along the lines of intent: Levine leaves things as they are in order to examine the frames around them, while Harrison leaves



Sherrie Levine (American, b. 1947). *After Courbet: 1–18* (detail), 2009. 18 postcards on mat board; each 50.8 x 40.6 cm. Courtesy of Paula Cooper Gallery, New York. © Sherrie Levine.





Louise Lawler (American, b. 1947). Slides by Night: Now That We Have Your Attention What Are We Going to Say?, 1985. Slide projection. Courtesy of the artist and Metro Pictures, New York. © Louise Lawler.

things as they are so we can actually look directly at them and understand them on their own terms.

But in the argument I am putting forward, these are both operations that deliver us back to the public, pointing us in the direction of understanding objects as they are handed down and over, and as they are valued, revalued, and unvalued. Art has a particular function here, of course. In 1985 Louise Lawler called it for what it is: she installed Slides by Night: Now That We Have Your Attention What Are We Going to Say? as a projection at the gallery Metro Pictures, then in Soho; the work was visible only from the street and only at night. Using the visual logic of a slot machine, Lawler's piece offered passersby the illusion of arbitrary configurations: fruits, baseballs, and bells appeared next to images of Lawler's own photographs. A jackpot comprised three matching classical sculptures, and the payoff was pictures we now think of as classic Lawler—artwork by other artists, in situ. Lawler wasn't only commenting on the gamble of playing the game of artist, art collector, museum curator, or gallery owner. She was, in offering this strange spectacle only to those who would be in Soho at night, after the shops and galleries had closed, asking that the support for such endeavors be rethought. Is an artwork an artwork if nobody sees it and nobody buys it?

In nature, there are animals who rely—indeed, survive—on symbiotic relationships with other animals. These relationships tend to be long and intimate. The most noted of these are amazing examples of creatures who otherwise would most certainly be at odds, with one

destroying the other: small fish called wrasses cleaning the teeth of sharks or tiny birds known as oxpeckers removing ticks from massive rhinos. (In both cases, the smaller animal receives sustenance and protection in exchange for the grooming services it provides.) Yet in the spectrum of symbiosis, there is only one sort of arrangement that is beneficial to both (mutualism), while there are many cases in which just one partner benefits (commensalism) or one is actually harmed (parasitism).

Leaving aside the long debates around criticality vs. complicity, might it be useful to consider artists like Harrison, who point to cultural objects, people, and things—including other artists—through the lens of symbiosis? This is simply another way of getting back to where I started and repeating again that inherent to the work is a negotiation that moves away from any idea or ideal of autonomy and toward a function of publicness. Does Courbet benefit from Levine's treatment of his work in the here and now—and, in turn, does Levine herself profit? Do Harrison's gestures toward Duchamp, Picasso, Rauschenberg, and Stella mobilize these artists despite their already intensely high profiles (and dead bodies)?

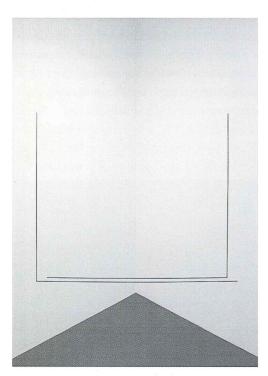
When I last visited Harrison's studio, she was working toward her next show, tentatively titled *Lean In* at the time. A large, multicolored form stood in the space or rather tilted at a kind of awkward angle, its weight supported by a large wooden box tucked into what, if it was a person, might be its lower back. Sheryl Sandberg's face, adorning the cover of her infamous bestseller, grinned out from where the book sat tucked, temporarily, in another crevice of the sculpture. The piece wasn't done, the artist explained, but we looked at it together anyway. We also looked at a model for Regen Projects, the gallery in Los Angeles that represents Harrison and will house this next



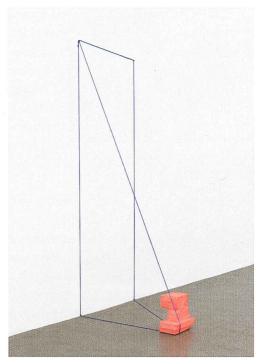
Michael Asher (American, 1943–2012). *Michael Asher* (installation view), Jan. 26–Apr. 12, 2008, Santa Monica Museum of Art. Photo © Grant Mudford.

endeavor, and discussed the layout she was considering. The artist planned to show sculpture but also to reorient viewers in the space using a tactic borrowed from Michael Asher's 2008 project at the Santa Monica Museum of Art, which consisted of the stud walls for all forty-four exhibitions that had been mounted in that space. The result was a labyrinthine construction that was barely navigable by viewers, who while not seeing the past shows, nonetheless experienced something of them. Harrison's evocation of Asher, however, will not address the prior life of art but something of its current state.

Hanging on the wall in her studio is a photograph of three young Asian women with a phone mounted on a long stick, huddled together to capture a group portrait. The picture is most notable for its placement online, where it illustrates the Wikipedia entry on the selfie stick. The caption reads, "Three tourists using a selfie stick to take a group portrait in Prague." One of the women holds her fingers out in a peace sign. Since I had not heard of selfie sticks until visiting Harrison's studio, I asked her what the connotation of the peace sign is. Harrison noted that the gesture is pervasive within tourist selfies and tantamount to a kind of empty sign of participation, reciprocating the camera's action of framing. In museums all over the world, selfie sticks



Fred Sandback (American, 1943–2003). Untitled (Sculptural Study, Two-part Black Corner Construction), 1975/2008. Black acrylic yarn; 196.9 x 172.4 x 172.4 cm. Courtesy David Zwirner, New York/London. © 2015 Fred Sandback Archive.



Rachel Harrison. *Framing Device (Pink)*, 2014. Wood, polystyrene, cement, acrylic, and parachute cord; 270 x 90 x 110 cm. Courtesy of the artist; Greene Naftali, New York; and Galerie Meyer Kainer, Vienna. Photo: Karl Kühn.

are causing big problems as people back into artworks and each other. In L.A., Harrison's walls will frame a large space, within which her works will be placed. The Asher-inspired framework is then an artwork but also something other than that. It is a framing device that points beyond the footprint of the objects and asks viewers to consider their place in relation to them. It's worth noting, in this vein, that in 2014, at an exhibition with Liam Gillick at Galerie Meyer Kainer in Vienna, Harrison made her own interest in such framing explicit in yet another way, with five works. These were feats of sculptural ambivalence—heavy anchors that supported, or perhaps nailed down, barely-there sketches rendered in colored cord. Constitutionally at odds with his work, they nonetheless rendered something of Fred Sandback's legacy, placing it in the present while recognizing this as an impossible transplant.

In Andrea Fraser's 2005 essay "Why Does Fred Sandback's Work Make Me Cry?" she details her own affective relationship to the older artist's work. The text comprises both a formal reading of Sandback's work, which Fraser characterizes as "an art of absences, an art that's only just barely there to be seen," and an institutional one that places art, impossibly, both within and outside its own "field." In her conclusion, she considers her place alongside Sandback. "By removing himself to

the extent he does," she writes of his barely-there sculpture, "he makes a place for me. It's not a place in front of his work, or next to his work, or inside his work (he once wrote that he aspired to make 'sculpture that didn't have an inside'). It makes a place for me inside the institution that the work is inside. It is a place that exists between fact and illusion, between reality and fantasy." ¹⁶

Postscript

The title for this essay, "Say You Say Me," is not mine. It was first, and obviously, Lionel Richie's, in 1985.¹⁷ Then it was put in as dummy text by Harrison and the designer of this book, Joseph Logan, because it was playing on the radio while they worked around an essay that was not yet written. When I saw the title, I knew what to write about: the negotiation of people and things pointing at other people and things across time and space and saying "you" in order to say "me." In other words, the content was delivered to me prior to my conceiving it. As Sherrie Levine once wrote, "I have the same relationship to van Gogh as Pierre Menard had to Miguel de Cervantes, that is to say, I have influenced him." 18





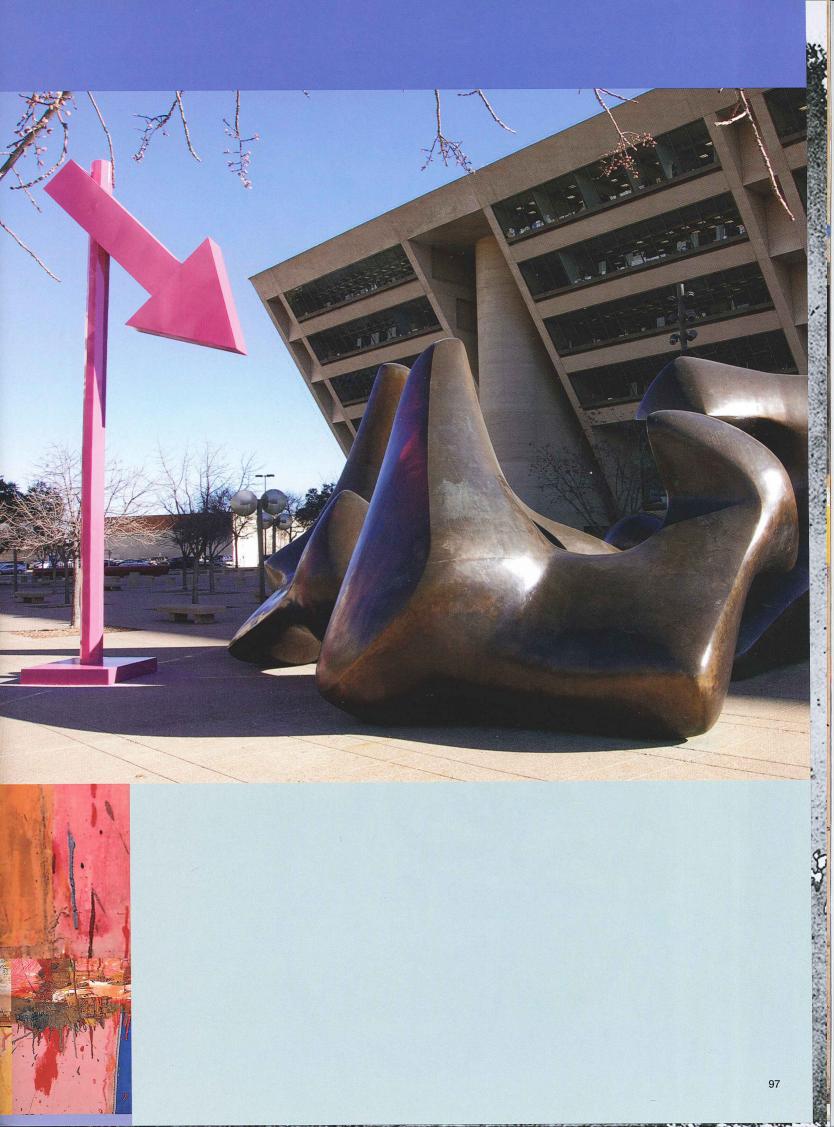
Rachel Harrison. 20×24 " (for CDL) (and detail), 1999. Wood, polystyrene, cement, acrylic, and chromogenic print; 55.9 x 48.3 x 45.7 cm. Courtesy of the artist and Greene Naftali, New York. Photo: Oren Slor.



Rachel Harrison. Poster for an exhibition, 2015. Laser print on paper; 27.9 x 21.6 cm. Courtesy of the artist and Greene Naftali, New York. Photo: Rachel Harrison.

NOTES

- 1. See http://www.nashersculpturecenter.org/art/exhibitions/exhibition?id=28; accessed March 28, 2015. Nasher XChange included commissioned works by Lara Almarcegui, Rachel Harrison, Alfredo Jaar, Charles Long, Liz Larner, Rick Lowe, Vicki Meek, Ruben Ochoa, Ugo Rondinone, and Good/Bad Art Collective. Artists were encouraged to utilize all parts of the city in the hope that visitors would, in turn, experience areas they otherwise might not find themselves.
- 2. The most prevalent critique of Roosevelt's programs was that they were overtly propagandistic, designed to promote national pride at precisely a historical moment in which American citizens were being increasingly underserved by state and federal support.
- 3. See the mall's official website, http://www.northparkcenter.com/pages/northpark-photo-tour; accessed April 26, 2015.
- 4. Rachel Harrison, "Proposal for 'Nasher XChange,'" June 21, 2013.
- 5. Harrison, "Proposal."
- Peter Schjeldahl, "The Shape We're In: The Timely Sculpture of Rachel Harrison," New Yorker, December 22/29, 2014, 70.
- 7. Schjeldahl, "The Shape We're In," 70.
- 8. David Joselit, "Touch to Begin...," in *Rachel Harrison: Museum with Walls*, ed. Eric Banks and Sarah Valdez, exh. cat. (Annandale-on-Hudson, NY: Center for Curatorial Studies, Bard College; London: Whitechapel Gallery; Frankfurt am Main: Portikus 2010), 188.
- 9. Joselit, "Touch to Begin...," 188.
- 10. See T. J. Clark, "In Defense of Abstract Expressionism," *October* 69 (Summer 1994): 22–48.
- 11. Diedrich Diederichsen, "Questions from an Abstraction Who Reads," in *Fake Titel: Rachel Harrison*, ed. Susanne Figner and Martin Germann, exh. cat. (Cologne: König, 2013), 74–78.
- 12. Diederichsen, "Questions from an Abstraction Who Reads," 78.
- 13. Diederichsen, "Questions from an Abstraction Who Reads," 78.
- 14. http://www.musee-orsay.fr/en/collections/works-in-focus/search/commentaire_id/the-origin-of-the-world-3122.html; accessed April 26, 2015.
- 15. For a complete history of the painting, see Linda Nochlin, "Courbet's L'origine du monde: The Origin without an Origin," *October* 37 (Summer 1986): 76–86.
- 16. Andrea Fraser, "Why Does Fred Sandback's Work Make Me Cry?" *Grey Room* 22 (Winter 2005): 37–38, 45.
- 17. The title of Lionel Richie's song is "Say You, Say Me."
- 18. Sherrie Levine, 1998, unpublished statements given to the author. Also cited in Howard Singerman, "Sherrie Levine's Art History," *October* 101 (Summer 2002): 115. Singerman relays the quote as it was delivered during a Getty symposium held while Levine was a scholar in residence (2000–01).



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wing instruments that I wasn't comfortable with."

Constantly returns to this theme: the educative value of depositing yourself in unfamiliar settings, discomforting scenarios, as well as ongoing self-criticism. It's a lessonshe learned from Brecht's theatre and Godard's cinema. "I'm actually more interested in film theory than anything, she says. "That's where I learned everything,

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develop some sort of way to let the audience in on the uncomfortableness of it. More series, Rules Of Deduction could be subtitled "An American In Paris". Drawn from field series and more I started playing Weller I swiss the Databased in the Paris of It. More series, Rules Of Deduction could be subtitled "An American In Paris". Drawn from field series and sounds could be subtitled "An American In Paris". Drawn from field series and sounds could be subtitled "An American In Paris". Drawn from field series and sounds could be subtitled "An American In Paris". Drawn from field series and sounds could be subtitled "An American In Paris". Drawn from field series and sounds could be subtitled "An American In Paris". Drawn from field series and sounds could be subtitled "An American In Paris". Drawn from field series and sounds could be subtitled "An American In Paris". Drawn from field series and sounds could be subtitled "An American In Paris". Drawn from field series and sounds could be subtitled "An American In Paris". Drawn from field series and sounds could be subtitled "An American In Paris". Drawn from field series and sounds could be subtitled "An American In Paris". Drawn from field series and sounds could be subtitled "An American In Paris". Drawn from field series and sounds could be subtitled "An American In Paris". Drawn from field series and sounds could be subtitled "An American In Paris". Drawn from field series and sounds could be subtitled "An American In Paris". Drawn from field series and sounds could be subtitled to the series and sounds could be subtitled "An American In Paris". Drawn from field series and sounds could be subtitled to the series and right before I stopped doing that stuff Lyould just stare at the cutter like an audience of the positioned around the Moore while driving by in the trying to subvert these at every positioned around the Moore while driving by interrupting them with a bang, lading them into silence or allowing them to emember? A few times I did show where I played the gutter from the authories. Thad a turn by interrupting them with a bang, fading them into silence or allowing them to bunch of devices that would be triggered supplied a supplied of the carrier order than some connected to different walke take a planton graph on I of the cliance of this is the two different walke take a planton graph on I of the cliance of this is the two different walke take a planton graph on I of the cliance of the connected to different walke take a planton graph on I of the cliance of the connected to different walke take a planton graph on I of the cliance of the cliance of the connected to different walke take a planton graph on I of the cliance of the connected to different walke take a planton graph on I of the cliance of the client of the connected to different walke take a planton graph on I of the client of the connected to different walke take a planton graph on I of the client of the connected to different walke take a planton graph on I of the client of the connected to different walke take a planton graph on I of the client of the client of the connected to different walke take a planton graph on I of the client of the Remember? A few times I did played the guitar from thereoftwork dust of off the WIB of the But because of the strip in 1994 and named it after a Luc Ferrar

Ordere coaxes from the guitar an orchestral mass of resonating tones that sounds, at times, like an underwater carillon, at others, like a symphony of turbines. Yet for the record represented an ideological dead end, a solidification of experiment into habit "Once I became really comfortable with a particular type of preparation or really got into what it was doing, I'd throw it away. And then, once that wasn't enough,

series, Rules Of Deduction could be subtitled "An American In Paris". Drawn from field which would just defeat the purpose once I did that it was time to stop time to stop the variety of the stop of th

gorgeous set of solo prepared second supported the special second supported and spliced the special second supported and spliced the special second second second supported to the special second seco ago. Employing a hostsurpoundedhotyaaral devigesta etat setation, sorrollegiand or clipped grooves and truncated rifts that are never allowed to pick up curious collage of clipped grooves and truncated rifts that are never allowed to pick up curious collage of clipped grooves and truncated riffs that are never allowed to pick up steam. "I put together this band to look at what the band dynamic was and to document it in some sort of form, the explains. "The whole receive is like: hello! Why did you expect that? Why are you continuously expecting [the drum fill] 'Bah-da-bah-dabah' to end in 'Boom'? Continuous frustration is sort of the main point of the record."

