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**In the Meantime, Examples of the Same Lily**  
**(A temporary androgyne for Lynda Benglis and Richard Tuttle)**

A thesis submitted in partial fulfilment of the requirements of the Royal College of Art for the  
degree of Doctor of Philosophy

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## Asides



These Asides comprise notes to the following documents:

*a, A Novel*, 3

*the Abstract, Bibliography, and Other Paratexts*, 17

*Argo*, 17

*pink out of a corner (to Jasper Johns)*, 18

and *The Tomb*, 20

This alphabetical ordering is for the sake of convenience and does not indicate a preferred reading order.



## ***a, A Novel***

1. Warhol's 'novel' supposedly consists of the transcriptions of 24 hours of audiotape.\* Initially pitched as a continuous day-in-the-life of Warhol Superstar Ondine, it later transpired that the tapes were actually recorded over a number of sessions.† While the book is pitched as a portrait of Ondine, at least one passage of dialogue attributed to him turns out to have actually been spoken by Chuck Wein.‡ Two draft copies of the first page of *a*§ demonstrate modifications made to the text prior to publication, and carry copious annotations and careful changes to layout, wording and use of italics that contradict the "official" story that the book's layout, typos etc. are entirely down to Warhol's strict editorial instructions to print the original transcriptions as received.\*\* These kinds of misinformation are by no means unique within,

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\* Each section of the book is numerically headed to indicate which tape, and which side of that tape, the text is taken from.

† In his glossary to *a*, Victor Bokris states that the recordings were made on four separate occasions, but in dating these, he actually identifies five: "The first twelve-hour session was recorded in August 1965. Thereafter, there were three different taping sessions in the summer of 1966 and a final one in May 1967." – Victor Bokris, "a: A Glossary", in *a, A Novel*, by Andy Warhol (London: Virgin Books Ltd., 2005), 453. Lucy Mulroney points out numerous other discrepancies, not least that the tapes transcribed run to no more than twenty hours, and are not always continuous: tape 15, for example, was reported missing, thrown out by the outraged mother of the girl who was transcribing it, and this was meant to account for the brevity of this section of *a*. Tape 15, however, is preserved in the Warhol archives, and its contents do not tally with the text used for this section of the book. See Lucy Mulroney, "Editing Andy Warhol" in *Grey Room* 46, Winter 2012, 46-71, accessed October 12<sup>th</sup> 2015, [http://www.mitpressjournals.org/doi/pdf/10.1162/GREY\\_a\\_00060](http://www.mitpressjournals.org/doi/pdf/10.1162/GREY_a_00060)

‡ Lucy Mulroney, "I'd Recognize Your Voice Anywhere: The Philosophy of Andy Warhol (From A to B and Back Again)", in *Reading Andy Warhol*, ed. Nina Schleif (Ostfildern: Hatje Cantz Verlag, 2013), 275-276.

§ Mulroney, "Editing Andy Warhol."

\*\* Legend has it that a couple of school girls who happened to turn up at the Factory at an opportune moment were employed to transcribe the tapes (though both Bokris and Mulroney tell stories that contradict this version of events, as well as each other), and that it is their incompetent typing that provides the book's erratic format, spelling, punctuation etc. The manuscript suggests a more complicated negotiation between chance and artifice on Warhol's part.

or inappropriate to, Warhol's oeuvre. Misregistration – as a result of conscious, aesthetically concerned intervention, as well as of the limitations of the mechanics of mediation – runs through all of his production. Thought of in this light, questions about *a*'s “authenticity” open onto the more interesting territories of arrangement, decoration, mimicry, control, substitution, ventriloquism, erasure and transformation that animate and complicate much of Warhol's corpus.

2. This voice was clearly identifiable, though the same could not be said in other cases.

3. The following work (one of six presented here) is a film by Lawrence Weiner, presented by Alice Weiner via *Show (&) Tell* – see note 3 to the *Abstract, Bibliography, and Other Paratexts*.

4. Since 1968, Lawrence Weiner has produced work according to the tenets of the following statement of intent:

1. The artist may construct the piece.

2. The piece may be fabricated.

3. The piece need not be built.

Each being equal and consistent with the intent of the artist the decision as to condition rests with the receiver on the occasion of receivership.\*

5. The book includes no such illustration.

6. The following work (one of six presented here) is a film by Lawrence Weiner, presented by Alice Weiner via *Show (&) Tell* – see note 3 to the *Abstract, Bibliography, and Other Paratexts*.

7. Weiner maintains that his work is rooted in a studio-based sculptural practice,<sup>†</sup> the results of which are translated into the statements that form the basis of various methods of display (wall text, actions etc.), the execution of which is delegated to a third party.<sup>‡</sup> Kathryn Chiong draws

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\* Donna De Salvo, “As Far As the Eye Can See” in *Lawrence Weiner: As Far As the Eye Can See*, ed. Ann Goldstein and Donna De Salvo. (New Haven and London: Yale University Press, 2007), 65.

<sup>†</sup> See, for example, George Stemmrich, “Lawrence Weiner: Material, Language, Tic-Tac-Toe” in *Lawrence Weiner: As Far As the Eye Can See*, 216.

<sup>‡</sup> Weiner's films and videos complicate this relation of the artist to the third party of the receiver, and extend ideas at play in his practice around work and presentation as intertwined parts of a complex, serpentine body. The players in these works take the role of receiver that a buyer or art institution installing a work might take under other circumstances; except here, they themselves are nested, along with the works/presentations they execute, within the presentation device of the film. This highlights Weiner's role as Director in all occasions of receivership, reminding us that the execution of



a parallel with Robert Smithson to illuminate how resultant forms of removal (e.g. the remove between work and presentation, between artist and execution) complicate the issue of what and where one of Weiner's works might be. She claims that Smithson's *Spiral Jetty*, rather than being a discrete work, is in fact "one link in a chain of signifiers which summon and refer to one another in a dizzying spiral. For where else does the *Jetty* exist except in the film which Smithson made, the narrative he published, the photographs which accompany that narrative, and the various maps, diagrams, drawings, etc., he made about it?" \*

8. Here the voices first of Gertrude Stein and then of Tomma Abts could be recognized.†

9. If it is hard to get close enough to the *Jetty* to 'actually' encounter it in space (and Chiong suggests that this would be an exercise in futility in any case, as the work is "unintelligible at close range" ‡), then the activities that lead to Weiner's translations are even more firmly withheld from view, indicated only by way of their translations. Thus, Chiong claims, "Remarkably, Weiner's model of displacement exceeds even the *Jetty*'s "dizzying spiral" inasmuch as there is no presentation, no matter how extensively archival, in which Weiner's work may be seen wholly to exist. This is not to relegate his work to a status of dematerialization but rather to recognize its perpetual suspension not only through its textual formulation but *even in its material construction*. Whether presented in language or illustrated through physical objects, the work will never escape the status of a representation for which no model can be identified: therefore, it cannot ever be experienced "in the place where it resides."” §

10. A female voice that referred to Lynda Benglis always in the third person.

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the work is delegated in the form of a negotiation. Which begs the question: under what conditions might a work be executed by a receiver in such a way as to no longer constitute a work (or at least, to no longer constitute a particular work by Lawrence Weiner)?

\* Kathryn Chiong "Sympathy for Lawrence Weiner (One Plus One)" in *Lawrence Weiner: As Far As The Eye Can See*, 326.

† Tomma Abts and Gertrude Stein this is an exchange to be had in a silver loft why not in the middle of the sixties why not with Pop and its rejection of and debt to Greenbergian formalism and Rauschenberg and Johns putting things in the wrong place here and there the goat had been inside its tyre for some years at this point so Tomma Abts and Gertrude Stein why not looking is making reading is making reading is looking and reading and looking are making and we do think that we recognize them here and the bibliography will confirm it.

‡ Chiong, op. cit.

§ Chiong, op. cit.

11. Pop and its rejection of and debt to Greenbergian formalism with its frontality and its colour fields and its repetition and Agnes Martin once said “I liked Andy Warhol but I was afraid of his friends” \* and of course Agnes Martin is Andy Warhol but without the Coke bottles and Andy Warhol is Agnes Martin but with them.†

12. Andy Warhol uses the Coke bottle to see, Agnes Martin finds she sees better without it. Tomma Abts and Gertrude Stein they would both have to fracture I do not say break but fracture the Coke bottle in a way to see it and look at and make it to make it like a cube that shows all its sides at once and so no longer a cube unless you can find a way to make this so and so this is a problem for a picture and a paragraph a grammar problem and how would they do it but they would try.‡

13. Chiong identifies the complexity of the dispersed and elusive bodies at play across Weiner’s oeuvre, but balks at the last moment by reverting to figuring the work according to a representation/model binary. While Weiner’s presentations certainly do function in part as representations, what gives these works their abyssal quality is precisely the confusion that occurs between representation and presentation, work and display device, presence and non-presence, singularity and multiplicity. This is where Weiner’s works differ from *Spiral Jetty* – there, the earthwork functions as a centre, like the ‘actual’ cube, discussed by Robert Morris in *Notes on Sculpture*, which is always unavailable to perception even though in relation to the viewer’s shifting perspectival views of it.§ In Weiner’s work, this centre is occluded and

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\* Quoted on a wall text in Tate Modern’s *Agnes Martin* exhibition, 3<sup>rd</sup> June – 11<sup>th</sup> October 2015

† This is a portrait of Iris Clert if I say so.

‡ With Gertrude Stein of course this is something brought from analytic cubism and all of the problems about how to make a sentence like a picture but with Tomma Abts it is not the same though there may indeed be something from cubism but the problem is different and it would not be about fracturing the thing to see it all at once as much as allowing all of it to be available to not be seen all at once because even when all of it is there the eye moves from this part to that part and the relations hold in the picture but fall apart in the eye and so it keeps moving and this is where the pleasure is in the looking which is a making that falls all the time apart as it comes together into this thing you are never seeing as you see it as you see what you are not quite seeing.

§ “The constant shape of the cube held in the mind but which the viewer never literally experiences, is an actuality against which the literal, changing perspective views are related. There are two distinct terms: the known constant and the experienced variable.” – Robert Morris, “Notes on Sculpture” in *Minimal Art, A Critical Anthology*, ed. Gregory Battcock (Berkeley, Los Angeles, London: University of California Press, 1995), 234. Morris’ statement can be read as a binary relation between objective reality and subjective experience, but can also set up a neutral/complex situation whereby bodies/works manifest only in relationality, only as haecceities, only in complexity and never in the same way twice.

consequently takes on a character less like a figure and more like a weight. This weight is disembodied, not fixed to any clear referent or site (the brevity – almost, the abbreviation – of Weiner’s texts makes for a strange combination of exactitude and elision), but shifts among these as we encounter them – and this might be the most sculptural aspect of the work. As Weiner’s various modes of working and display proliferate across multiple, unlimited, disparate sites, distinctions between identificatory modes such as original, replica, translation, version, fragment, core etc. become destabilized and inconclusive. In other words, to speak of a “remove” between work and presentation is actually misleading (containing, unifying and singularising the work so as to imply that its occulted nature and distance from its presentation preclude its presence there). Instead of setting up a hierarchical relation of remove between distinct locations, the work’s place of residence itself becomes unsettled: in terms not only of where and what that ‘place’ of residence might be, but also in terms of how it might be occupied.\* No longer conforming to stable conceptions of the work as singular, self-identical or anchored to a specific object or location, or even a finite or stable number of parts, Weiner’s work evades being experienced “in the place where it resides” because this “place,” this shifting, multiple, insubstantial weight, is itself so uncertain and spectral.

14. If you look at this painting what are you doing. You are calling you are calling the picture though of course it is there but you are calling it like this because in looking for example as I have indicated above the eye has a limited field of sharp focus and in moving its attention from point to point the viewing subject constructs and re-constructs an image of the painting which itself is escaping and leaking away at every second and so the effort of looking and making in looking is to maintain or (re)constitute the scrutinised object to call this object which is always somewhat out of time to call it from its position immediately adjacent to experience, to re-imagine or reconstruct it through what might be termed the temporal body of the act of looking. And so looking is making and reading is making and reading and looking are each making and movement and encounter occasioning something less an accretion and more a sort of seething. The small scale of Abts’ work establishes a containment that concentrates this seething, reining

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\* The concept of the astral plane provides a useful analogy here. In magical theory, the astral plane is the realm of images, concepts and intellectual objects. Planes are distinct from each other for magicians, without being subject to a spatial model of division. The astral and physical planes, for instance, run each through the other and it is a basic principle of magic that actions effected in one plane can influence occurrences across another. The unstable and paradoxical ‘materiality’ (the word seems hardly appropriate) of ectoplasm, for example, as a substance manifesting across planes and lacking in physical properties, might provide an analogue for Weiner’s work’s resistance to this sort of pin-pointing.

in the movement of the eye, whose passage across the picture becomes particularly involved with the repeated revisiting of relatively simple passages of pictorial event and we go we move from assonance to assonance and we remember and forget and build and loose it and there it and we is and are an entelechy making-unmaking and here is a passage from the real Gertrude Stein if ever that was a thing at least from a Gertrude Stein that I less am than this one I pretend to be or at least the one who was published under that name and one of the things that was published was this: "What is she doing. She is working. She is not needing to be changing. She is working very well, she is not needing to be changing. She has been working very hard. She has been suffering. She is not needing to be changing. She has been living and working, she has been quiet and working, she has been suffering and working, she has been watching and working, she has been waiting, she has been working, she has been waiting and working, she is not needing to be changing. She has been working, she is not needing to be changing. She has been working and everyone was knowing that she was not needing to be changing. She is what she is, she is not needing to be changing." \*

15. I liked Andy Warhol, but I was afraid of his friends, and when bodies come apart as a matter of their coming together† as the image behaves under the eye and the object in space and the thought in time and they that is things are always coming apart as a matter of their coming together and it is of course a threat to any discrete structure or thing which must be rethought not abandoned certainly but rethought.

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\* Gertrude Stein, "Four Dishonest Ones", in *Look at Me Now and Here I Am*, ed. Patricia Meyerowitz (London and Chester Springs: Peter Owen, 2004), 206.

† In the pages of *a*, it is exactly this kind of chaotic body that is written out and that we are trying to read and it is very like the enmeshing of parts found in J.G. Ballard particularly the early books for example *The Atrocity Exhibition* and *Crash* but unlike Gagolian's *Crash* exhibition of 2010 where all the works were arranged in supposed tribute to Ballard in the gallery like works in the gallery and not like bodies in a Ballard narrative because in a Ballard narrative the nerves are not only inside the body and the handbrake is not only outside the body and Roger Hiorns would have had to have grown crystals not over car engines suspended from a frame next to Richard Prince's muscle car but all over Richard Prince's muscle car all over the seats and the dashboard and breaking through the windscreen and spreading over the bonnet like a crust of salt and furring the engine and pushing up and out through the hubcaps and bodywork in spikes and clusters and Cady Noland would have had to have harpooned the whole thing with an immaculate chrome railing because there is no such thing as a discrete body here and we will not stand the illusion that it is so if we have to dance out of a window or impersonate Andy or set a hotel room on fire to elaborate this.

16. Moved Pictures is the name of Lawrence Weiner's production company. The processes central to his practice - removal, addition, replacement – are all concerned with transportation, the moving of material from one place to another. Each manifestation of a work – each display solution – could likewise be thought of as a transfer or dissemination device: though less in the manner of a representation and more as an avatar, through which the work speaks not from a distance but from the intimate place of its presence within this body which, away from its body, is a part of its body, neither distinct nor indistinguishable from it, a kind of mirror travel. Moved pictures go from one place to another place and they allow their content to be with them wherever they go. Their content is, as they are themselves, a part of a body, and the body is moved with them, however much of that body remains in some other place and time. A body does not have to move in its entirety to qualify as having been moved. There may be many pictures of a body. If one of these is moved, the body has moved and, with this movement, changed.

17. The following work (one of six presented here) is a film by Lawrence Weiner, presented by Alice Weiner via *Show (&) Tell* – see note 3 to the *Abstract, Bibliography, and Other Paratexts*.

18. And all this said under this light as light moves here and there from one place to another in a relation in a cloud of relations that might not be said to come apart but could never be thought to hold still what is the discretion or otherwise of Agnes Martin? Light over a field of trembling lines, a diaphanous structure of cells held utterly still yet dissolving into mist and resolving into clear rhythm and exactitude as the eye telescopes in and out of proximity, sometimes an inch or two makes all the difference, and you are dancing in order to look, and you are held in a tight but gentle vibrating space and you shift from the ball of one foot to the other and the body of the painting responds, gives you this, withdraws that, and you move wordlessly with it and it is something like a penetration though there is none. An approach then that is already a penetration before the point of penetration is approached. Because in this looking where you are precisely and clearly in a space and the painting is clearly its precisely limited and discrete self your body and its body are spilling and spilling infinitely out and into and through each other held separately as you are and this is the condition for your entanglement wherein the solid thing of the viewer and the solid thing of the picture can only be understood as a co-mingling of vapours.

19. If there are individual Coke bottles and the form of the Coke bottle, and these are instances of the same body (as with Weiner's works and their modes of presentation) then there are individual men and the form of 'man', and these too are part of the same body. Any individual man is then a part of this extended body, but this does not exclude him from being part of other bodies at the same time. This porosity and mobility complicates (and disturbs) this generic

body of the 'Male'. For Giordano Bruno, movement is the source of all pleasure.\* Lawrence Weiner may well agree. Any social structuring of gender that polices bodies in transit across the gender gradient – however slight these transits may be – is in the business then of policing pleasure. A neutral sexuality however would escape restriction to the movement between points on a set of pre-given binarisms (which lay the ground for their own policing), gaining access to an open expanse† of nuanced possibilities, to the pleasures to be taken in transiting across the multiple bodies in which our bodies partake.

20. “Liz, Bianca Jagger, Liza Minnelli, Jackie Onassis, Lee Radziwill, Truman Capote, Halston, Paulette Goddard Chaplin Meredith Remarque (whose autobiography Andy attempted to cowrite), Shirley MacLaine, Paloma Picasso, Henry Kissinger, Jimmy Carter, Yves St. Laurent, Martha Graham, Valentino, Lauren Bacall, Diana Ross, Dick Cavett, Ethel Merman, George Cukor, Candice Bergen, Federico Fellini, Pierre Cardin, Vladimir Horowitz, John Lennon, Ursula Andress, Engelbert Humperdinck...”‡

21. Proximity in painting and proximity in sculpture we very often talk about painting that painting when it is good a good painting will have distances it will put you here and there it will do one thing from a distance and then it will do another thing close up and also if it is a very good one it might also do another thing from a middle distance and you move in and out and it does this and that it is more than one thing and you with it as you are looking and if you are really with it it might do these things in very close register across more complex distance relations and every centimetre back forward left right may make a noticeable difference and with sculpture also you are moving also around as well as back and forth, and proximity is important as you circle there is a sense of a centre not a fixed one and so perhaps more a centring a sort of essaying around a putative centre but even then maybe not a centre but a pivot not that this is necessarily what you are thinking or seeing but you are probably feeling and using in some way a sense of where some sort of pivot might be, or if a centre then not the centre of the sculpture so much as a

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\* “We see that every pleasure consists only in a definite transit, journey, and motion. Just as troublesome and sad is the state of hunger; so, displeasing and grave is the state of satiety; but that which does delight us is the motion from the one [state] to the other. The state of venereal ardor torments us, the state of requited lust saddens us; but that which satisfies us is the transit from one state to the other.” Giordano Bruno, *Expulsion of the Triumphant Beast*, ed. & trans. Arthur D. Imerti (Lincoln and London: University of Nebraska Press, 2004), 89-90.

† I use the word ‘expanse’ to indicate that the gradient referred to here (and elsewhere) indicates not only a sliding scale between two points but also an open field and/or volume wherein the potential for movement is greater than that allowed in the point-to-point transitions used by Bruno in his examples.

‡ “...each figure who stands next to Andy, and gets photographed with or by him, loses identity and becomes a Warhol theorem, a Warhol situation.” Wayne Koestenbaum, *Andy Warhol* (London: Phoenix, 2003), 155.

centre around which you move when you move around the sculpture so not really a centre but more a fulcrum in the midst of what you make with the sculpture in looking at and being with it which is of necessity changing as you move because your looking is changing and your moving is changing and so what you are making in being with what you are looking at and being with is changing and so this fulcrum is changing, adjusting, possibly not by very much it might be like the weight shifting from the left to the right of your ankle it might be even less than that a very fast movement or a very slow one back and forth like an oscillation or just once like a box shifting in the hold of a ship if just by a millimetre but you are essaying around it in your looking and being and proximity to it is a thing you are gauging as you do so. To be approximate to a work. And so what is it to be approximate to a work by Lawrence Weiner, this is a question that becomes quite hard to think about. Because there is the presentation of the work and then there is the work and this work is hard to identify and it is hard to gauge the relation (and we might think this in terms of proximity as well as in other ways) of the work to its presentation particularly if they are bodies not discrete each from the other (these terms 'each' and 'other' becoming instantaneously redundant). The presentation of the work is what you see. It might take the form of a wall text, or of writing on a sheet of graph paper or of a page in a book or of a portion removed from something or of a material added to something or of somebody speaking or doing something in a film or video or of a badge or of a manhole cover or of a sticker or of any number of things. Displacement is often involved, a displacement of materials to and fro and to and to and fro and fro and to and so proximity is being played with here internally in explicit as well as implicit ways, the work whatever it is concerns itself directly with inserting a new distance into a situation, a situation, a set of relations with which we are in relation but in an unknown way proximities are uncertain as we circle them, both the proximities internal to the work and the proximities of the haecceity we are making with the work and this is like Michael Fried and Robert Morris at the same time with the set of relations inside the frame and the theatre of relations opened by the minimalist object except we don't know and have enormous difficulty feeling in our essaying around the presentation of the work what these relations in and out of the bounds of the work, if the work has bounds and where might they be, or to the work in the field of relations, however it situates itself in the field of relations if it does so, it is hard for us to feel and use and locate the thing we are making in looking at and being with the presentation of the work which we know is a relation to the work but what kind, it is hard for us to feel and use the shifting centre or pivot or fulcrum of this thing and so where are we in this body it is very difficult to say. And this of course is a pleasure.

22. The following work (one of six presented here) is a film by Lawrence Weiner, presented by Alice Weiner via *Show (& Tell* – see note 3 to the *Abstract, Bibliography, and Other Paratexts*.

23. An American voice that seemed particularly interested in Warhol, though it professed on other occasions not to have had direct contact with him, at least on the physical plane.

24. Many voices follow in rapid succession.

25. Light from the lamps and projector, low and flickering, illuminates the surface of the painting only dimly. Matt against the twinkling foiled wall, *Epko*<sup>\*</sup> is veiled under the shadow effects wrought by these multiple, meagre sources of light (a move perhaps congruent with the gestures that went to compose it, leaving faint ridges of underpainting barely visible, a bone structure whose actual shadows disturb and rhyme with their painted counterparts.) Think about this small brown painting and look at it. Brown is the cubist colour, the analytical cubist colour, it has the soberness of men trying to understand things. But here it is like mud and like make-up, like foundation on the skin of a weeping woman but why should she weep, she is not needing to be changing, and it is like a brown crystal, held to the light that splits inside of it in close register splitting and splitting, working and waiting, and once we dispense with the priority of “man” and “woman” as abiding substances then it is no longer possible to subordinate dissonant gendered features as so many secondary and accidental characteristics of a gender ontology that is fundamentally intact. If the notion of an abiding substance is a fictive construction produced through the compulsory ordering of attributes into coherent gender sequences then it seems that gender as substance the viability of *man* and *woman* as nouns is called into question by the dissonant play of attributes that fail to conform to sequential or causal models of intelligibility, to very closely paraphrase (by which I mean simply to remove much of the punctuation from) Judith Butler<sup>†</sup> and to think at the same time about cubist pictorial space and the minimalist gestalt and Tomma Abts and Gertrude Stein and to pause then briefly for a breath.

26. Marcia Tucker quotes Richard Tuttle as saying that “the work rests at the unconscious level. Bringing it to the conscious level is like resisting its own will.” She labels the work “anti-materialist” and praises its “sense of quietude” in which “the boundaries between work and viewer, inside and outside, can be obliterated.”<sup>‡</sup> This seems almost insupportably presumptuous at first glance, but if related to Tuttle’s comment (on the same page) that the work looks “ecstatic, as though the artist had never been there,” and that “if the artist does a piece of real work and we see it, it’s as though we ourselves are doing it,” then the idea of ‘making’ becomes clearly tied to the idea of ‘the work,’ and ‘work’ becomes simultaneously noun and verb: work(ing), looking and making are therefore brought together as a constellation which might be subsumed under

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<sup>\*</sup> Because here it is in Warhol’s factory, a good 35 years or so before being painted and wouldn’t Myron Stout have liked to know about it.

<sup>†</sup> For we recognise her voice and on this occasion can locate it precisely here: Judith Butler, *Gender Trouble* (New York and London: Routledge, 2008), 33.

<sup>‡</sup> Marcia Tucker, *Richard Tuttle* (New York: Whitney Museum of American Art, 1975), 5.



the simpler name of 'the work'. Work as a noun would then always be a name for a haecceity<sup>\*</sup> inseparable from its context, its viewers, its passage through time as a site of encounter/ activity/flux.

27. Ramsey Dukes describes magic as valuing the subjective and acausal, advocating for a radically flexible approach to belief (wherein beliefs are adopted for their expediency and discarded when no longer required) and noting that “[j]ust as Magic theory avoids tangled arguments about causality by allowing causal connections to be total, so does it avoid existence arguments by assuming that everything exists.”<sup>†</sup> Within this system a pattern “is said to be ‘recognised’ rather than ‘discovered,’ because the latter would imply the more Scientific notion that it ‘really existed,’ whereas Magic is less bothered whether it is true or imposed as long as it can be experienced.”<sup>‡</sup> T.H. Lurhmann, in her study of contemporary English Witchcraft, observes that as far as practitioners of magic are concerned, “[i]ndividual objects are not fixed but fluctuating, constantly responding to their surroundings, bundles of relationships, rather than settled points. To treat objects as isolated and unique is a Western distortion in magicians’ eyes.”<sup>§</sup> Finally, for Deleuze and Guattari, haecceities, as distinct from

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<sup>\*</sup> Haecceity and quiddity are both ways of talking about essence, uniqueness, individuality. Where quiddity refers to the essence of a type – what makes a dog a dog, a tree a tree – haecceity refers to a particular thing – what makes this dog *this* dog, this tree *this* tree. Hours and seasons are also haecceities. When the wind picks up and ruffles the leaves, when a cloud uncovers the sun and it warms the dog’s back, these haecceities have changed. The warm dog in the still grass is not the same haecceity as the cold dog dappled with the shadows of leaves. Haecceities are unique not because of any internal, abiding character but because of the relations that compose them: they are bodies in, of, and through relation.

An art work, then, might be productively thought of as a haecceity – or rather, a site or occasion for haecceities – never self-identical because always newly inflected by circumstances and relations, encounters: with bodies, noises, politics, draughts, curation, architecture, museum policy, lighting effects, ethnography and so on, subject always to multiple, simultaneous unravellings, stases, imminences etc. This is its complex entelechy, the conditions which disturb, and in so doing suggest, the body it might at that moment be. Border and intrusion are inseparable, because this border is only this border in this moment by virtue of this intrusion without which it would be other than it is at the point of their condensation. Any obliteration of the boundary between, say, work and viewer, thus implies the obliteration of neither of those terms, but a new unbounded relation – “For they are not distinct. Which is not to say that they are indistinguishable” – Luce Irigaray, *Marine Lover of Friedrich Nietzsche*, trans. Gillian C. Gill (New York: Columbia University Press, 1991), 14.

<sup>†</sup> Ramsey Dukes, *S.S.O.T.B.M.E. Revised: An Essay on Magic* (England: The Mouse That Spins, 2001), 62.

<sup>‡</sup> *Ibid.*, p. 33.

<sup>§</sup> T.H. Lurhmann, *Persuasions of the Witch’s Craft: Ritual Magic in Contemporary England* (London: Picador, 1994), 126.

persons, subjects, things et al, constitute a mode of individuation consisting of relations of movement and rest. They note: "When demonology expounds upon the diabolical art of local movements and transports of affect, it also notes the importance of rain, hail, wind, pestilential air, or air polluted by noxious particles, favourable conditions for these transports." \*

28. "Moved pictures" feels an equally valid way to think about Warhol's output, where the multiplication of images tracks the transit of parts of celebrity bodies a Liz or a Coke bottle a Coke bottle having been here and here and here and here see its image that it leaves as a marker, every silkscreen an index however impoverished and degraded for this is just a story about proximity, an erotics of proximity and distance, which are ways of saying the same thing differently (rather than presence and absence which are not) varying proximities to and from Liz Jackie Elvis or a cow in front of a camera, light moving from the location of their bodies to the location of a film of silver halides and then transferred to this surface and through this process and then again to this surface and think of the intimacy it is like having been touched on the cheek from a very great distance. Whatever material – the image of Yoko Ono/the Coke bottle, the words Yoko Ono/Coke bottle, a Coke bottle moved from one side of a table to the other by Yoko Ono's hand or Lawrence Weiner's or Ingrid Superstar's moving also, moved by the Coke bottle, by the necessity of its movement (should one chose to build the work) – whatever material it is that is moved it moves like a candle from one side of the altar to the other, or less settled, like a planchette darting from here to there to there to there, over again and around this silver room, which can serve it can serve as a ouija board of sorts and it, be it a Coke bottle a planchette a lit cigarette or paper cup will move in an image a sentence a room and other locations from the sofa to a crate to the bowl of the toilet and back marking its transit each constellation and inflection a kind of song and singing then all the while in its tissue of relations, think of a theremin a synthesizer with innumerable cables a telephonist plugging and unplugging leads making connections moving things from here to there releasing voices into other places moved pictures.

29. The following work (one of six presented here) is a film by Lawrence Weiner, presented by Alice Weiner via *Show (&) Tell* – see note 3 to the *Abstract, Bibliography, and Other Paratexts*.

30. Jan Verwoert has this to say about Tomma Abts' paintings<sup>†</sup> he says that they are to do with the gestalt to do with it but not it they do not make or present a gestalt like Robert Morris they do not get that close they come close that is to say they almost make a gestalt but then they fall short hold back hover before landing pause think better of it fail to snap into place and so

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\* Gilles Deleuze and Felix Guattari, *1,000 Plateaus*, trans. Brian Massumi (London & New York: Continuum, 2007), 288.

† Jan Verwoert, "The Beauty and Politics of Latency: On the Work of Tomma Abts" in *Tomma Abts*, ed. Laura Hoptman, Jan Verwoert and Bruce Hainley (London and New York: Phaidon Press, 2008), 92-96.

refer to, gesture towards indicate quote mimic parody circle the gestalt but do not in the final instance settle into it. Little chinks of openness and misconnection. Assonance in favour of consonance. “Well anyway we went away.”\*

31. Many accents – Italian, French and American among them – follow.

32. A fulcrum is the centre of a complex of kinetic, rather than spatial, relations. This complex, composed of multiple, shifting vectors of force, as well as the material on which they act, has no fixed periphery, only greater or weaker affective relations. While it may dwindle, it has no clear terminal outline. As a body part, a fulcrum would not have a fixed home, it would be something like a glass eye that could be plucked out, pocketed, thrown from hand to hand, rolled in the mouth or put in a drawer for safekeeping. It would weigh as much in whichever location, and would continue to organise bodies around it, albeit in very different ways.

33. Freshly printed, the ink may still be wet. Any guest sitting down without thinking could spend the rest of the evening with blue lettering printed across the backside of their jeans or their silver dress: “Br II Br II “ matching test prints on the foiled walls.

34. The following work (one of six presented here) is a film by Lawrence Weiner, presented by Alice Weiner via *Show (& Tell* – see note 3 to the *Abstract, Bibliography, and Other Paratexts*.

35. So great was Warhol’s aversion to scrutiny/love of duplicity that in 1967 he hired Allen Midgette to impersonate him for a series of college lectures. This only came to light the following year, and the hostility of the response, reports Victor Bokris, was best summed up “by the one who had screamed at him over the phone, ‘How do I even know if I’m talking to you right now?’”† (Not an unreasonable question, given that it was apparently common practice for Warhol to get other people who were hanging around the Factory to pretend to be him on the phone.‡) Bokris continues: “On one occasion, according to Viva, he was held in a locked room for half an hour while the authorities determined that he really was Andy Warhol.”§

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\* Gertrude Stein, *Everybody’s Autobiography* (Cambridge: Exact Change, 1993), 220.

† Victor Bokris, *The Life and Death of Andy Warhol* (London: Fourth Estate, 1998), 291.

‡ Many interviews with “Warhol” are therefore of pretty uncertain provenance.

§ Bokris, *op. cit.*

36. A segment of the *Factory Diaries* features Andy improvising a videotaped letter to Man Ray, after the latter's death...

"Nobody told me what to talk about. You mean write a letter to Man Ray? Oh. Man Ray was this wonderful person... And he was really cute: he took a picture of me, and I took a picture of him, and then he took another picture of me, and I took another picture of him, and he took another picture of me, and I took another picture of him, and he took another picture of me, and I took another picture of him, and he took another picture of me and then I took one of him... Dear Man Ray, I guess this is saying goodbye to you. I probably won't see you again. I have a picture of you, a Polaroid stuck in a little red book... I spent a couple of hours sticking one in each page... I guess we'll be taking our [Christmas] tree down, because it's going to be falling down soon. My dogs say hello to you. Archie and Amos. I don't know what else to say to you. I never really had much to say to you before. All I did was take pictures." \*

37. Donna De Salvo has written that Weiner "does not consider a work to exist until it has been enacted or presented."<sup>†</sup> This, however, should be considered alongside Weiner's statement of intent, which states that the work need not be built. The work is here posited as extant in *some* form prior to its presentation. Are we being asked to hold two mutually exclusive beliefs about Weiner's work?<sup>‡</sup> Considered in the future perfect tense that Derrida ascribes to the Spectre, these works, as they exist prior to enactment or presentation, *will have been* works after the occasion of this enactment or presentation, which brings them into being *as* works in the manner of an invocation, calling the work from its place immediately adjacent to experience, working back in time on the work so as to scramble the temporality, and consequently the hierarchy, of these relations. Like a preface, written after the book but presented before it, and yet as part of it – its beginning in fact, though it tells you otherwise, and is not strictly lying...

SLOW CORROSION LEADING TO A LOSS OF INHERENT DIGNITY OF THE OBJECT IN HAND.

BITS PUT TOGETHER TO PRESENT A SEMBLANCE OF A WHOLE.

A TURBULENCE INDUCED WITHIN A BODY OF WATER.<sup>§</sup>

38. "Nothing was more natural than that these things should be the other things they absolutely were not." \*\*

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\* Koestenbaum, *Andy Warhol*, 152.

† De Salvo, "As Far As The Eye Can See," 59.

‡ In magical practices, this doesn't present a problem – perhaps it shouldn't here, either.

§ These three works by Lawrence Weiner, dated respectively 1985, 1991 & 1969.

### ***Abstract, Bibliography, and Other Paratexts***

1. Nicholas Mosely, *Natalie Natalia* (London: Minerva, 1995), 37.
2. In this construction 'fugal question', the fugue (as repetitious, shifting, looping and polyvocal) wins out over the more teleological drive of the question.
3. Catalogue Raisonné of Weiner's film and video works. In addition to essays by various authors, the book also includes a descriptive commentary on each work by Alice Weiner. Six of these are quoted in full in the *a, A Novel* section of this thesis.

### ***Argo***

1. A short piece for solo percussionist, the recording of which, on the UbuWeb sound page for Morton Feldman, carries the instruction that it should be played quietly, "so that you almost don't hear it."\*
2. Bill Readings, *The University in Ruins* (Cambridge and London: Harvard University Press, 1999.)
3. Though it should be remembered that this work is a cast, so what looks like slumped molten metal is actually metal rigidly adhering to the form generated by another material's encounter with these forces.
4. Rosalind Krauss, *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge and London: MIT Press, 1986), 2-3.
5. Roland Barthes, *The Neutral*, trans. Rosalind E. Krauss and Denis Hollier (New York: Columbia University Press, 2005) – see particularly "The Androgyne", p. 186-195.
6. Ludwig Wittgenstein, *On Certainty*, trans. Denis Paul and G. E. M. Anscombe (Malden, Oxford, Victoria: Blackwell Publishing, 2008), 35.
7. Maurice Blanchot, *The Writing of the Disaster*, trans. Ann Smock (Lincoln and London: University of Nebraska Press, 1995), 135.
8. Witold Gombrowicz, *Cosmos*, trans. Danuta Borchartd (New York: Grove Press, 2005), 112.
9. As distinct from, but analogous to, the externally positioned reader as author of the text proposed by Barthes in *The Death of the Author*.
10. Maurice Blanchot, *The Infinite Conversation*, trans. Susan Hanson (Minneapolis and London: University of Minnesota Press, 2011), 26.
11. Which conventions, we should remember, are relatively recent and by no means

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\* <http://archive.today/8O0Q8> - accessed 16/04/14

guaranteed any durability. Educational models and practices are mutable. The way art education is currently approached – a model that has largely been in place since I first entered art school in the early 90’s – is very different from the modes of discussion and pedagogy prevalent in, for example, the 50’s. I would draw particular attention to the dogmatism of 60’s formalism and the move it precipitated toward Conceptual art models, which placed (either intentionally, in the case of Conceptual practices, or unintentionally, in the case of Minimalism) overwhelming emphasis on language and intention. Brought into the context of the art school, these approaches play quite clearly into the hands of the University of Excellence, which has ensured that the art school has never quite managed to recover from them.

12. “Topple” and “edifice” are troublesome words. I have understandably been advised to replace each of them with something suppler and less dogmatic. For “topple”, might I not substitute something more along the lines of “disrupt”, “reconfigure”, or even “open” – and yet, a categorical lack of openness is not itself the problem, as made clear by the difficulties presented by the word “edifice”, which implies a stiff, rigid, and emphatically closed architecture quite at odds with the nebulous, proliferating and elusive bureaucratic structures of the contemporary university. It becomes clear that what is at stake is not the eradication of one term in a binary relation by its opposite number, but the various aggressive instrumentalizations of the “virtues” of flexibility, multiplicity, instability etc. employed by the institutional apparatus as a means to preserve bureaucratic stability (itself an institutional fantasy) at any cost. In the midst of these crosscurrents of weaponised indeterminacy, my desire to keep hold of this image of toppling an edifice feels like a point of resistance I am reluctant (if perversely so) to give up.

### ***pink out of a corner (to Jasper Johns)***

1. Maurice Blanchot, *The Infinite Conversation*, trans. Susan Hanson (Minneapolis and London: University of Minnesota Press, 2011), 21.
2. See, for example, James’ *The Golden Bowl* and Stein’s *A Novel of Thank You*.
3. Blanchot, op. cit.
4. While terms such as ‘presence’ or ‘the immediate’ are not strictly deictic, Blanchot’s particular usage deliberately removes them from specificity in ways that infect them with a kind of operative deicticality.
5. Robert Smithson, “The Domain of the Great Bear”, in *Robert Smithson: The Collected Writings*, ed. Jack Flam (Berkeley, Los Angeles, London: University of California Press, 1996), 27.\*

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\* Smithson is quoting Pascal, but Pascal is himself appropriating this image from Nicholas of Cusa: “Hence, the world-machine will have its centre everywhere and its circumference nowhere, so to speak.” – Nicholas of Cusa, *On Learned Ignorance*, quoted in Joshua Ramey, *The Hermetic Deleuze: Philosophy and Spiritual Ordeal*, (Durham and London: Duke University Press, 2012), 233.

6. Michael Fried, "Art and Objecthood" in *Minimal Art, A Critical Anthology*, ed Gregory Battcock (Berkeley, Los Angeles, London: University of California Press, 1995.)
7. John Barton Wolgamot. "In Sara, Mencken, Christ and Beethoven There Were Men and Women" in *John Barton Wolgamot*, ed. Robert Ashley and Keith Waldrop (New York: Lovely Music, 2001), accessed September 13<sup>th</sup> 2012, <http://www.poetryfoundation.org/harriet/2007/03/in-sara-mencken-christ-and-beethoveen-there-were-men-and-women-1944/>
8. Robert Ashley, "John Barton Wolgamot" in *John Barton Wolgamot*, 28.
9. Keith Waldrop, "John Barton Wolgamot" in *John Barton Wolgamot*, 17.
10. Ibid. 15.
11. See, for example, Keith Ward, *God, a Guide for the Perplexed* (Oxford: One World, 2002), 51-53.
12. Later we will talk about Yoko Ono and the complexity of Yoko Ono will further demonstrate this.
13. Wittgenstein is touched on elsewhere so here a quick note on Tacita Dean and the exhibition *An Aside* which she curated at Camden Arts Centre in 2005 and the curation of which she has spoken about as if it were some kind of *dérive* and in particular I remember her telling during a talk at the RCA about visiting Marisa Merz in her studio to persuade her to lend a particular work and then finding a small object covered in dust in the corner of Marisa Merz's studio and taking that instead and the exhibition grows not from an idea but from works one work interests you next to another and these two in combination lead you to the next and you go from here to there not knowing where you will plant your foot like on wet stones leading you into the sea and during the same talk she discussed her journey to visit Robert Smithson's *Spiral Jetty* on which journey she became terribly lost and she told how this unexpectedly led to her making an audio work *Trying to Find the Spiral Jetty* in 1997 and in the same talk Brian Dillon tried to ask her something to position her I forget his exact words but he was moving toward the intellect something about method or intention or concept or some such and Tacita Dean cut across him she said rather "Grace".
14. Susan Sontag, "On Style" in *Against Interpretation* (London: Vintage, 2001), 33.
15. Morton Feldman, in a 1968 interview with Philip Guston – "Conversation with Morton Feldman" in *Philip Guston: Collected Writings, Lectures and Conversations*, ed. Clark Coolidge (Berkeley, Los Angeles, London: University of California Press, 2011), 95.
16. Gertrude Stein, "Portraits and Repetition" in *Look at Me Now and Here I Am*, ed. Patricia Meyerowitz (London and Chester Springs: Peter Owen, 2004), 106. It is significant that Stein uses the gerund 'remembering', indicating not a radical disavowal of memory itself, but rather wariness of a certain active use-relationship to memory that wants to maintain a conscious and coherent pattern stretching back through time.

17. That is, repetition as Stein means it when she says that it is not something that she is ever doing: meaning this repetition of remembering and confusion, rather than a repetition of doing and doing.

18. Aside from anything else, it is entirely possible that efficient erasures occur qua erasures during Abts' process, and if this is so, then no viewer can be aware of it.

19. Joshua Ramey, *The Hermetic Deleuze: Philosophy and Spiritual Ordeal* (Durham and London: Duke University Press, 2012), 93.

### ***The Tomb***

1. *Picatrix*, ed. William Kiesel, trans. Hashem Atallah (Seattle: Ouroboros Press, 2002), 55.

2. These photographs, taken by Peter Hujar in 1967 were first published in *Paul Thek: Diver* in 2010. While there are no known photographs of the completed ziggurat aside from the two showing it installed at the Stable gallery, there is a contact sheet showing black and white images of the structure being disassembled for shipping (also published in *Diver*) – there are however no known colour images of the ziggurat that might flesh out the descriptor 'pink' applied to it in reviews of the work.

3. The time of first writing these paragraphs coincided with both the Barbican exhibition here referred to (full title: *The Bride and the Batchelors: Duchamp with Cage, Cunningham, Rauschenberg and Johns*), as well as the Tate's *Painting After Performance*, in which the Warhol work also referred to on this page was included.

4. Victor Bokris, *The Life and Death of Andy Warhol* (London: Fourth Estate, 1998), 129.

5. Jacques Derrida, *Specters of Marx*, trans. Peggy Kamuf (New York and London: Routledge, 2006), 5-6.

6. Produced in 1969 (around the time *The Tomb* was on show at the Whitney Museum in New York\*), Robert Smithson's *Yucatan Mirror Displacements* prefigure this relation to Thek's then-extant work: mirrors, themselves agents of doubling and displacement, were placed out of context in remote landscapes, often in such a way as to physically displace soil, sand, plant matter etc. These arrangements were then photographed, displacing the work in time, space

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\* Mathew Israel, "Finding Thek's Tomb", *Art in America*, Nov. 2010 - [http://www.artinamericamagazine.com/news-features/magazine/finding-theks-tomb/#\\_edn3](http://www.artinamericamagazine.com/news-features/magazine/finding-theks-tomb/#_edn3) Accessed 20/10/2015.



and dimensionality, and instigating a *mise-en-abîme* as reproductions of these photographs begin to proliferate, producing points of access ever more removed from the original instance of material arrangement. “I’m sticking to the integrity of fiction,” Smithson once said. “Since I can’t believe in objects and I can’t believe in totems, what do I believe in? Fiction.” \*

7. Duchamp’s cheek; its shadow; the line of this traced and cut into paper; the edge of the second sheet of paper on which the cut paper is mounted; the inner and outer edges of the work’s frame; the edges of the wall on which this is hung, and in relation to this, the complex architecture of a gallery mezzanine; the parameters of this paragraph; the edge of the page; the limits of the reach of your voice, should you chose to read it aloud, etc.

8. Where each edge should be understood as much as an opening or juncture, more like a verandah than a fence.

9. This ‘pink’ in, from and of language, remembered, recounted and/or imaginary. The pink of his clothes is witnessed by a handful of colour photographs. The ziggurat of the tomb here rises in grisaille.

10. Jorge Luis Borges, “The Theologians” in *Labyrinths*, trans. Donald A. Yates and James E. Irby (London: Penguin Books, 2000), 155.

11. According to Derrida – who associates it with the future perfect tense, with what *will have been* – the Spectre undoes sequential time, paradoxically existing as an element of the past that is always yet to return. This construction means that the Spectre dwells within an indeterminate temporal register, and scrambles ideas of linear temporality wherever it threatens to appear.†

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\* Robert Smithson, *Collected Writings*, ed. Jack Flam (Berkeley, Los Angeles, London: University of California Press, 1996), 213.

† This undoing of linearity is also relevant to contemporary discourses in queer theory. Negativity – those currents that undo the stability of fixed forms – and nonsovereignty – the experience of self as subject to negativity – have been taken up as key ideas in what has become known as “the anti-social thesis”. This strand of thinking (which questions reparative and integrationist discourses that prioritise such issues as marriage equality, which can be seen as bowing to a set of wider heteronormative pressures) often stresses the importance of encounter and affect in relation to modes of anti-normative resistance and undoing. For example, in a co-authored text that frequently wears its own internal turbulence on its sleeve, Lauren Berlant and Lee Edelman say that to “encounter ourselves as nonsovereign, we suggest, is to encounter relationality itself... For that reason, this book attends to those moments when negativity

12. "...this imminence of a revelation that does not occur is, perhaps, the aesthetic phenomenon." – Jorge Luis Borges, "The Wall and the Books", in *Labyrinths* p. 223.

13. For example, on p. 42 – "Queer studies frequently takes the sex out of being queer. "Queer" is preferred to "gay," Michael Warner has suggested in *Fear of a Queer Planet*, in large because of its sexually indeterminate reference; it becomes a universal political category, embracing everyone who resists "regimes of the normal." (Since many gay men apparently feel quite comfortable with those regimes, would they, unlike many radical straights, be excluded from queerness?)"

14. Also exhibited at the Museum Ludwig and the Centre Pompidou.

15. Human is referred to in LACMA's information, as in other places, as an Ibezian hound. The Podenco and the Ibezian hound are distinct breeds, and internet sources seem divided as to whether Human belongs to one or the other.

16. Though interestingly, *Untilled* and *Human* are both dated 2012.\*

17. Brochure for *Pierre Huyghe*, accessed June 19<sup>th</sup> 2015, <http://www.lacma.org/huyghe#about-the-exhibition>

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disturbs the presumption of sovereignty by way of "an encounter," specifically, an encounter with the estrangement and intimacy of being in relation." Lauren Berlant and Lee Edelman, *Sex, or the Unbearable*, p. viii.

It feels fair to say that the urge to reclaim and redress buried histories often results in the production of texts that seek to evade the very destabilizing forces embraced by the anti-social thesis. Despite the author's best intentions, Elizabeth Freeman's *Time Binds: Queer Temporalities, Queer Histories* (Durham and London: Duke University Press, 2010), for example, repeatedly figures 'queer time' in terms of how queer subjects might experience or structure linear, historical time (see for example Freeman, *Time Binds*, x-xi & 23). The time presented here is never actually queered in and of itself, never as scrambled or bewildering as that of, for example, a Robbe-Grillet novel, where no stable temporal footing is to be found, and where, consequently, no stable subject can be discerned.

\* Regarding *Human*, two things are worth considering here: firstly, the date appended to her name provides information about a work, not the dog, marking a point where the dog *became* a work, or entered a condition whereby she could be *considered* a work, or became the *site* of a work, had a work *appended* to her... Secondly, having seen *Human* listed as a work and accordingly italicised, *Human*, I wonder if *Human* and *Human* are the same thing, and if when I mention *Human* in this text I am neglecting to make *Human* present at the same time; and if so, what would it be that I'm neglecting? If a name designates but points away from what is named in an act of affiliation, and a title points towards its object in a gesture meant to somehow open it, then the Podenco that wanders through Huyghe's work framed between the words *Human* and *Human* carries, inhabits and evades both with perfect tranquility.

18. In light of Human's presence at LACMA, here are the need-to-know points about her participation, lifestyle, and the best ways to appreciate her when you visit the exhibition.

—Human is a five-year-old Ibizan hound and has collaborated with Pierre Huyghe since she was rescued from a shelter approximately three years ago. She is comfortable in and familiar with the environs of a gallery. She has appeared in previous iterations of this exhibition in France and Germany.

—We respectfully ask that visitors refrain from touching, petting, or otherwise disturbing her.

—Human has been examined by a local veterinarian as well as by the Los Angeles Department of Animal Services and SPCA Los Angeles, and has been found to be in excellent health. A permit for her inclusion in the exhibition is on file.

—An Ibizan hound is characterized by its single-layer coat. Fur coats spread throughout the gallery are for Human's comfort.

—The American Kennel Club describes the body of this breed to be “deep and long with the breastbone sharply angled and prominent. The ribs are slightly sprung.” The dog's appearance is completely normal per the AKC's standards.

—When Human is in the gallery, there is a handler always present as well. Human knows her handler well and is very comfortable in the space. The handler makes sure all of Human's needs are met.

—Human comes and goes with her handler as she pleases—she is never required to be in the gallery at any particular time. If she desires to go for a walk, to eat, or to rest, she does so. We are extremely sensitive to her needs.

—Human has a private room for respite.\*

19. Derrida, *Specters of Marx*, 45.

20. Be those physical or otherwise.

21. Excerpted from a list of protocols for Pierre Huyghe's exhibition *Influants*, at Esther Schipper gallery, Berlin (September 09 – October 22, 2011).

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\* Linda Thiung, *Human, Pierre Huyghe's Dog in Residence*, November 26<sup>th</sup> 2014, accessed June 21<sup>st</sup> 2015, <http://unframed.lacma.org/2014/11/26/human-pierre-huyghe's-dog-residence>

22. Or more accurately, painted pink from head to foot, in a jacket and jeans, as becomes clear when the necessary photographic evidence comes to light.

23. Lynn Zelevansky, "Life is Just a Bowl of Cherries: The Life and Art of Paul Thek" in *Paul Thek: Diver*, ed. Elisabeth Sussman and Lynn Zelevansky (New Haven and London: Yale University Press, 2010), 13.

24. "And God said, 'Let there be a firmament in the midst of the waters' " (Gen. 1:6). Here, there is an allusion to the separation of the upper from the lower waters, through that which is called "the secret of the left (hand)" [i.e., the attribute of judgement]. For up to this point the text has alluded to the secret of the right, but now it alludes to the secret of the left; and therefore there was an increase in discord between this and the right. It is the nature of the right to harmonize the whole, and therefore everything is written with the right [hand], since it is the source of harmony. When the left awoke there awoke discord, and through that discord the wrathful fire was reinforced and there emerged from it Gehinnom, which thus originated from the left and adheres to it. Moses in his wisdom pondered over this and drew a lesson from the work of Creation. In the work of Creation there was an antagonism of the left against the right, and the division between them allowed Gehinnom to emerge and to fasten itself to the left. Then the Central Column, which is the third day, intervened and allayed the discord between the two sides, so that Gehinnom descended below, and the left became absorbed in the right and there was peace over all. Similarly, the quarrel of Korah with Aaron was an antagonism of the left against the right. Moses, reflecting upon what had happened during the Creation, said: "It seems proper to me to settle the difference between the right and the left." He therefore tried to effect an accord between the two. The left, however, was not willing, and Korah proved obdurate. Moses thereupon said: "Surely Gehinnom is embittering this quarrel. The left ought to strive upwards and absorb itself in the right. Korah has no wish to attach himself to the higher realms and to merge himself in the right. Let him, then, descend below in the impetus of its wrath." \*

25. Simone Weil, *Gravity and Grace*, trans. Emma Crawford and Mario von der Ruhr (London and New York: Routledge, 2010), 115.

26. I could say sentence for example, thinking of the Kabbalistic practices of Temurah and Notarikon, where words and sentences mutate as the letters that combine to form them are subjected to structured processes of substitution and rearrangement.

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\* Gershom Scholem, *On the Mystical Shape of the Godhead*, trans. Joachim Neugroschel (New York: Schocken Books, 1991), 74. (Quoting from the *Zohar* (I, 17a-b).)

27. "...when Ondine describes his involvement in Warhol's films, he explains that Warhol "wasn't featuring people doing things. He was allowing people to mirror himself in a way.... I mean, he allowed me to create myself, and I allowed him to create himself. It's the same kind of thing."\* "

28. Mike Kelley has cited the doll as "a perfect illustration of Bellmer's notion of the *body as anagram*: the body as a kind of sentence that can be scrambled again and again to produce new meanings every time."†

29. By which I am also saying, the becoming meaning without content that I attribute to the artwork, this condition where unworking and becoming alchemize and collapse into an abyss which supports neither purity.

30. Maurice Blanchot, *The Infinite Conversation*, trans. Susan Hanson (Minneapolis and London: University of Minnesota Press, 2011), 125.

31. For example, Deleuze and Guattari, discussing the movements of pack animals, state that "the pack has a borderline, and an anomalous position," where certain members of the pack, as they move, take up peripheral positions "such that it is impossible to tell if the anomalous is still in the band, already outside the band, or at the shifting boundary of the band."‡

32. *C.C. Spider* was included here, alongside a number of live marine ecosystems, performances, scores, films, and several 'acts' from Huyghe's *L'Expédition Scintillante*, including a computerized set-up that produces fog and falls of artificially induced snow and rain according to a pre-set score.

33. Richard Kostelanetz ed. *The Gertrude Stein Reader* (New York: Cooper Square Press, 2002), accessed July 19<sup>th</sup> 2015, <https://books.google.co.uk/books?id=WHwMdbhCmS0C&pg=PA436&lpg=PA436&dq=gertrude+Stein+deux+soeurs+qui+ne+sont+pas+soeurs> (My translation.)

34. Zelevansky, "Life is Just a Bowl of Cherries," 14.

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\* Lucy Mulrone, "I'd Recognize Your Voice Anywhere: The Philosophy of Andy Warhol (From A to B and Back Again)", in *Reading Andy Warhol*, ed. Nina Schleif (Ostfildern: Hatje Cantz Verlag, 2013), 281.

† Mike Kelley, "Playing with Dead Things: On the Uncanny" in *Foul Perfection: Essays and Criticism*, ed. John C. Welchman (Cambridge: MIT Press, 2003), 84.

‡ Deleuze & Guattari, *A Thousand Plateaus*, trans. Brian Massumi (London and New York: Continuum, 2007), 271.

35. Excerpted from a list of protocols for Pierre Huyghe's exhibition *Influants*.
36. Gertrude Stein, *Lucy Church Amiably* (Normal: Dalkey Archive, 2000), 130-131.
37. See Ulla Dydo with William Rice, *Gertrude Stein: The Language that Rises, 1923-1934* (Evanston: Northwestern University Press, 2009), 327-328 on Stein and Toklas' efforts to secure tenancy of what eventually became their home in Bilignin.
38. Stein, *Lucy Church*, 118.
39. *Ibid*, 153.
40. Dydo, *The Language That Rises*, 205.
41. *Ibid*.
42. "If we ask, for instance, whether the electron's position changes with time, we must say 'No.' If we ask whether the position of the electron remains the same, we must say 'No.' If we ask whether the electron is at rest, we must say 'No.' If we ask whether it is in motion, we must say 'No.'" \*
43. At the same time, I have little doubt that this is a failing on my part.
44. Zelevansky, "Life is Just a Bowl of Cherries," 13.
45. Koestenbaum, *Andy Warhol*, 29-30.
46. "... for 25 Cats Name[d] Sam and One Blue Pussy Lisanby contributed only the title: "There is no text. The text is the title, and I wrote the title which was, I don't know, an amusing thing. He said, 'What should I call it?' I just said that. So, he wrote that down, which I think is funny." – Nina Schleif, "Clever Frivolity in Excelsis: Warhol's Promotional Books" in *Reading Andy Warhol*, 92.

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\* Robert Oppenheimer on Heisenberg's uncertainty principle, quoted in Robert Nadeau and Menos Kafatos, *The Non-local Universe: The New Physics and Matters of the Mind* (Oxford and New York: Oxford University Press, 2001), 37-38, accessed October 14<sup>th</sup> 2015, <https://books.google.co.uk/books?id=Imx2CAAQBAJ&dq=non-local+universe+nadeau>

47. 190 x 8 = 1,520 invisible cats name Sam.\*

48. This doorway being around three feet deep at the base, narrowing to around a foot and a half in depth at the top.

49. Clearly visible on the relatively well-lit wall behind the ziggurat, the letters ANCE can be read. On the darker wedge of wall to the structure's left, one can more dimly make out the letters UT TO, followed by what might be a capital G or C.

50. Lee Edelman, *No Future: Queer Theory and the Death Drive* (Durham and London: Duke University Press, 2007), 17.

51. Unless it is of the order Opiliones, which has no silk glands.

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\* Though it is possible that as few as 150 of the purported 190-copy run were actually printed: which would make only 1,200. The total number of invisible cats name Sam must therefore remain open to speculation.