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Enter-Action, Pencils

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THESIS APPROVAL

An abstract and thesis of NanDei (Nancy Delight) McAnally for the Master of Fine Arts in Art: Sculpture presented April 25, 1997 and accepted by the thesis committee and the department.

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ABSTRACT

An abstract of the thesis of NanDei (Nancy Delight) McAnally for the Master of Fine Arts in Art: Sculpture presented April 25, 1997.

Title: *Enter-Action: Pencils*

Enter-Action: Pencils is a site-specific sculptural installation in Gallery 299, Neuberger Hall, Portland State University, Portland, Oregon April 8 through April 30, 1997. This installation continues the theme of a larger body of work concerned with audience participation in art. All are concerned with the psychology of sentimentality, notions of memory and the spatial qualities of multiple objects.

ENTER-ACTION: PENCILS

by

NANDEI (NANCY DELIGHT) MCANALLY

A thesis submitted in partial fulfillment of the requirements for the degree of

MASTER OF FINE ARTS

in

ART: SCULPTURE

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> "It is hard to understand the true notion of spectator, there and not there, ignored and yet needed. The *actor's work is never for an audience, yet always is for one*. The onlooker is a partner who must be forgotten and still constantly kept in mind: a gesture is statement, expression, communication and a private manifestation of loneliness ... yet this implies a sharing of experience, once contact is made."[1]

HISTORY / DEVELOPMENT

My sculptural investigations of the past three years were initiated with questions and concerns about hand-held portable sculpture: Are there inert and/or intrinsic differences between jewelry and sculpture? (See app. 6.13.) Is it possible to have sculptures that travel with us -- sculptures which have continued and continuos influence over and with us? What cultural value do Americans have for comprehending, evaluating, and falling in love with the art work in our lives (see app. 6.1)? With these thoughts in mind I set out to find, evaluate and design hand-held portable sculptures that gain in significance the longer viewer and object are in contact.

Portability can be achieved in many ways, actual or implied: scale, tactile quality, weight, material, proportion, mobility. For example, a cube measuring a meter on each side would be

perceived differently made from solid Styrofoam, concrete or barbed wire. Even a smaller cube measuring one foot in all directions might be more or less portable depending on the material, say if it were a helium filled balloon, hollow steel filled with water, or solid lead. An object, theoretically portable, does not guarantee movement. In fact, there are several coded means by which we are taught not to move objects: magnetic tags attached to merchandise would set off a merchant's alarm, our reluctance to make change from a church offering. Perhaps the most influential 'code' is found in the somberness of given environment, whether church sanctuary or art gallery.

There are different types of portability. Two of interest to the artist are illustrated by (a) placing an object in one's pocket so that the work travels with you and is perpetually available for consideration, and (b) the creation of a space that contains objects which may be encountered and moved by a variety of people and is, therefore, perceived temporally.

My work over the past two years has explored various possibilities of interactive sculpture through the manipulation of scale, material, environment and the number of objects presented.

The first installation was *Houses*, comprised of a set of one hundred welded steel boxes, measuring approximately two inches in depth and width, and varying in height between two and four and a half inches. In my studio these houses were placed at the intersections of the tile flooring, creating a variable yet discernible pattern. One remarkable observation was of 'fullness,' which I later understood via the notion of carrying capacity (see app. 5.1). It became clear that there was a relationship between the number of objects, the pattern and an intuitive sense of balance. At what point were there

'enough' houses, too many, or too few? While these patterns and their logic were and continue to be intriguing, further study was required to understand the implications. In exploring space, scale, and relationship I tested various objects. Red Finn potatoes proved alluring with their variety of color, form and scale -- each potato is

unique, while retaining the gestalt of spheroids of roughly the same dimensions -- which added cohesiveness when placed on a grid.

The houses and potatoes were installed in a large space within Lincoln Hall. A variety of configurations were tested. Each set was arranged independent of the other and later combined. First potatoes were arranged, then the layout was exactly replicated with the houses and vice versa. Various spaces within the Hall were utilized. This allowed for variety in the scale of the environment. Numerically limiting the sets and subsets of houses and potatoes was also studied. The objects were arranged according to an exact, logical pattern or a more calligraphic formation. The power of the logic of the invisible grid is evidenced by the actions of a mischievous and unknown participant who in my absence doubled the number of potatoes of the installation while intuiting the intent of the artist. This logical patterning successfully allowed these small and individually inconsequential objects to command the large and imposing space of Lincoln Hall.

Three following works were smaller both in scale and scope. The first was a box of sand fourteen inches square with sharks' teeth. The next was a set of twenty-two small bronzes

(approximately two inches high, and one inch deep and wide), laid out on a blue cloth that could be rolled and carried. The last was a collection of cast seed pods made from altered plaster and bronze. The latter could be transported in a box and used independent of a specific environment, or used with a "hobby" table constructed to accommodate a person arranging the pods. This construction began my exploration into manipulating height, presentation, tactile qualities, surprise and conflict. Were the works appealing only to me, or had they accessed an emotion we all share? Questions of how to *compel* people to interact began with these pieces. How to suggest interaction without directly stating the request? Stage director Peter Brook asks,

> "Is there another language, just as exacting for the author, as the language of words? Is there a language of actions, a language of sounds -- a language of word-as-part-of-movement, a word-as-lie, word-as-parody, of word-as-rubbish, of word-as-contradiction, word-shock or word-cry? If we talk of the more-

than-literal, if poetry means that which crams more and penetrates deeper -- is this where it lies?"[2]

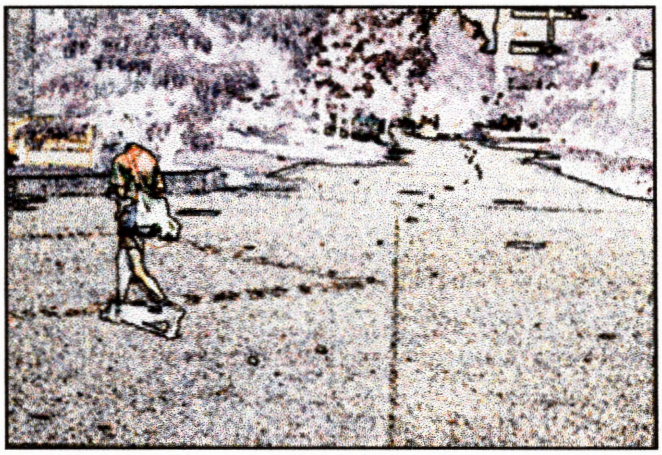
Markers introduced conscious awareness and deliberate movement of the human body. This work involved the placement of markers (made from plaster and vermiculite and resembling

divinity candy in scale, weight and appearance) which literally marked my day-to-day travels on campus. The project was to last for seven days, and make visible the path of my movement across campus. Markers were placed every five paces and a stack of five markers denoted every one hundred placements. As time passed, my own passage became visible and a logical pattern emerged. Eventually both path and logic would disintegrate as the paths of other pedestrians and myself became intertwined.

The documentation process is best illustrated with this work. Photographs and videotapes of orientation, installation, participatory response and manipulation were compiled, as were written records of comments made to, and overheard by, me.

Further, I kept a log of my observations and all information related to this project. After-the-fact analysis via videotape and photographs granted me the opportunity to both participate in the work unselfconsciously and to evaluate other participants' reactions and behaviors at a later date.

Documentation became a separate entity unto itself, an adaptation necessitated by the unforeseen shutdown of the *Marker (object)* installation. Designed to last seven days the project was discontinued due to institutional concerns. *Marker: Documentation* became necessary to illustrate the paper trail and administrative difficulties of my travels and travails on campus. Though closely related to the (object) installation, *Marker: Documentation* constitutes a distinct body of work, concerned with overlapping and distinct aesthetic values: tactile and aesthetic quality, conveyance of emotion, and composition to name a few. Images were imported to computer software applications, manipulated and printed onto high-quality



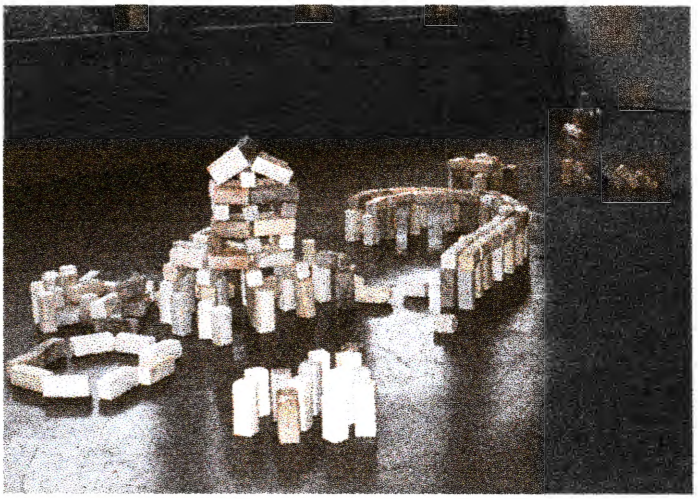
watercolor papers, each step requiring weeks of research with results dutifully recorded and documented. An installation was

created comprised of twenty-seven individual file folders (see app. 6.2.) made of sewn felt, projected slides and video, as well as four mounted shelves, each with precarious stacks of plaster markers, steel houses, aging potatoes and collected glass bottles. *Markers: Documentation* was designed to have similar experiential elements to the *Marker (object)* installation. Participants movement through and involvement with the work was facilitated by the tactile qualities of the papers and felt folders, logic was imposed by the sorting and labeling of materials, time and change were witnessed on the video and by the reading of diaries or collections of legal correspondence.

Enter-action: Pylons was my first controlled test of these theories of the gestalt of multiples, scale as relates to interaction, placement and logic. The pylon form was selected based on intuitive appeal to memory and ability to be transported. As always, the working framework for the project is consistent

throughout the work process. In this case, time, methodology and physical movement were integral aspects of my preparation. Each afternoon for two weeks, between two and four p.m. I strolled the park collecting empty quart half-and-half containers from six coffee shops located along the Park Blocks bordering Portland State University. Daily, the forms were cast with dyed plaster, and 'pylons' from the previous night's pour were removed from their casings. The objects were sanded to remove all references to the mold, furthering their individuality and increasing the presence of the artist's hand. A stockpile of two hundred and fifty pylons, each subtly different in color, markings, size and shape were created (see app. 2.1).

Enter-action: Pylons was up and available for human contact for seven days in Fall 1997, alternating according to weather between Autzen Gallery and the rooftop garden of Shattuck Hall, both at Portland State University. Difference in use were observed between outside and inside. Indoors, people manipulating the pylons tended to build vertical structures architectural in nature,



while the movements outdoors consisted mostly of patterning and a sense of movement. The pylons were naturally rounded on all six sides, slowing the process of stacking them, enticing people to spend more time while becoming aware of their activities. Decomposition of form occurred as they toppled, while others were broken and used like chalk, reinforcing the element of time as well as audience awareness that the work had a limited life span. It is interesting to note that the Pylons decomposed without being exposed to the audience destruction later evidenced in *Enter-action: Pencils* (see app. 5.9).

ENTER-ACTION: PENCILS

This installation began when more than fifty boxes containing a half-gross each of number four, bonded-lead pencils were discovered in an art department storeroom, where it appears they had been stored for years. I became fascinated with the question of how long it would take to consume that many pencils?

DICTATED ENVIRONMENT

Gallery 299 is fifteen feet wide, thirty-seven and a half feet deep, and eighteen feet high. The height of the room is visually divided at ten feet. Below ten feet are false walls painted white and above are gray concrete walls treated with sealant. Light is provided by two rows of eight fluorescent fixtures having two four-foot cool white bulbs per fixture. Additionally, track lighting is attached around the florescent, and twenty-four moveable bulbs are located approximately thirteen feet above the floor. The floor is painted a medium dark gray. Access is by double doors six feet tall, which can be left completely open to give an entry of six feet square.

Acoustics in the room are unique. Because of the hard surface of the upper walls and ceiling, sound reverberates and rebounds resembling an echo chamber. Air is completely circulated three times per hour and the sound of the air system is loud and overwhelming. For the duration of *Enter-action: Pencils* the circulation system was turned off.

CONCERNS:

Six issues are key to this work. **1)** Compelling Invitation (see app. 4.1). The room and its objects must invite entry and participation in the space. **2)** Physical Movement. Participants sense of kinesis is paramount. As the participants move into and around the space it is hoped they will become aware of their choice of direction and make decisions in approaching the different objects (see app. 4.2). **3)** Observation. Participants observe the space and the space observes the participants (by means of the video camera). People observe the work left by previous participants (see app. 2.2). The space and installation are viewed by those outside in the hallway. Participants observe the attitudes, judgments, values, and actions of other participants (see app. 6.3). **4)** Documentation. The

artist documents the installation and its participants in all phases through the technology of video, audio, computer and digital imaging and traditional photography. **5)** Creating Space / Place. How does the artist conceive of private versus public space? How do the participants? How can this be ascertained? What makes a space inviting or uninviting? How many people can be present in the room and still generate activity? Does this number change based on the activity (discussion versus pencil tossing), or the authority of those present (the artist, an esteemed professor, a vagrant)? **6)** Space / Time Continuum. What type of history develops as the installation continues day after day -- written, social, emotional, physical, psychological, tactile? Does a history develop? How does this history invite (or discourage) involvement? What are the possibilities of stagnation and progression?

Implicit in these issues are important factors about participant interaction with the installation. **1)** Who is the audience? Age, gender, race, education level, location of the work, time of year, weather, politics, all will change how this work is interpreted. How is the space viewed by <u>this</u> audience? Is it significantly different from the perceptions of future audiences?

2) Who is the artist? Having created a drawing with the supplies provided, does the drawing "belong" to the room, or to the person who drew it? When a participant removes some of the objects (fabric, pencils, papers), is that participant now the creator of a new environment, and therefore, a new installation (see app. 4.3)? **3**) Ownership. If the participant invests time and energy in writing a poem, what is a 'reasonable' reaction when another participant makes a paper airplane from the paper on which the poem is written? Is it appropriate to remove unused pencils and paper from the room? **4**) Individual beliefs versus societal beliefs. Emotional dilemmas have opportunity to arise for the person performing an activity, for those present in the room when an activity is performed, as well as for those who later hear or see evidence of an activity. For example, one individual wrote on the walls about the act of defecating, and another pulled down the fabric ceiling in the presence of her peers. **5**) Censorship. Do the artist or the participants have the right and/or responsibility to 'edit' decisions and work done by others? Is there any judgment being made by me or others about artist as creator, and artist as participant (see app. 6.4)?

Many artistic concerns exist for me as artist. **1)** The desire to create a work that has meaning and value to those who come to know it. **2)** Creating a total experience that is influenced by time, thought and physicality. **3)** Decisions on altering the room must be based on necessity, each element as precise as possible (see app. 4.4). **4)** My social responsibility. Creative recycling, and resourcefulness are key components to my work. **5)** Compelling audience interaction. The installation intentionally appeals to many of the senses (sight, hearing, smell, touch) as a means to integrate viewer and environment. Is this out of synch with current notions of art as rarefied object (see app. 6.6)? **6)** Community involvement. My work has been interactive and social throughout the entire process. Participants are solicited at every stage of a project. **7)** Giving a gift. My desire is to share a place with participants which permits the opportunity to slow down, to have a rejuvenative experience (see app. 6.7). As in Roni Horn's work, "the experience is the object."[3] As Dave Hickey describes Robert Maplethorp's photographs,

> "These images are too full of art to be 'about' it. They may live in the house of art and speak the language of art to anyone who will listen, but almost certainly they are 'about some broader

> and more vertiginous category of experience to which art belongs."[4]

My art lives in the house of the human heart.

DEFINING ACTIVITY

How does an artist alter a space so as to provide and invite audience activity? Post-Modern theory has at least four types of live-action art forms: the Performance, the Happening, an event, and an action, each of these require an actual or intended audience. Best known is the performance, a traditional mode which includes theater, ballet, and orchestra. A performance is presented for our view and is performer-centered. As Martha Graham describes it,

> "I am not interested whether they understand or not. I am only interested if they feel it. And it's on that basis that I've tried to reveal — through women, through whatever means I had available -- the quickening of people's sensitivity, the opening of doors that have not been opened before."[5] (See app. 4.5.)

Both the performance and the Happening are scripted (see app. 6.8). However, in a Happening the participation of the audience is essential to the development of the work. Alan Kaprow (see app. 6.9), the father of the Happening is very specific in his directions,

> "But there are other, stricter, limits of variability which may go like this: at a certain time the performer may either throw a barrel, on which he's been pounding out a beat, as far as he can,

> letting it bounce in any fashion until it stops; or he can tip it end over end in counts of ten; or he can drag it on the ground, or roll it; but these actions prescribe the manner of involvement with the barrel, not merely the basic fact of involvement. The choice is restricted as well to only that time, and it remains up to the performer to decide what the action demands then (as opposed to what he would like to do). However, such parameters of planned variation are relatively few at the present. The majority of them are scored for no alternatives, and the overall theme is followed to the letter. I shall loosen up the structure when all concerned know more."[6]

Another perspective is given to us by theater and film director Peter Brook.

> "The theory of Happenings is that a spectator can be jolted eventually into new sight, so that he wakes to the life around him. This sounds like sense, and in Happenings, the influence of Zen and Pop Art combine to make a perfectly logical twentieth-century American combination. But the sadness of a bad Happening must be seen to be believed."[7]

An event, or what Daniel Boorstin calls a "pseudo-event," is a unique type of performance that is explicitly tied to a time, action and space, and is presented to gain our enthusiasm.

> "We begin to be puzzled about what is really the 'original' of an event. The authentic news record of what 'happens' or is said comes increasingly to seem to be what is given out in advance. More and more news events become dramatic performances in which 'men in the news' simply act out more or less well their prepared script. The story prepared 'for future release' acquires an authenticity that competes with that of the actual occurrences on the scheduled date."[8] (See app. 7.3.)

The Art Guys give a succinct description of an action, or what is here referred to as a 'behavior:'

> "The local Eyewitness News coverage of the Guys spending 24 hours eating and drinking at Denny's to mark the winter solstice ... When the reporter asked Mike what it all meant, he said, 'This is definitely dining, and that was our intent,' and Jack said, 'This isn't a performance; this is behavior.' Then the producers cut back to the anchors in the studio, who expressed their Everyman befuddlement in the face of modern art."[9]

My work is firmly in the realm of the Action, which has a strong Modernist and Post-Modernist genealogy: from Duchamp (with his limiting access to an art gallery with string), to Joseph Beuys (whose work *I Love American and America Loves Me* had Joseph in a locked Gallery with a Coyote for days), Andy Warhol (not only was the 'experience the object' for the participants, but this experience became the art form for the artist [see app. 6.11]), John Cage (who performed, in a structured manner, poetry which can appear to the audience to be ad-libbed [see app. 4.6]). and the Art Guys. Actions, unlike a Performance, are audience/participant based.

ALTERED ENVIRONMENT AND CONTENTS

Many changes must occur in the physical environment to create a space which welcomes individual interaction. Gallery 299 depends to great extent on drive-by traffic. The audience is specific and generic at the same time. Gallery 299 is located in the heart of the Department of Fine Arts. Passersby are both aware of and ambivalent to the gallery. Therefore, curb appeal is terribly important.

To create a place conducive to action, several alterations were made to the space. **1)** Carpeting. Softening the floor surface to change the sound quality also allows participants to more comfortably sit on the floor, enlarging the venues for participation. **2)** Color. The (false) walls are painted in contrasting colors, two walls a pale lilac and the remaining walls a butter yellow. Both are latex paints in a silk finish, allowing for some reflection of ambient light, but not prone to glare. **3)** Lighting. The fluorescent lights have been turned off, and the track lighting has been reduced to fifteen fixtures with color gels attached, which compliment and contrast the wall colors. These are grouped creating three targeted zones within the gallery, pale blues and pinks, traditional lighting

for stage comedies, intense and deep reds and blues typically used in stage dramas and rock-n-roll concerts, and warm, sunny hues, in direct contrast to the weather of early April (see app. 3.1). **4)** Shift in scale. An implied ceiling installed at the vertical break between false and concrete walls serves to change the scale of the room from institutional to personal (see app. 3.2). Tulle, in four lengths of color corresponding to the lighting gels (yellow, lilac, pale green, moss green), was hung in diagonals to attract the eye and draw the participants into the room. The combination of colored lights and tulle attract attention when seen from the hall (over the monolith) (see app. 4.7). **5)** Sound. A continuously repeating compact disc was created, generating sound layers of pencil and paper in various stages of use. The sound is intuited before consciously deciphered, designed to reward participants for lingering. **6)** Touch (see app. 1.1). The familiarity of the pencils and paper, the variety of textures of paper, the wooden surfaces of desk, table and monolith are all designed to compel physical interaction (see app. 1.2). **7)** Smell. Although subtle, the smell of sharpened pencils is used as a means of drawing people in (see app. 1.3).

How specifically do I create an environment which is inviting, encourages all activity and is distinct from the institution? As stated earlier, the space is entered by two doors, which have an opening of six feet by six feet. If closed, there is no obvious enticement to enter. When left wide open, the interior of the room is completely visible and there is little reason to venture inside and ascertain the value of the room and its contents. Here we can turn to the notion of "mystery" as used by environmental psychologists (see app. 5.3). "Mystery can be related to what is hidden in the ... landscape, and the opportunity to see new things if one goes over the next hill, or looks behind the trees blocking the view."[10]

A barrier is thus needed which limits the passersby view while inviting them inside. Conversely, this barrier can be used to distinguish a space very separate from its surroundings. The monolith was designed in direct proportion to the room: sixty inches wide, seventy-five inches tall, fifteen inches deep, thereby echoing

a sense of order and rightness (see app. 1.4). It is placed three feet inside the entrance, parallel but asymmetrical to the doors. The casual passer-by would be able to glimpse carpeting immediately inside the door, colored lights above the monolith and snipets of activity within the room. By itself, the monolith does not provide a full visual barrier. An opaque fabric banner is hung to the left side between door and entrance way. The yellow cloth is hung to allow visibility above and below, restricting, but not obliterating the view. This combination of materials was used in an effort to balance entrance-way language: the wood blocking, the banner halting and teasing, (the fabric clearly able to be out-maneuvered). From the interior, the cloth effectively hides a bank of lockers in the hallway, while providing a view of the foot traffic (see app. 5.4).

As mentioned earlier, the portable wall has added benefit in that it houses electronic equipment, a video camera and compact disc player. The video equipment will record activities of the participants, providing documentation. (The presence of the camera will be discussed more fully later.) The barrier is made of high grade, unaltered pine plywood, its natural coloring echoing the golden honey of the gallery doors from the external view and

providing a psychological connection to the pencils and furniture once inside (see app. 2.4).

Lastly, the other furniture comprising the physical environment was carefully chosen to evoke a *sense* of memory. It is my hypotheses that by means of coded visual language such as color, scale and attention to the senses, the *reminder* of memory helps to transport people to a past psychological state. For example, the smell of fresh baked bread or cookies may be very comforting to us, based not only on past experiences of eating these foods, but also the events initially associated with them, such as time spent baking with a grandmother. Using this sensation of memory (as opposed to a *specific* memory), I attempted to tap into a remembrance of childhood. The low, rectangular wooden table is sixty inches long and thirty inches wide, again echoing the proportions of the room. The table has been cut to a height of twenty inches, four inches higher than most conventional coffee tables. This is done, a la Edith Ann, to emulate the scale of a child in relation to her surroundings. (Edith Ann is a character created by comedienne/actress Lily Tomlin, who, in order to be perceived as a child, sits in a gigantic rocking chair.) The table has a large surface

so as to facilitate social sharing. The wooden desk chairs are of the type typically used in grade school (and college) classrooms, and are weathered by years of use (see app. 5.5). It is the hypothesis of the artist that in this environment participants will tap into a 'memory of sentiment,' that by experiencing the visual language of the furniture people will be transported back to another time, a younger time when most of us had not yet learned the institutional taboo of "don't touch." According to Jonathan Taylor, "Such activities are done automatically, usually while the conscious mind is engaged with other topics. These sorts of 'unconscious' routines can, over time, develop into a strong attachment to the places where they occur."[11]

The sound projected is that of pencil moving across paper. This soundtrack both creates more mystery (the more time spent in the space, the more clear the sound image becomes), and a white noise that masks the ambient sounds of a classroom environment (see app. 1.5). The light zones have been created to accommodate and appeal to a variety of individuals and circumstances. The three zones, one bright and sunny, another dark and intense and the last neutral accomplish two things: they create formal "movement"

within the space, and allow participants to choose the area that best serves their needs (see app. 3.2).

Contained in the room are the following objects: approximately fifty-five boxes each containing seventy-four #4 pencils; seven hundred pounds of paper of varying but traditional size, type, color, weight and texture; and a wall-mounted mechanical pencil sharpener. The few pieces of furniture include: two old-style wooden school desks, each with a writing arm, a rectangular wooden table, and a narrow wall-mounted shelf.

> "Quantity has a quality all its own is a favorite mantra of the Art Guys, and many of their works reveal their fascination with numbers, number structure and quantity's relationship to our consumer society. Drawing from their signature palette of materials that are economically cheap but metaphorically rich, the Art Guys have created a playful dialectic: the materials stubbornly retain their identity yet also become of grander schemes."[12]

Enter-action: Pencils, as well as the work described previously, has depended upon the appeal of quantity -- from questioning the length of time it would take to consume this number of pencils, to the desire to make the work available to masses of people. For me, more is always more.

DOCUMENTATION

The collection and review of documentation has been important in the development and understanding of my art both formally and analyzing artistic process. The core of my work, the interactive elements, are designed to live in real time--they are born, mature and die. As most of this activity takes place outside of my presence, the ability to evaluate the success of an installation relies on multiple forms of data. E-mail conversations, correspondence, journal and informal notes, audio/video tapes, photographic slides, computer generated and altered images, sketches, peer feedback, audience self-reporting, field observation, weather reports, brain-storming and current events all are valuable tools, each having distinct value and presence, allowing multiple points of view and developing layers of understanding.

The function of documentation is two-fold. First, it fulfills my need for "more," more records, more personal involvement, increased physical, mental and emotional contact, more layering and understanding of ideas and problems. Alternately, the records provide the only concrete manner for reviewing and remembering

the sculptures, which serves to trigger *my* memory of sentiment and allow the work to be reborn.

The relationship between installation and documentation varies with each project. Sometimes, as with *Houses* and *Potatoes,* this is primarily as archival record. *Markers* and *Enter-Action: Pylons* incorporate documentation into the body of work to focus audience understanding and the perception of art, process and viewer involvement. Physical evidence combined with photographic and textual records derived from *Enter-action: Pencils* is used to test the success of formal elements and allow numerical analysis of audience participation. Projects currently in progress (*Sleeping with Grace* and the *Tea Party*) incorporate "documentary" video tape of preemptive events as part of a an interactive installation.

Video projection emphasizes the passage of time in my work.

> "The distinctions between here and there dissolve. With movies and television, today can become yesterday; and we can be everywhere while we are still here. In fact, it is easier to be there (say on the floor of the national political convention) when we are here (at home or in our hotel room before our television screen) than when we are there."[13]

However, obtaining a video recording has proved quite problematic as the presence of the camera can be distracting to participants. Some people feel uncomfortable being "watched" by the camera while others become preoccupied with "hamming it up" (see app. 7.2). I have conflicts in balancing the need to have the environments feel "safe" enough to invite participation and acquiring records of the life span of my work.

> "There are few works that allow video to speak about itself —- in a language endemic to it. Just as the structuralist film makers used "film" in such a way as to reveal a materiality, a shape and a form that characterize it, so must we be able to make the material "video" speak of a signal, tape, camcorders, monitors and projectors. Then, like the structuralists, we may better use the latent qualities of the medium which in and of themselves, resonate. In addition, if we continue to look, as artists will, to history, we might eventually find that video is already ensconced there and that, like the baby new year, it has grown, to our surprise, into an old man. Like sculpture or film, it can and does speak directly and poetically about the time and space of the work of art. Taking hold of this as its primary attribute, video becomes, beyond all other things, a temporal and spatial event."[14]

With careful thought I chose the placement of the video recorder within the monolith for *Enter-action: Pencils* (see app. 7.5). Here the camera is forthright in asserting its presence, in a manner so honest it became possible for many participants to forget it was there (see app. 7.3). Filming this work and studying the film is

critical to my understanding of human nature which, in turn, will inform future works (see app. 4.8).

By creating a separate installation comprised primarily of documentation, I encourage alternative points of view(ing) while increasing public contact with my art (see app. 7.4). Again, the viewers movement dictate their experience:

> "Photography, by enabling any mechanically adept amateur *to produce* a kind of "original"—that is, a unique view of an unrepeatable moment of what was really out there— confuses our sense of what is original and what is a copy of experience. The moment is gone, yet somehow the photograph still lives. By the almost forgotten axiom which once made (but now dissolves) art, the image is again more vivid than the original. We live willy-nilly in a world where every man can feel somehow that what he has made is "his" image, even though; it has almost nothing of him in it."[15]

TAKING STOCK / EVALUATION

Methods for measuring the success of the art work *Enter-Actions: Pencils* are many. The most obvious is field work observation such as counting the number of visitors at the opening reception and during the course of the show. Further, it is possible to measure the average time spent in the environment, number of visits per individual, number of 'hits' or 'contacts' (pencil to paper, hand to paper), categorizing and counting various types of contacts

or simply accounting for the amount of materials consumed. The value of overheard and second-hand comments cannot be overrated. Finally, the content of audience 'contacts' is informative. We need to keep in mind that it is not possible to measure each and every participatory response to *Enter-action: Pencils*. There is no mechanism in place to evaluate the actions of secondary users: people who experience an aspect of this installation without actually walking into it. For example, people may peek into the space without entering, or they may engage in dialog with others who have been inside (see app. 3.3-4).

Participants become active in discerning the success of this work, using informal and focused discussion, self reporting, stream of consciousness writing, e-mail, and peer evaluation. This inquiry by participants creates an environment in which I, the artist, gain a great deal of unstructured response. I intuitively hit upon the,

> "phenomenological techniques (that) rest upon the unstructured experience of a situation. The primary approach is to elicit descriptions of personal experience as it happens, without

> attempting to be analytical, and to avoid preconceived notions that may distort the basic experience. Reflection on that experience can present insights that contribute to understanding. Naturally, a person can rely on his own experience as raw material, but more insights are possible if a group of people can share their experiences."[16]

Video tape viewing will allow me to discern who is participating and at what level. Is there a breakdown by age or gender? Who is the target audience, is there a target audience (see app. 5.7)? As this is located in an artistic and university setting, how does the site alter the results? Would this installation be more or less successful in other environments (see app. 5.8)? Are there identifiable cohort groups who react in a predictable manner? How successful and in what way do the color zones influence activity (see app. 1.8-9)? And what roles do the smell of pencils, room temperature, height of furniture and sound quality play (see app. 5.9) in audience participation? In other words,

> "Humans are seen as active participants in the landscape, and human qualities such as intentions, needs, knowledge, abilities, and culture, affect judgments. The landscape is the landscape as experienced, whether it be the setting for everyday activities, scenic wonder, or creative inspiration. The landscape gains meaning and value through the situations in which it is experienced. As the nature of that experience changes — over time, between different groups, or among different individuals — so too does the attachment to landscape."[17]

ARTIST'S EVALUATION

The exploration of hand-held sculpture has been quite intriguing for me, and promises to be an area of concern for a long time to come. Compelling audience participation in art is an idea whose time has come. *Enter-action: Pencils* culminates a rich and fruitful period of study at Portland State University.

My initial concern with this work was that people would be slow to participate. I could not have been more wrong. The opening reception attracted more than one hundred people, with over twenty filling the room at one time. Immediately there were all manner of group and individual activities: Written observation and poetry, animated conversations, drawings, making paper constructions,

game playing, reading, hopscotch, even a watercolor painting. The mood was exuberant, and many of us looked forward to coming back at a quieter, more private moment to reflect upon the space.

The following morning *Enter-action: Pencils* continued to compel activity. Without benefit of written text, a group of students began to re-arrange the space and its contents. Some filling the ceiling tulle with pencils, another brought in a broom to aid in moving paper to the back wall. Most surprising to me was when the ceiling tulle was removed (see app. 6.14-15). I had considered this a definer of the environment, not an element of it. As I watched the events leading up to the removal of the ceiling, my decision not to edit the space was challenged. On one hand, I was terribly proud that the work was succeeding; people were indeed interacting, on the other hand I was dismayed that my art work was being attacked. Taylor's advice was hard to follow:

> "an experiential approach requires that, instead of remaining aloof and apart, the researcher endeavors to establish viable open relationships with those he studies. No attempt is made to minimize the contamination of intervention in an existential situation. Emphasis is placed on interpersonal knowing through dialog rather than observation"[18]

Interaction took on a whole new meaning. People who had been active at the opening responded strongly to this rearranging of the space. Notices were posted on the door responding to the ethics of interaction and a slew of dialogs ensued (see app. 7.6). As William Catton states, "Environments are finite; users and uses multiply and compete. Carrying capacity means the extent to which an environment can tolerate a given kind of use by a given type of user."[19]

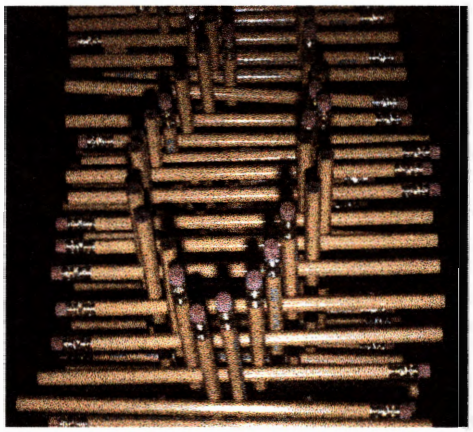
It was difficult for me to be around the work at this time. For, while

> "this lack of structuring is deliberate and rests on the assumption that landscape value should be defined be the criteria used by the individuals experiencing that landscape rather than experts studying it. There is also an admission of the importance of the subjective element and an attempt to use

> it to understand the process of landscape experience rather than to attempt what seems to be the impossible task of 'objectification.'"[20]

I had created an environment in which I wanted to function, and it was now irrevocably changed. This change, exciting in its own right, displaced that which came before. *Enter-action: Pencils* passed quickly from infancy to adolescent. By removing the implied ceiling, an intimate space was no longer an option. Several times during the three-week run of *Enter-action: Pencils* various people tried to return to a space that was more conducive to contemplation. To paraphrase one participant, "It only takes one outgoing person to overrule several subtle people." (See app. 5.10.)

One surprise of this installation was the low level of activity involving writing or drawing on paper. Approximately three-fourths of the seven hundred pounds of paper were unaltered. Of the amount that had been changed, fully four-fifths it that was altered unintentionally, mostly be being walked upon. The same held true for the pencils. I had projected greater activity with



them, from sharpening to drawing to pattern-making (see app. 7.1). Many activities of this room seem to be about taboos and the ability to fully express one's self. Removing pencils and paper, breaking pencils, writing on the wall and discussing bowel movements were prevalent responses. Of note is the fact that not once did anyone make derogatory comments about Portland State University or the Department of Fine Arts. The activities, while boisterous and plentiful, did not represent the range that I expected. Participants' dialog and inquiry regarding the contents of the room were limited to quick analysis ("save the trees"), and artistic expression was difficult to recognize.

This is a project that requires more evaluation. Due to the very specific placement (an Art Department in an Urban University), it seems that there is more information to be gathered. It is my goal to have *Enter-action: Pencils* placed in five more settings. The first is likely to be in a senior citizen retired living community, another prospect is at the Public Defender's office in a

near-by town. By viewing this work in various settings, it allows me to better evaluate the strengths and short-comings of my environments (see app. 6.16).

Did the opening reception define the unnatural environment? That question cannot be adequately answered. Because the ceiling was pulled down so early in the process, and the artist was present at the opening, there is no way of ascertaining exactly what forces were at work controlling and influencing participant behavior. It is my belief that the presence of the implied ceiling over an extended period of time would have permitted more intimacy. However, intimacy was not what was needed. To quote Peter Brook,

> "Closely related to this is the conflict between theatre directors and musicians in opera productions where two totally different forms, drama and music, are treated as though they were one. A musician is dealing with a fabric that is as near as man can get to an expression of the invisible. His score notes this invisibility and his sound is made by instruments which hardly ever change. The player's personality is unimportant; a thin clarinetist can easily make a fatter sound than a fat one. The vehicle of music is separate from music itself. So the stuff of music comes and goes, always in the same way, free of the need to be revised and reassessed. But the vehicle of drama is flesh and blood and here completely different laws are at work. The vehicle and the message cannot be separated."[21]

As to my hypothesis that participants will tap into a 'memory of sentiment,' I believe that the hypothesis is valid. The high level

of interaction, the even higher emotional levels combined with conversation with participants indicate that I have accessed some powerful, and not yet completely defined sentiment. For now, I will contemplate the words of Daniel Boorstin, while still seeking the best possible elements of the human condition:

"...of our power to shape the world. Of our ability to create events when there are none, to make heroes when they don't exist, to be somewhere else when we haven't left home. Of our ability to make art forms suit our convenience, to transform a novel into a movie and vice versa, to turn a symphony into mood-conditioning. To fabricate national purposes when we lack them, to pursue these purposes after we have fabricated them. To invent our standards and then to respect them as if they had been revealed or discovered."[22]

END NOTES

[1] Brook, P. (1968). The Empty Space. New York, Atheneum Press. Pp. 51. Italics mine.

[2] Brook, P. (1968). The Empty Space. New York, Atheneum Press. Pg. 49.

[3] (1990). Catalog: Roni Horn. Los Angeles, CA: The Museum of Contemporary Art.)

[4] Hickey, D. (1993). The Invisible Dragon. Four Essays on Beauty. Los Angeles, CA: Art Issues Press. Pp. 27.

[5]Graham, M. (1991). BLOOD MEMORY. New York, NY: Doubleday.

[6] Siegel, J. Artwords. Discourse on the 60s & 70s (Da Capo Press)Allan Kaprow "a statement", rewritten from a recorded interview. Pp. 52.

[77] Brook, P. (1968). The Empty Space. New York, Atheneum Press. Pp. 55.

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[9] Contemporary Arts Museum, Houston, TX (1995). Art Catalogue The Art Guys: Think Twice, 1983-1995. New York, NY: Harry N. Abrams, Inc., Publishers.. Pp. 32.

[10] Taylor, J. G., Zube, E. H., and Sell, J. L. Landscape Assessment and Perception Research Methods. Pp. 376.

[11] Taylor, J. G., Zube, E. H., and Sell, J. L. Landscape Assessment and Perception Research Methods. Pp. 383.

[12] Contemporary Arts Museum, Houston, TX (1995). Art Catalogue The Art Guys: Think Twice, 1983-1995. New York, NY: Harry N. Abrams, Inc., Publishers. Pp. 57.

[13] Boorstin, D. J., (1993). The Image: a Guide to Pseudo-Events in America. New York: Vintage Books. Pp. 229.

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[16] Taylor, J. G., Zube, E. H., and Sell, J. L. Landscape Assessment and Perception Research Methods. Pp. 385.

[17] Taylor, J. G., Zube, E. H., and Sell, J. L. Landscape Assessment and Perception Research Methods. Pp. 382.

[18] Taylor, J. G., Zube, E. H., and Sell, J. L. Landscape Assessment and Perception Research Methods. Pp. 383.

[19] Catton, W. R., Jr. Social and Behavioral Aspects of the Carrying Capacity of Natural Environments. Pp. M270.

[20] Taylor, J. G., Zube, E. H., and Sell, J. L. Landscape Assessment and Perception Research Methods. Pp. 385.

[21] Brook, P. (1968). The Empty Space. New York, Atheneum Press. Pp. 17.

[22] Boorstin, D. J., (1993). The Image: a Guide to Pseudo-Events in America. New York: Vintage Books. Pp. 5.

[22] Boorstin, D. J., (1993). The Image: a Guide to Pseudo-Events in America. New York: Vintage Books. Pp. 4.

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APPENDIX 1

PHYSIOLOGICAL

1. "What is a sense of one's self? To a large extent, it has to do with touch, with how we feel. Our proprioceptors (from Latin for "one's own" receptors) keep us informed about where we are in space, if our stomachs are busy, whether or not we are defecating, where our legs, arms, head are, how we're moving, what we feel like from moment to moment. Not that our sense of self is necessarily accurate." Ackerman, D. (1990). Natural History of the Senses. Random House. Pp. 95.

2. "Throughout history, palm-readers have chosen the hand as their symbolic link to the psyche and soul, as their raft through time. After all, the hand is action, it digs roads and builds cities, it throws spears and diapers babies. Even its small dramas—dialing a phone number, pushing a button—can change the course of nations or launch atomic bombs. When we are distressed, we allow our hands to console each other by wringing, stroking, fidgeting, and caressing them as if they were separate people. At the outset of a romance, the first touch people share is usually the taking of each other's hand, while couples of long standing, moving through the world on their daily rounds, often hold hands as a tender bridge. Holding the hand of someone ill or elderly soothes them and gives them an emotional lifeline. Experiments show that just touching someone's hand or arm lowers their blood pressure. In many cultures, people fiddle obsessively with worry beads, polished stones, and other objects, and the brain-wave patterns this produces are those of a mind made calm by repeated touch stimulation." Ackerman, D. (1990). Natural History of the Senses. Random House. Pp. 117.

3. "The effect is immediate and undiluted by language, thought, or translation. A smell can be overwhelmingly nostalgic because it triggers powerful images and emotions before we have time to edit them. What you see and hear may quickly fade into the compost heap of short-term memory, ... 'there is almost no short-term memory with odors.' It's all long term. Furthermore, smells stimulate learning and retention. ... When we give perfume to someone, we give them liquid memory. Kipling was right: 'Smells are surer than sights and sounds to make your heart-strings crack.'" Ackerman, D. (1990). Natural History of the Senses. Random House. Pp. 11.

4. "Bill Tripp and Stephen Lapp, longtime Vat fans and local architects, measured the space and found a surprise: The place had near-perfect proportions. When its owners, Michael Quinn and Rose-Marie Barbeau-Quinn first carved it up 19 years ago with their friend, architect Dick Ausmann, the space began as a 24-by-48-by-16-foot box. They walled off a kitchen in one quadrant, and used another for the stairs and bathroom. Then they divided the public half with a carefully sectioned mezzanine. If you took the front off and looked in, or took the top off and looked down, you would see the simplest arrangements of squares and 1:2 and 1:3 ratio rectangles. The theme was carried through the details, perhaps by design or maybe just by unconscious adherence to pragmatic principles. From the wainscoting to the booths to the bar, the furnishings were made cheaply out of simple 4-by-8-foot plywood, cut into various configurations but always along the foot lines. "It was so basic, it was a shock," said Tripp ... "It was not only humbling to realize we'd never thought of it before, but it also testified to how powerfully proportional systems work. It's something that is so often ignored today."" Gragg, R. (1997). Farewell, Perfect Place. Sunday Oregonian, March 30, 1997, page E-1.

5. "When the fluid vibrates, the hairs move, exciting the nerve cells, and they send their information to the brain. So, the act of hearing bridges the ancient barrier between air and water, taking the sound waves, translating them into fluid waves, and then into electrical impulses. Of all the senses, hearing most resembles a contraption some ingenious plumber has put together from spare parts. Its job is partly spatial. A gently swishing head of grain that seems to surround one in an earthy whisper doesn't have the urgency of a panther growling behind and to the right. Sounds have to be located in space, identified by type, intensity, and other features. There is a geographical quality to listening." Ackerman, D. (1990). Natural History of the Senses. Random House. Pp. 178.

6. "On Fifty-seventh Street off Tenth Avenue in New York City, International Flavors and Fragrances Inc. houses the best professional noses in the world. Although they create almost all of the expensive, lavishly advertised perfumes that appear in the department stores each season, and many of the flavors and smells we enjoy in everything from canned soup to kitty litter, they do their work anonymously. But they're the ones who provided the smell for a golf magazine's highly successful ad (peel away a paper golf ball and the smell of freshly mown grass surges up to your nostrils), as well as an amusement park's "cave" odor, and the habitat smells of New England woodlands, African grasslands, Samoa, and other locales for displays in the American Museum of Natural History. Turning a fake Christmas tree into a Tyrolean pine forest in the mind of the inhaler is no problem. In fact, that's one of their simplest tricks. They are sensuous ghostwriters, inventors of rapture, creating the gold-plated aromas that influence and persuade us, without our knowing it." Ackerman, D. (1990). Natural History of the Senses. Random House. Pp. 46.

7. "Perfumery is closely related to music. You will have simple fragrances, simple accords made from two or three items, and it will be like a two- or three-piece band. And then you have a multiple cord put together, and it becomes a big modern orchestra. In a strange way, creating a fragrance is similar to composing music..." Ackerman, D. (1990). Natural History of the Senses. Random House. Pp. 49.

8. "Not all languages name all colors. Japanese only recently included a word for "blue." In past ages, aoi was an umbrella word that stood for the range of colors from green and blue to violet. Primitive languages first develop words for black and white, then add red, then yellow and green; many lump blue and green together, and some don't bother distinguishing between other colors of the spectrum." Ackerman, D. (1990). Natural History of the Senses. Random House. Pp. 253.

9. "But scientists have known for years that certain colors trigger an emotional response in people....In a study done at the University of Texas, subjects watched colored lights as their hand-grip strength was measured. When they looked at red light, which excites the brain, their grip became 13.5 percent stronger. In another study, when hospital patients with tremors watched blue light, which calms the brain, their tremors lessened." Ackerman, D. (1990). Natural History of the Senses. Random House. Pp. 255.

MORE:
"When the employee shows up in the morning he's usually in good spirits, and, accordingly, the music is relatively calm. By ten-thirty he's getting a little tired and feels a bit of tension, so we hit him with something that will give him a lift. Around noontime he's looking forward to lunch, which calls for melodies in a more relaxed mood. Then

toward the middle of the afternoon, fatigue is likely to set in again, and once more we pep him up with something rhythmic, usually with an even stronger beat than in the morning. That's what we call programming. We always have to be careful that arrangements aren't too intrusive. *After all, this is basically music to hear, not to, listen to.*" Boorstin, D. J., (1993). The Image: a Guide to Pseudo-Events in America. New York: Vintage Books. Pp. 177.

"Except to taste and to scout danger, we don't really need smell any longer, but we will not let go. We will not be weaned. Evolution keeps trying to tug it gently from our hands, pull it away while we are sleeping, like a stuffed animal or favorite blanket. We cling to it tighter than ever. We don't want to be cut off from the realms of Nature that survive by smell. Most of what we do smell is accidental. Flowers have scents and bright colors as sex attractants; leaves have aromatic defenses against predators. Most of the spices, whose heady aromas we are drawn to, repel insects and animals. We are enjoying the plant's war machine." Ackerman, D. (1990). Natural History of the Senses. Random House. Pp. 55.

"But, above all, touch teaches us that life has depth and contour; it makes our sense of the world and ourself three-dimensional. Without that intricate feel for life there would be no artists, whose cunning is to make sensory and emotional maps, and no surgeons, who dive through the body with their fingers." Ackerman, D. (1990). Natural History of the Senses. Random House. Pp. 96.

"Think of all the ways in which we touch ourselves... how we wrap our hands around our shoulders and rock as if we were a mother comforting a child; how we hide our face in our open palms to be alone to pray, or that they may receive our tears; how we run our hands briskly up and down our arms as we pace; how, with wide eyes, we press an open palm to one cheek when we're startled. Touch is so important in emotional situations that we're driven to touch ourselves in the way we'd like someone else to comfort us. Hands are messengers of emotion." Ackerman, D. (1990). Natural History of the Senses. Random House. Pp. 118.

APPENDIX 2
MULTIPLICITY

1. 

2. "The shoot and the installation form a relationship in which they are inextricable from one another, becoming a single-*doubled* field of action. This is further complicated by the inseparable personas of artist, performers and viewers who are considered by the work as merged but multiple as well." (1996). Catalog: Diana Thater: China. Chicago, IL: The Renaissance Society at the University of Chicago. Pp. 13.

3. "Pseudo-events are more sociable, more conversable, and more convenient to witness. Their occurrence is planned for our convenience. The Sunday newspaper appears when we have a lazy morning for it." 40.

4. "Yet, and this is an important point, the real world does not stay unmediated. Thater tints the glass of the windows so that the color-separated images can themselves mediate how we see the campus. The outside world might intrude on the installation, but the world of art re-colors how we view the outside world. The dialogue is always a two-way expression between multiplicities." (1996). Catalog: Diana Thater: China. Chicago, IL: The Renaissance Society at the University of Chicago. Pp. 26.

MORE:
"In *Time and Free Will* (1889), Henri Bergson distinguished between *two kinds* of multiplicity: one objective, actual, spatial, and discontinuous, the other subjective, virtual, temporal, and continuous. When we touched on the subject of a multiplicity it was defined largely in terms of spatial parameters, whether it be the real time of the performative space (the park), or the discontinuous time of the installation space (the gallery). This multiplicity, related to our inclusion in the same space-time image as that of the wolves, clearly needs to be read as spatial and durational. Thater employs both types simultaneously in almost all of her installations and an understanding of the second multiplicity, and its fluid imbrication with the first, is crucial in any analysis of her work." (1996). Catalog: Diana Thater: China. Chicago, IL: The Renaissance Society at the University of Chicago. Pp. 27.

"The placement of each of the two paired objects in space, and the size of that space, create a separate and different set of relationships between the viewer, the mass, and the space in which they take their place; in addition, from room to room, the viewer is called into a changing dialogue between recent memory and firsthand experience. The identicalness is and is not verifiable, is and is not identical. One form amplifies, rather than simply duplicating, the other. Sameness becomes and is propelled into tension with difference. The trials of apprehensions and perception are further complicated (and enriched) by the spatial dynamics and ambiguities visible in each of the identical forms

as it is viewed separately." (1990). Catalog: Roni Horn. Los Angeles, CA: The Museum of Contemporary Art.)

APPENDIX 3

INDIVIDUALS

1. Personal conversation with Scott Swanson, lighting director for Portland Repertory Theater, Portland, Oregon.

2. Eunice Knowll, Interior Designer, Director of the Lighting Institute, Portland, Oregon.

3. Dr. Nancy Chapman, Psychology Professor at Portland State University, Portland, Oregon.

4. "What about observing those who make 'secondary use' of the exhibit/event--who pass by and look in, but decide not to enter. It would be interesting to compare the numbers of these when compared to a more 'traditional' exhibit. Are you distinguishing between 'peers' and 'audience'? If so, how will you understand audience response to such features as color zones, smell of cedar, height of furniture? I assume that there will be no dialogue with the audience, other than perhaps the comment book." (Personal conversation with Professor Nancy Chapman in the class Human Response to the Natural Environment.)

APPENDIX 4

THEATER

1. "The only thing that all forms of theatre have in common is the need for an audience. This is more than a truism: in the theatre the audience completes the steps of creation. In the other arts, it is possible for the artist to use as his principle the idea that he works for himself. However great his sense of social responsibility, he will say that his best guide is his own instinct - and if he is satisfied when standing alone with his completed work, the chances are that other people will be satisfied too. In the theatre this is modified by the fact that the last lonely look at the completed object is not possible - until an audience is present the object is not complete. No author, no director, even in a megalomaniac dream, would want a private performance, just for himself." Brook, P. (1968). The Empty Space. New York, Atheneum Press. Pp. 127.

2. "*The very fact that they participate heightens their perception.* The man who puts on a dinner jacket for the opera, saying, 'I enjoy a sense of occasion', and the hippy who puts on a flowered suit for an all-night light-show are both reaching incoherently in the same direction... both are deliberately constructed social gatherings..." Brook, P. (1968). The Empty Space. New York, Atheneum Press. Pp. 57, (Italics mine).

3. "We may make a personality cult of the conductor, but we are aware that he is not really making the music, it is making him--if he is relaxed, open and attuned, then the invisible will take possession of him; through him, it will reach us." Brook, P. (1968). The Empty Space. New York, Atheneum Press. Pp. 42.

4. "When I hear a director speaking glibly of serving the author, of letting a play speak for itself, my suspicions are aroused, because this is the hardest job of all. If you just let a play speak, it may not make a sound. If what you want is for the play to be heard, then you must conjure its sound from it. This demands many deliberate actions and the result may have great simplicity. However, setting out to "be simple" can be quite negative, an easy evasion of the exacting steps to the simply answer." Brook, P. (1968). The Empty Space. New York, Atheneum Press. Pp. 38.

5. "Dance wasn't even heard of. I'm not speaking now of dancing. That's an entirely different part of the art of the dance. I'm not speaking of the technique. I'm speaking of the stage planning and the presentation of a story, an idea, or an emotion in formal terms, as one uses the words of a language to present a poem, a letter, or any thought which passes through one's mind." Graham, M. (1991). BLOOD MEMORY. New York, NY: Doubleday.
Pp. 31.

6. "So it was that I gave about 1949 my Lecture on Nothing at the Artists' Club on Eighth Street in New York City (the artists' club started by Robert Motherwell, which predated the popular one associated with Philip Pavia, Bill de Kooning, et al.). This Lecture on Nothing was written in the same rhythmic structure I employed at the time in my musical compositions (Sonatas and Interludes, Three Dances, etc.). One of the structural divisions was the repetition, some fourteen times, of a single page in which occurred the refrain, "If anyone is sleepy let him go to sleep." Jeanne Reynal, I remember, stood up part way through, screamed, and then said, while I continued

speaking, "John, I dearly love you, but I can't bear another minute." She then walked out. Later, during the question period, I gave one of six previously prepared answers regardless of the question asked. This was a reaction of my engagement in Zen." Cage, J. (1961). Silence: Lectures and writing by John Cage. New England: Wesleyan University Press.

7. "What is necessary, however, is an incomplete design; a design that has clarity without rigidity; one that could be called 'open' as against 'shut'. This is the essence of theatrical thinking: a true theater designer will think of his designs as being all the time in motion, in action, in relation to what the actor brings to a scene as it unfolds. In other words, unlike the easel painter, in two dimensions, or the sculptor in three, the designer thinks in terms of the fourth dimension, the passage of time - not the stage picture, but the stage moving picture." Brook, P. (1968). The Empty Space. New York, Atheneum Press. Pp. 102.

8. "Anyone interested in processes in the natural world would be very rewarded by a study of theatre conditions. His discoveries would be far more applicable to general society than the study of bees or ants. Under the magnifying glass he would see a group of people living all the time according to a precise, shared, but un-named standard, he would see that in any community a theatre has either no particular function - or a unique one. The uniqueness of the function is that it offers something that cannot be found in the street, at home, in the pub, with friends, or on a psychiatrist's couch; in a church or at the movies. There is only one interesting difference between the cinema and the theatre. The cinema flashes on to a screen images from the past. As this is what the mind does to itself all through life, the cinema seems intimately real. Of course, it is nothing of the sort - it is a satisfying and enjoyable extension of the unreality of everyday perception. The theatre, on the other hand, always asserts itself in the present. This is what can make it more real than the normal stream of consciousness. This also is what can make it so disturbing." Brook, P. (1968). The Empty Space. New York, Atheneum Press. Pp. 99.

APPENDIX 5

SCIENTIFIC

1. "Carrying capacity is often defined as a population ceiling, but the concept is much more general. It can refer not only to an environment's limited rate of sustenance provision but also to its limited ability to absorb and recycle effluents, to accommodate recreational activities, and so on. Defining carrying capacity in terms of environmental tolerance of use also enables the concept to cover different types of users—from different species to different cultural types among the human species, different interest groups within a given human population, or different roles particular humans may perform—each entailing characteristic environmental impacts. Thus biological carrying capacity (as understood by range scientists) and recreational carrying capacity (as understood by park administrators) can be seen as equally legitimate special instances of the general concept." Catton, W. R., Jr. Social and Behavioral Aspects of the Carrying Capacity of Natural Environments. Pp. 270.

2. "You can deduce the carrying capacity by looking at the environment. If the environment is becoming degraded, you can assume the species has exceeded carrying capacity" (M283) Every species "uses" the environments upon which it depends in three basic ways: (1) as a place in which to carry on its activities, (2) as a source of supplies required for those activities, and (3) as a repository for the material products of those activities (e.g., elements). For any of these three types of use, the amount that any finite environment can sustain indefinitely has to be finite." Catton, W. R., Jr. Social and Behavioral Aspects of the Carrying Capacity of Natural Environments. Pp. 283.

3. "In this view, people are not simply observers of landscapes but participants in it, which, more than those of works of art, involve the beholder's active participation. Art and other objects of aesthetic appreciation are detached from the observer, framed in space and time, quite distinct from their milieus. But landscapes surround the observer, merging continuously with other landscapes to the horizon, and the absence of a set frame challenges the viewer to create his own perspectives." Catton, W. R., Jr. Social and Behavioral Aspects of the Carrying Capacity of Natural Environments.

4. "Psychological language, also, gets us nowhere, for labels don't count; it is the deeper ring of truth that can command our respect--the dramatic fact of a mystery we can't completely fathom." Brook, P. (1968). The Empty Space. New York, Atheneum Press. Pp. 83.

5. "The psychophysical paradigm relies heavily on stimulus-response assumptions that originate in psychology, especially behaviorism. Gibson provided a considered modification of stimulus response notions in his theory of 'affordances.' In this theory, the observer perceives what is 'offered' ('afforded') by the environment, in terms of possibilities for behavior. For example, a chair 'affords' sitting down. Value is tied to the affordance of an object." H371

7. "One approach, phenomenology, attempts to study things as they are experienced holistically without trying to define, categorize, or structure. It seeks to "understand and describe the phenomenon as it is in itself before any prejudices or a priori theories have identified, labeled or explained it." Taylor, J. G., Zube, E. H., and Sell, J. L. Landscape Assessment and Perception Research Methods. Pp. 383.

8. "Perceiving a landscape, then, requires an eye for subtleties, which in turn requires some knowledge. Students of the landscape are also quick to point out that an aesthetic view is only one way of perceiving a landscape. Meining, for example, *listed ten ways to view the landscape, each with value connotations: as nature, habitat, artifact, system, problem, wealth, ideology, history, place and aesthetic* . Taylor, J. G., Zube, E. H., and Sell, J. L. Landscape Assessment and Perception Research Methods. Pp. 384. (Italics mine.)

9. "At least one can see that everything is a language for something and nothing is a language for everything. Every action happens in its own right and every action is an analogy of something else. I crumple a piece of paper: this gesture is complete in itself... It can also be a metaphor... A metaphor is a sign and is an illustration - so it is a fragment of language." Brook, P. (1968). The Empty Space. New York, Atheneum Press. Pp. 119.

10. "Also, unlike the other approaches, experiential research emphasizes the importance of varying modes of experience, including the nature of activity, the degree of awareness of the language and cultural context, and the purposes to be achieved. It also recognizes that there is a wider range of landscape values than merely the aesthetic, and seeks to place these values in balance." Taylor, J. G., Zube, E. H., and Sell, J. L. Landscape Assessment and Perception Research Methods. Pp. 387.

MORE:
"In another approach, Little focused on the two /personality dimensions of "thing" or "person" orientation in a four-fold classification scheme (1975). According to Little, Non-Specialists had little interest in persons or things other than self; Person-Specialists showed little interest in physical objects, construed things in person terms, rated high in "femininity" scores, and tended to follow literary or social science pursuits; Thing-Specialists showed little interest in persons, construed persons in "thing" terms, rated high in "masculinity" scores, and tended to follow scientific or practical fields. Generalists, on the other hand, tended to overload in information; construed both persons and things in appropriate terms; were open to both masculine and feminine aspects of self; tended to choose synoptic professions such as anthropology, geography, or planning; and rated high ... on a balance between rigor and relevance. These personality traits, in turn, were thought to greatly affect the way in which people perceive their environments or surrounding landscapes." Taylor, J. G., Zube, E. H., and Sell, J. L. Landscape Assessment and Perception Research Methods. Pp. 377.

APPENDIX 6

ARTISTS

1. "When I conceive a new sculpture, there is a magical period in which we seem to fall in love with one another. This explains to me why, when I was in Yaddo and deprived of my large pieces, I felt lonely with the same quality of loneliness I would feel for a missing lover. This mutual exchange is one of exploration on my part, and, it seems to me, on the sculpture's also." Truit, Ann. (1984). Daybook, the Journal of an Artist. Penguin Books, New York. Pp. 82.

2. "There is an appalling amount of mechanical work in the artist's life: lists of works with dimensions, prices, owners, provenance's; lists of exhibitions with dates and places; bibliographical material; lists of supplies bought, storage facilities used. Records pile on records. This tedious, detailed work, which steadily increases if the artist exhibits to any extent, had been something of a surprise to me. It is all very well to be entranced by working in the studio, but that has to be backed up by the common sense and industry required to run a small business." Truit, Ann. (1984). Daybook, the Journal of an Artist. Penguin Books, New York. Pp. 117.

3. "Thater's video installations do not directly translate their cinematic or literary sources; rather, they formally echo the source material's themes and images...filmed in the round and projected in the round, this disorienting installation captures the audience in its filmic crossfire. Whether standing still or restlessly moving, the viewer views and is viewed." Thater, D. (1996). Electric Mind. Imschoot, Uitgevers. Pp. 11.

4. "I find it practically necessary to appear in my own works because my presence amongst the other participants is extremely important as an example. . . Furthermore, I need to be part of it to find out what it is like myself. Imagining a Happening and being in one are two different things." Kaprow, A. (1993). 18 Happenings in 6 parts / The Production. Berkeley, CA: University of California Press. Pp. 67.

6. "Horn's modification and materialization of earlier conceptualist tenets make acute the rigor of her obsession with the physicality of sensory perception. Her subversion of traditional notions of art's unique objectness does not deny physicality, but rather, reconstitutes it and compacts it into a hyper-presence, at once virtually present and imaged...It is a pursuit in which truth is partial and relational because consciousness is partial and relational--but in which experience is made sensuously whole." (1990). Catalog: Roni Horn. Los Angeles, CA: The Museum of Contemporary Art.)

7. "Roni Horn does not subscribe to an alchemical model for her art. Transmutation or transcendence is not her intent, nor does the metaphorical conversion of lead into gold obsess her. Rather, the leadness of lead and the goldness of gold compel her making. The dominance of material is crucial to all her work, not material as discrete form but material (mass) as performer and performed within the relatively of sensuous perception. Concentrated sensuousness and sensuous connection are propelled into spiraling interdependence." (1990). Catalog: Roni Horn. Los Angeles, CA: The Museum of Contemporary Art.

8. "I immediately saw that every visitor to the Environment was part of it. I had not really thought of it before. And so I gave him occupations like moving something, turning switches on—just a few things. Increasingly during 1957 and 1958, this suggested a more "scored" responsibility for that visitor. I offered him more and more to do, until there developed the Happening. My first Happenings were performed elsewhere, in lofts, stores, classrooms, gymnasiums, a friend's farm and so forth. The integration of all elements—environment, constructed sections, time, space, and people--has been my main technical problem ever since. Only now am I beginning to see results." Siegel, J. Artwords. Discourse on the 60s & 70s (Da Capo Press)Allan Kaprow "a statement", rewritten from a recorded interview. Pp. 47.

9. "But there are other, stricter, limits of variability which may go like this: at a certain time the performer may either throw a barrel, on which he's been pounding out a beat, as far as he can, letting it bounce in any fashion until it stops; or he can tip it end over end in counts of ten; or he can drag it on the ground, or roll it; but these actions prescribe the manner of involvement with the barrel, not merely the basic fact of involvement. The choice is restricted as well to only that time, and it remains up to the performer to decide what the action demands then (as opposed to what he would like to do). However, such parameters of planned variation are relatively few at the present. The majority of them are scored for no alternatives, and the overall theme is followed to the letter. I shall loosen up the structure when all concerned know more." Siegel, J. Artwords. Discourse on the 60s & 70s (Da Capo Press)Allan Kaprow "a statement", rewritten from a recorded interview. Pp. I52.

11. "I would suggest that they (the Art Guys) are marketing marketing itself. I see no other option...(as Warhol advertised advertising)." Contemporary Arts Museum, Houston, TX (1995). Art Catalogue The Art Guys: Think Twice, 1983-1995. New York, NY: Harry N. Abrams, Inc., Publishers. Pp. 16.

12. "Since then, the Art Guys have behaved like any other self-respecting fools and have focused their energy on *irreverence* for order and systems. They find particular delight in playing with chance, catastrophe, chaos and wrongheadedness. Relinquishing control of individual works is a logical extension of their inherent relinquishing of control by collaborating." Contemporary Arts Museum, Houston, TX (1995). Art Catalogue The Art Guys: Think Twice, 1983-1995. New York, NY: Harry N. Abrams, Inc., Publishers. Pp. 55.

13. My work is dependent upon the viewer for completion. How the art fits to the human mind and body is the underlying current of my sculptures. Sensuous, reflective, meditative, self (object and viewer) historical. One on one interaction between object and object. Two pieces seemingly exploring each other. Sense of the viewer examining self through the object, and object through self. For this term, I wish to explore this relationship in depth. To create sculptures / objects which are portable. To create a bond between viewer (wearer, owner) and object which is strengthened by the amount of time that they spend together. My artist statement, Fall, 1995.

14. "Where does the balance lie? The mother in me, the one who sees the students as if they were children wandering in a dark forest, wants to rush to them with whatever light I carry; I should stand, I now see, with that light, such as it is, and let them find me. They are not children in the first place, and not my children in the second. Insofar as I can make my own posture clear to myself, I can serve them better, leaving them

more cleanly themselves and me more cleanly myself." Truit, Ann. (1984). Daybook, the Journal of an Artist. Penguin Books, New York. Pp. 106.

15. "Restoration always confronts me with the dilemma of artists' identification with their work: When my sculptures are damaged, there is an inescapable feeling that I am damaged. Art is always an extension of self—how else could artists pour their power into it? Like amoebas, they put forth a form and flow into it. And like amoebas, they can submit to binary fission, at the end of which their work is separate from themselves. But it took me a while to realize that this final step was necessary. When I was a younger artist, I reveled in the marvel of identification: It is I." Truit, Ann. (1984). Daybook, the Journal of an Artist. Penguin Books, New York. Pp. 92.

16. "In order to work, in order to be excited, in order to simply be, you have to be reborn to the instant. You have to permit yourself to feel, you have to permit yourself to be vulnerable. You may not like what you see, that is not important. You don't always have to judge. But you must be attacked by it, excited by it, and your body must be alive." Graham, M. (1991). BLOOD MEMORY. New York, NY: Doubleday. Pp. 16.

MORE:
"By comparison, the Art Guys' marketing smells like teen spirit—and, considered in terms of the job at hand, it is totally lame. Delight us as it may, it does not flatter or empower us. Quite the reverse. It reminds us that we are not complete. It implies that we live in a condition of lack, that we flounder in a limbo of desire, all of us, regardless of age, race, gender or sexual persuasion." Contemporary Arts Museum, Houston, TX (1995). Art Catalogue The Art Guys: Think Twice, 1983-1995. New York, NY: Harry N. Abrams, Inc., Publishers. Pp. 16.

"... we still seem to long for that cuddly little touch of the personal to make our art experience right: to make it more like "giving" and less like "taking." Failing that, we require art with the patina of disinterested, institutional solemnity that will ennoble our ennui with the brown haze of pedagogy—to make our experience less selfish and more saintly. And the Art Guys (whose names are genuinely unimportant here, who deserve their privacy) don't give us anything on either score." ("Laughter Takes the Bus", Dave Hickey) Contemporary Arts Museum, Houston, TX (1995). Art Catalogue The Art Guys: Think Twice, 1983-1995. New York, NY: Harry N. Abrams, Inc., Publishers. Pp. 15.

APPENDIX 7

CULTURAL

1. "A primitive situation disturbs us in our subconscious; our intelligence watches, comments, philosophizes...We identify emotionally, subjectively--and yet at one and the same time we evaluate politically, objectively in relation to society." Brook, P. (1968). The Empty Space. New York, Atheneum Press. Pg. 87.

2. "Yet, as the Chicago sociologists noted, for many of those actually present one of the greatest thrills of the day was the opportunity to be on television. Just as everybody likes to see his name in the newspapers, so nearly everybody likes to think that he can be seen (or still better, with the aid of videotape, actually can see himself) on television. Similarly, reporters following candidates Kennedy and Nixon during their tours in the 1960 Presidential campaign noted how many of the "supporters" in the large crowds that were being televised had come out because they wanted to be seen on the television cameras." ." Boorstin, D. J., (1993). The Image: a Guide to Pseudo-Events in America. New York: Vintage Books. Pp. 28.

3. "...of the observer inside the hermetically sealed pictorial atmosphere, thus imposing what Fried calls the "supreme fiction" that the beholder is simply not there. Fried implies, and correctly, I think, that this devise is designed to cast the non-participatory viewer in the role of an "objective" moral observer. Its less redemptive by-product, unfortunately, is that it marks the dawn of surveillance--recasting the viewer in the roll of an irresponsible, alienated, elitist voyeur." Hickey, D. (1993). The Invisible Dragon. Four Essays on Beauty. Los Angeles, CA: Art Issues Press. Boorstin, D. J., (1993). The Image: a Guide to Pseudo-Events in America. New York: Vintage Books. Pp. 44.

4. "This inevitable tendency to view the motion picture as the more authentic inevitably simplified all the dramatic forms which now dominated popular consciousness. For, despite its more elaborate technical apparatus, the movie tends to be dramatically simpler than the novel. Characters or episodes are generally added only to keep the story in a recognized monochromatic pattern: to provide the familiar love interest, to sharpen the distinction between good guys and bad guys, or to insure a happy ending." Boorstin, D. J., (1993). The Image: a Guide to Pseudo-Events in America. New York: Vintage Books. Pp. 146.

5. "Moral choices seem more and more relative, not only to a multiplicity of possibilities but also to metaphysical scale. Not surprising, but what strikes me is an increasing awareness of calibration. I used to try to choose the lesser of two evils on this scale in a rather nearsighted way, close-up. Now the choices appear more and more distinctly delineated, as if my focus had sharpened, while at the same time I seem to have moved back: I see a wider band of possible decisions. This position gives me a strength new to me, and I wonder if I am only now developing what I had always assumed I had: a conscience." Truit, Ann. (1984). Daybook, the Journal of an Artist. Penguin Books, New York. Pp. 98.

6. "This can never really change so long as culture or any art is simply an appendage of living, separable from it and, once separated, obviously unnecessary. Such art then is only fought for by the artist to whom, temperamentally, it is necessary,

for it is his life. In the theatre we always return to the same point: it is not enough for writers and actors to experience this compulsive necessity, audiences must share it too. So in this sense it is not just a question of wooing at audience. It is an even harder matter of creating works that evoke in audiences an undeniable hunger and thirst." Brook, P. (1968). The Empty Space. New York, Atheneum Press. Pp. 133.

MORE:
"We expect anything and everything. We expect the contradictory and the impossible. We expect compact cars which are spacious; luxurious cars which are economical. We expect to be rich and charitable, powerful and merciful, active and reflective, kind and competitive. We expect to be inspired by mediocre appeals for "excellence," to be made literate by illiterate appeals for literacy. We expect to eat and stay thin, to be constantly on the move and ever more neighborly, to go to a "church of our choice" and yet fed its guiding power over us, to revere God and to be God." [i]

"The traveler was active; he went strenuously in search of people, of adventure, of experience. The tourist is passive; he expects interesting things to happen to him. He goes "sight-seeing" ... He expects everything to be done to him and for him." Boorstin, D. J., (1993). The Image: a Guide to Pseudo-Events in America. New York: Vintage Books. Pp. 85.

"Everything had to be rethought. I remember going around and looking, checking out to see in the new way what I knew the old way. The thing that struck me was the clarity, the precision, the Another source of vulnerability is the stubbornness with which people meet an unfamiliar concept. Sculpture, theoretically, is strong, tough, durable, and falls into the category of objects to be handled more or less routinely. It is difficult to convey the idea that these structures are intrinsically paintings, as delicate of surface. They are troublesome. They make demands, which is not an attractive characteristic." Truit, Ann. (1984). Daybook, the Journal of an Artist. Penguin Books, New York. Pp. A92).
