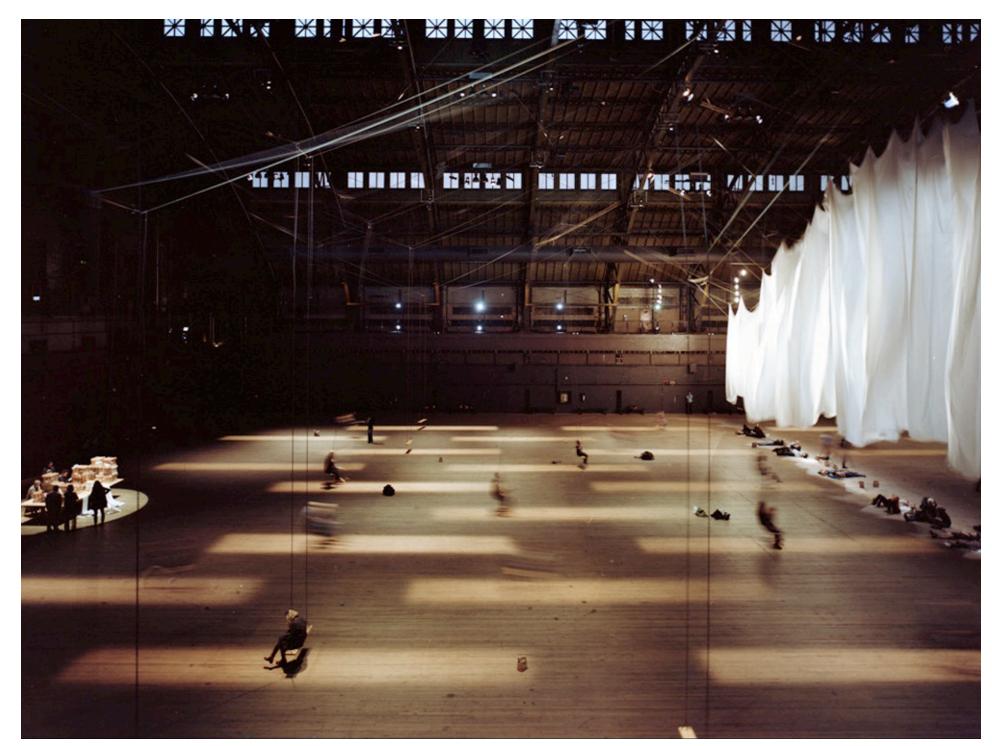
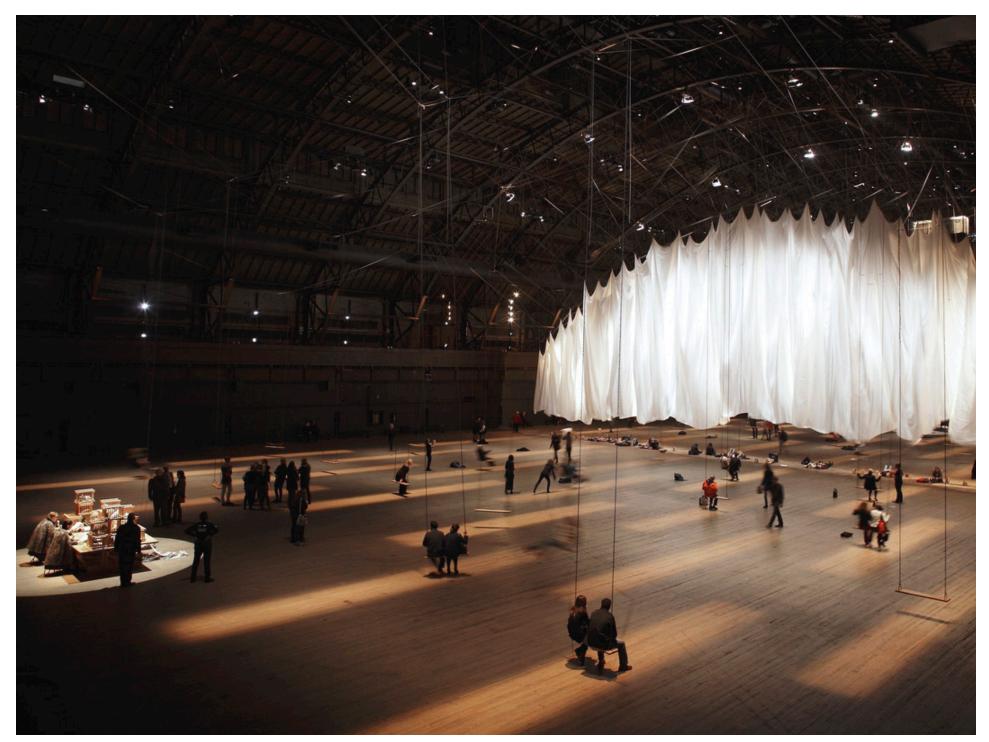
the event of a thread ANN HAMILTON DECEMBER 2012 NYC

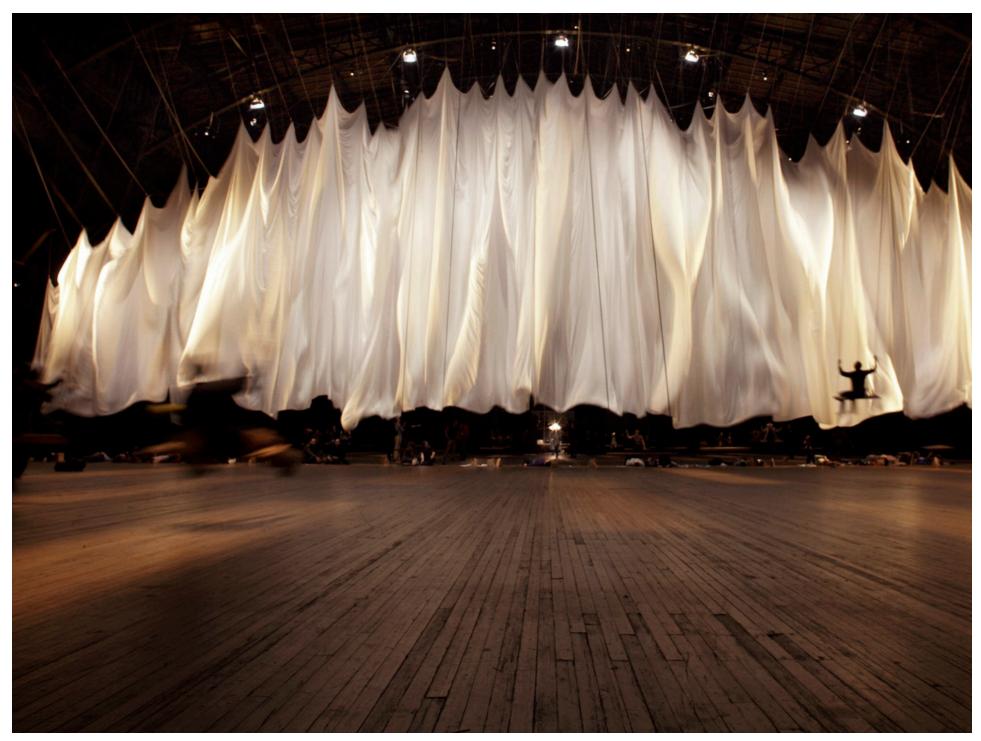


COMMISSIONED BY PARK AVENUE ARMORY

CURATOR KRISTY EDMUNDS PROJECT MANAGER JASON MULHAUSEN











click the image to see video of the piece

ARTIST STATEMENT

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

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

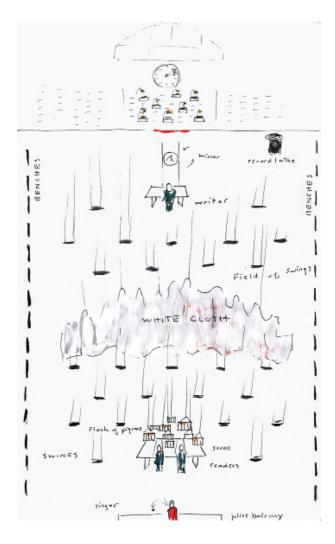
the event of a thread is made of many crossings of the near at hand and the far away: it is a body crossing space, is a writer's hand crossing a sheet of paper, is a voice crossing a room in a paper bag, is a reader crossing with a page and with another reader, is listening crossing with speaking, is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

Anni Albers, in writing for Encyclopedia Brittanica, reflected that all weaving traces back to "the event of a thread." The crossings of thread make a cloth. Cloth is the body's first architecture; it protects, conceals and reveals; it carries our weight, swaddles us at birth and covers us in sleep and in death. A patterned cloth symbolizes state or organization; a red cross stitched onto a white field is the universal sign of aid. A white cloth can be a ghost, a monster or a truce. John Constable described the sky in his paintings as a "white sheet drawn behind the objects." When we speak of its qualities we speak of the cloth's hand; we know it through touch. Like skin, its membrane is responsive to contact, to the movement of air, to gravity's pull.

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

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

Moving back and forth across the scroll, the pair read in intervals of listening and speaking, in unison or counterpoint, improvising a composition as each draws his or her own line from the paper's column of text. In weaving, the thread that floats free from the structure of the main body of cloth is called the supplementary weft, a line introducing another pattern-often decorative-over a ground cloth. If its line is irregular, it is referred to as an errant line. Each scroll contains the possibility of multiple readings, and each reading becomes an act of writing. If the scroll is warp and the reader is weft, then the voice, transmitted to hand-carried paper bags, is a shuttle,



whose reach is further extended as the script streams silently on the web. Both radio and online transmissions offer the intimacy of a private voice in a public arena. Words allow us to travel while the tactile keeps us present; a rhythmic exchange of reeling out and pulling in that is also the swing's pendulum.

At the eastern end of the hall and facing away from the white cloth, a writer, also seated at a wood table, responds to the condition and weather of the room, the radio transmissions, the reading voices, and the space as seen in a mirror reflection. The blank of the paper filled in time by letters addressed to qualities, emotions and places far away-Dear Far, Dear Near, Dear Sadness, Dear Weight, Dear Time, Dear Here-accumulate on the table in the reverse tracings of a carbon copy. The letters themselves, sealed, await their journey. While the words written remain silent, the contact between the stylus and the paper is one of three live broadcast channels. The sound of a letter forming, the point of a period, the pause, the unfurled line register as the contact between two surfaces and the hesitations of the thinking body.

As the field of swings is bracketed by reading and writing, the interval of the day is bracketed by live song and its recording. The maximum angle of a pendulum swinging away from its vertical point is called its amplitude. Amplitude also refers to sound waves in air; sound is the second "cloth" of the work. At day's end, a vocalist on the Juliet balcony serenades the pigeons when released to flight. The plainsong, cut live to vinyl lathe-from center to outside edge, a motion repeated when played each morning after-returns the recent past to the current moment. A different singer on each successive day accretes, in turn, an additional record, and in time, a "chorus." Song enchants the civic, and the community of voices are archived by mechanisms and artifacts that have pragmatically and symbolically served as connection points for communications technologies. The simple interlacing of human song and animal songthe cooing of the pigeons and the singer's vocalizations-perhaps remembers that at one time, animals lived in the imagination as messengers, sometimes with oracular or sacrificial functions.

No two voices are alike. No event is ever the same. Each intersection in this project is both made and found. All making is an act of attention and attention is an act of recognition and recognition is the something happening that is thought itself. As a bird whose outstretched wings momentarily catch the light and change thought's course, we attend the presence of the tactile and perhaps most importantly—we attend to each other. If on a swing, we are alone, we are together in a field. This condition of the social is the event of a thread. Our crossings with its motions, sounds, and textures is its weaving; is a social act.

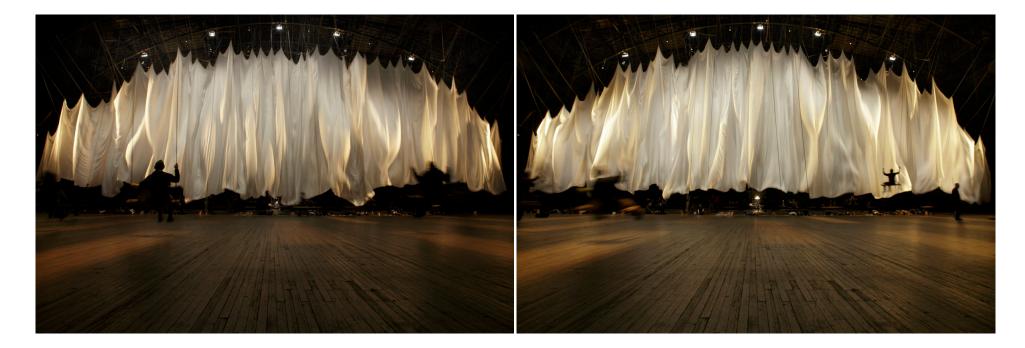
- ANN HAMILTON

LIST OF ELEMENTS

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

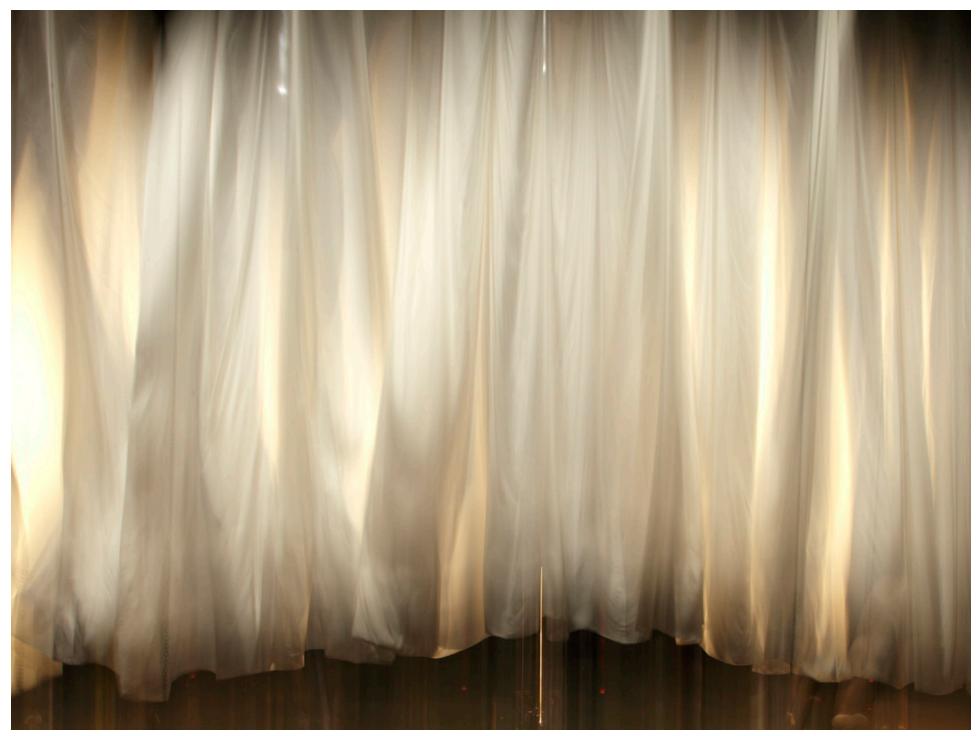


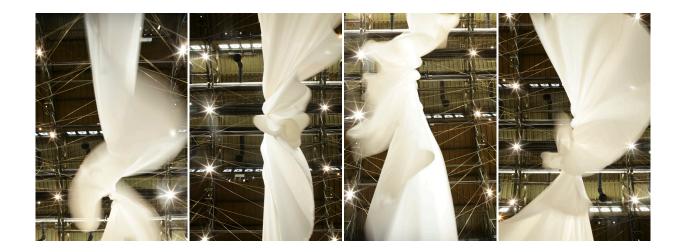




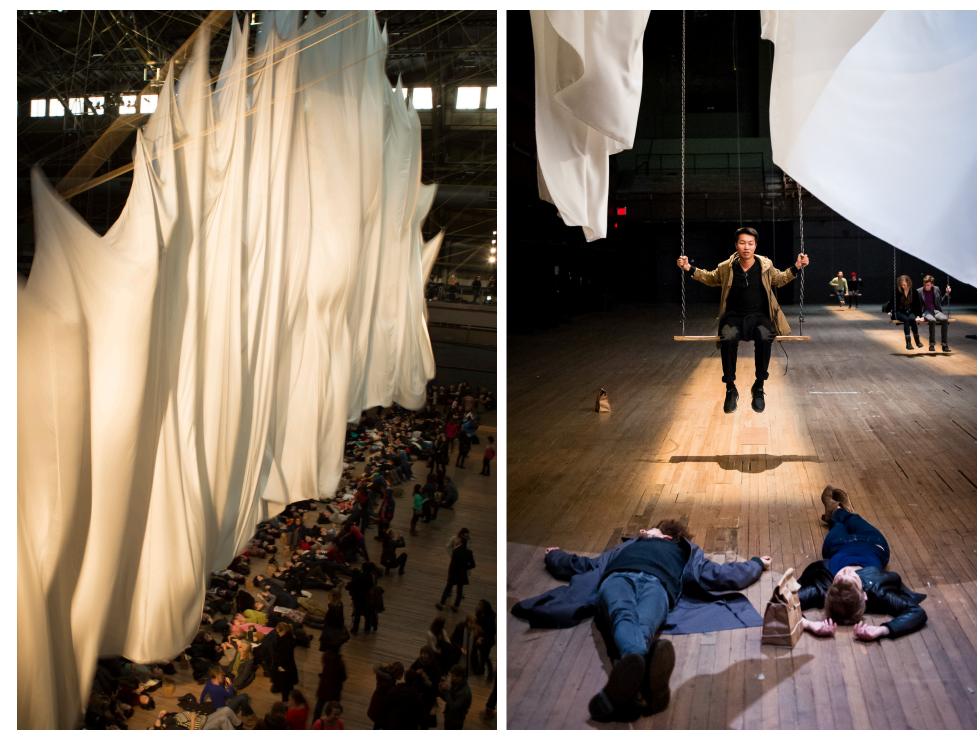
CURTAIN

suspended via ropes and pulleys by a field of swings hung 70 feet from arched iron trusses









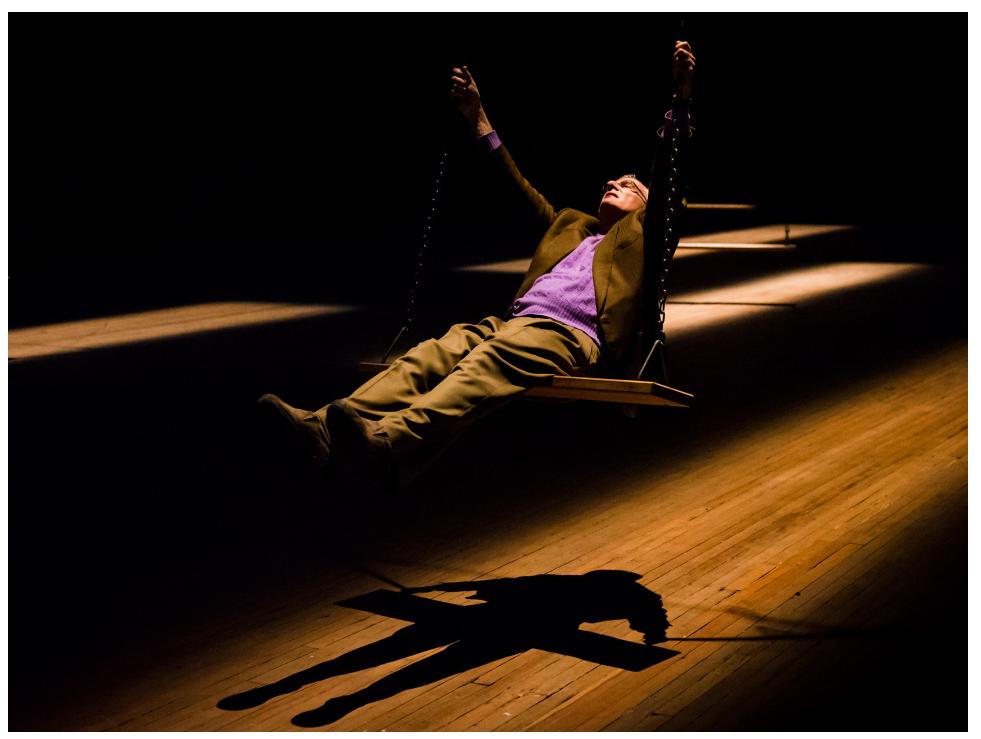


SWINGS

42 interconnected swings register the back and forth the up and down the pull and lift of body weight creating the cloth's collective turbulence









READERS

a pair of readers improvising a composition from the scroll of text each reading becomes an act of writing that is transmitted to radios within the space

SITI COMPANY MEMBERS

Akiko Aizawa J. Ed Araiza GM Gianino Leon Ingulsrud Ellen Lauren Tina Mitchell Tom Nelis Barney O'Hanlon Elizabeth Wakehouse Megan Wanlass Stephen Webber

SITI COMPANY AFFILIATES

Ken Barnett Kym Bernazky Deborah Black Davina Cohen Gabel Eiben Al Foote Eben Hoffer Beth Ann Hopkins Virginia Logan Donnie Mather Jeremy Pickard Sophia Remolde Ashley Roberts Makela Spielman Sonia Villani Deb Wallace Kim Weild Brent Werzner

Armory Members

Victoria Behm Kate Bell Donna Costello Justin Daniel Jenn Dees Tyler Eccleston-Grimes Larry Jackson Maya Turner Singh





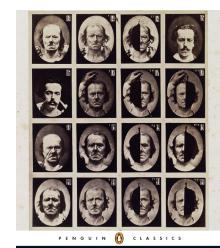


SCROLLS

the scroll is a concordance an alphabetical arrangement of words from selected books and the passages in which they occur







CHARLES DARWIN The Expression of the Emotions in Man and Animals

DAMPIER'S VOYAGES

Consisting of a New Voyage Round the World, a Supplement to the Voyage Round the World, Two Voyages to Campeachy, a Discourse of Winds, a Voyage to New Holland, and a Vindication, in answer to the Chimerical Relation of William Funnell

BY CAPTAIN WILLIAM DAMPIER

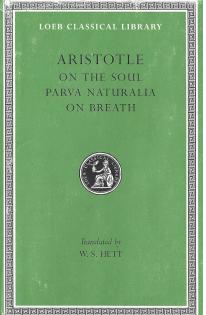
> EDITED BY JOHN MASEFIELD

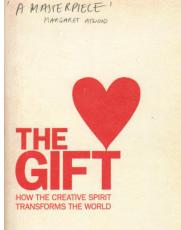
IN TWO VOLUMES II

LONDON E. GRANT RICHARDS 7 CARLTON STREET

derived their names from those of the corresponding attitudes. As for say no more about them than was said at sense of privatives and positives are blindness and sight in the contrary of health is disease, of courage, cowardice, and so on. But for defect which is an evil has excess for its contrary, this also being an evil, and same species or genus Disease and health require as their subject most properly the term has reference to time: in this sense if 'one' exists, it does not follow necessarily that 'two' exists: thus that which is posterior in order; in geometry letters of the alphabet are prior to it is plain that there are instances of this two contrary conditions cannot both obtain in one and in respect of something which we have on a part of ourselves, as a ring on those species which are distinguished each from each by one and disease and health require as their subject Other senses of the word might perhaps be found, but though not in our time, and I do not know whether such an acting moderately and wisely under the circumstances, and acquiescing in the others have within them no such relation of part to part. Instances one and the selfsame substance while retaining its identity, is yet capable time is not said to be more truly time than another. Nor is there any other kind takes place within the substance itself that a substance is said to be capable Nor, to generalize, would it ever be possible in the case Number, therefore, is a discrete quantity. The same is true possible to find a common boundary at which its parts join. In the case a relative in the case of which relation to something is a necessary condition for it is possible to find a common boundary at which its parts join. In the case plane have also a common boundary. Similarly you can find a common boundary and this is so, because nothing is farther from the extremities forms a continuous whole. Space, likewise, is a continuous quantity; for the parts kind of quantity, of all that have been mentioned, with regard to which variation habit, disposition, perception, knowledge, and attitude. The significance it follows that the parts of space also, which are occupied by the parts regard to the solid and to space. But it would be impossible to show that the arts which is 'headed' than as that of an animal. for the animal does not have Thus we may perhaps most easily comprehend that to which his statement would be made in terms of the time taken, to the effect that it lasted nothing else can claim the name in its own right, but, if at all, only in the latter is greater than others of its kind, the former less. Thus there is winged' from 'wing' and from 'rudder'. All relatives, then, if properly defined, have Again, we say that there are many people in many times as numerous as those in the village: or we say that define them as quantitative or not, they have no contraries: for how can there be one of irrelevant significance. The term 'slave,' if defined as related, not to him and the slave will remain the same, for it is of for it is of a master that the man' and 'the slave' will cease to exist, for if the man is not you can find a common boundary in the case of the parts of of the body. Everything except primary substances is either predicable of nearly related to primary substance. For if any one should render an account of this belongs to class of quantities. Time, past, present, and future, forms likewise, is a continuous quantity; for the parts of a solid occupy boundary as the parts of the solid. Thus, not only time, but space also, is which bear a relative position each to each, or of parts which do not. The parts of sort of part among the rest each was contiguous. Similarly the parts of it would be impossible to show that the arts of a number had can hardly have position. It would be better to say that such parts had In the case of speech. None of its parts has an abiding existence: when once belong to the category of quantity: everything else that is called quantitative is Qualities admit of variation of degree. Whiteness is predicated of one thing in indicated by the preposition 'of' or by some other preposition. Thus, double is moreover, reciprocate; if blindness, therefore, were a relative, there would be and the half, for these are reciprocally dependednt, since if there is either increase or diminution or any of the other sorts of motion. Thus alteration is just as we defined the contrary of change of place either as rest in reference to habit or disposition or any other quality, for we are said to 'have' It is used, moreover, with regard to apparel, a man being said to 'have' as a ring on the hand: or in respect of something which is a particular hand or head is not defined as a particular hand or head of so as to give place to vice. By a disposition, on the other hand, we mean The fourth sort of quality is figure and the shape that belongs to Because it is triangular or quadrangular quadranglar a thing is said to have If a man states that a that a wing is necessarily relative to we can speak of a wing, having reference necessarily to a winged creature, and of regard to softness and hardness. Hardness is predicated of it to withstand disintegration; softness, again, is predicated of existence of the perceptible. For perception implies terms indicating quality: yet these, it would appear, really belong to a name exists for the quality, that which takes its character from the quality has never predicable of anything. Other things, again, are both predicable of substance is not said to be more or less that which it is: is: a man is not more truly the connection in the lyric poets is not unfrequently a tangled

пизсися сартани ис загодо эсносо ни мист





Reminds us of our withinal gifts and our responsibilities to Them a manifest of sorts'

LADIE STITH

LEWIS HYDE

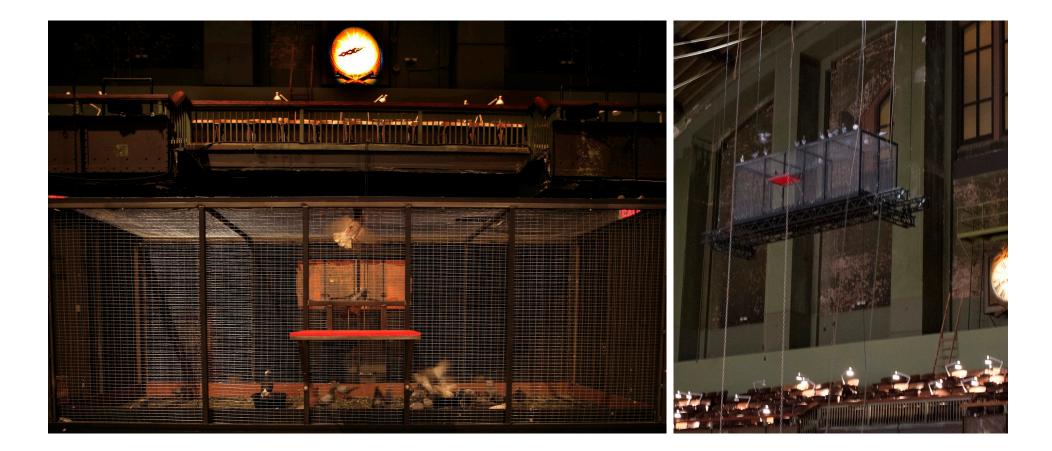
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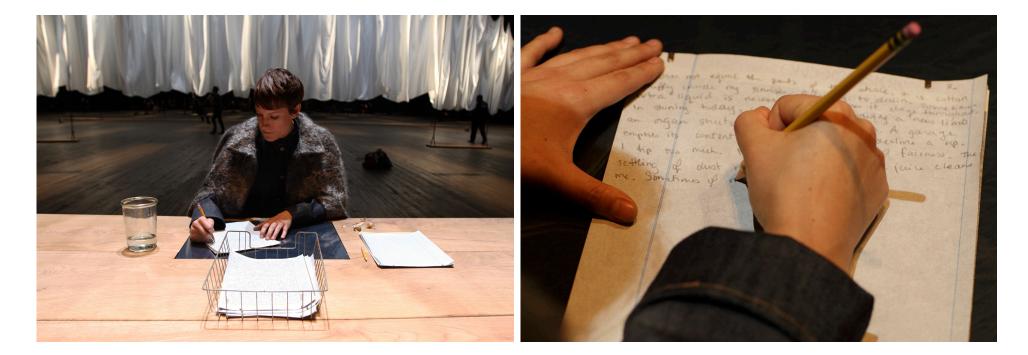
PIGEONS

caged in pairs and threes the reader's address is to them part explanation, part impossible communication at day's end, the pigeons are released to flight retiring to their feeding and sleeping loft





click the image to see video of pigeon release

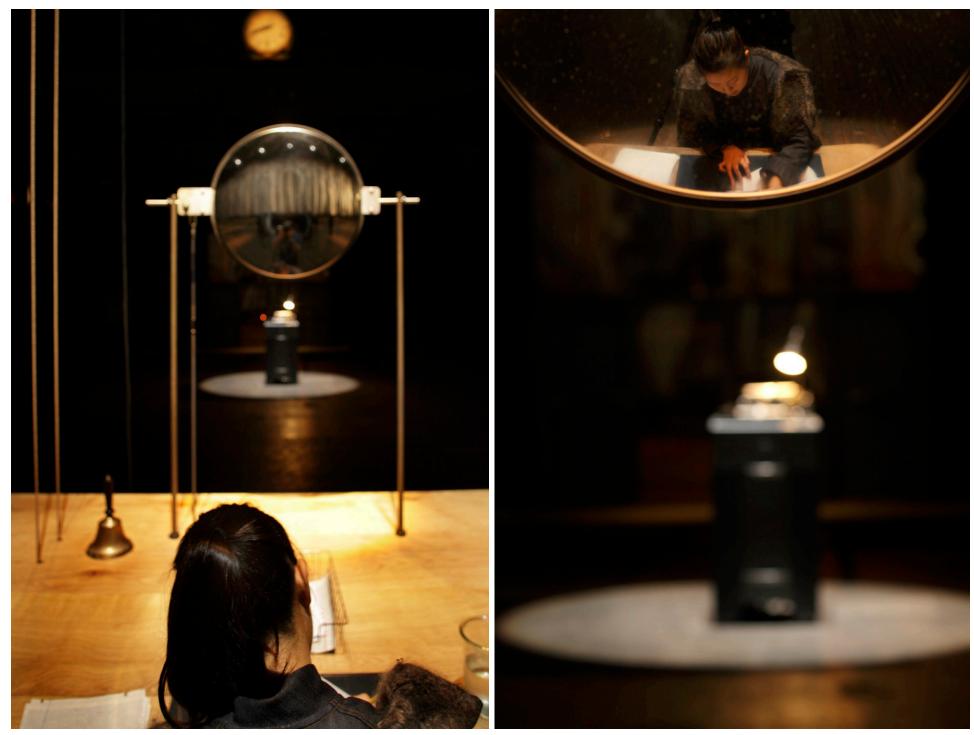


WRITER

a single writer responds to the weather of the room the space as seen in a mirror reflection letters addressed to qualities, emotions and places far away Dear Far, Dear Near, Dear Sadness, Dear Weight...

Dorothy Alberti Stephanie Barber Alexander Batkin Laurel Braitman Sarah Butler Jan Castro Rena Chelouche Fogel Mark Conway Lynne Cooke Elizabeth Denton Kristy Edmund Kris Grey Sara Grossman Juliet Helmke Zachary Holbrook Christine Hou Hawley Hussey Bonnie Jones Alystyre Julian Courtney McClellan Andrew Ondrejcak Khadijah Queen Sal Randolph Margaret Rorison Alexandra Sears Laura Sheedy Meg Shevenock Buzz Spector Stephen Truax







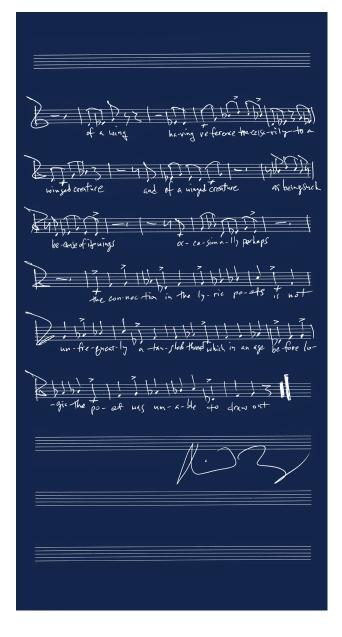
VOCALIST

at day's end a vocalist sings a composition by David Lang from the Juliet balcony the pigeons are released to flight after the plainsong

Bora Yoon Lisa Bielawa Theo Bleckmann Hai-Ting Chinn Eileen Clark Martha Cluver Margery Dale Gregory Davidson Helga Davis Emily Eagen Deborah Feldman Lauren Flanigan Katie Geissinger Christopher Dylan Herbert Silvie Jensen Jeffrey Johnson Elaine Lachica Drew Martin Thomas McCargar Heather Meyer Tami Petty Barbara Rearick Allison Sniffin Kathy Theil Amaranta Viera Carla Wesby



the event of a thread words by ann hamilton, mysic by david lang-(after aristotle) incantatory, oddly flowing, 1=90 6, 1, 6, 9 DIDS than was said at the be-gin-ning a-bout-them say no more PBRIBR that in the cate-go-ry of state are in. 16,61 though not in our time and I do not whethe bl m Sain or could now esuch an e-vent could e-ver happen be made pro-ba-ble if it did -Vey -, | [] -6 1-413 knowledge ha bit per-ception dis-po-sition うららろ 1-65. and at-ti-fude the sig-ni-fi-cance - 1-611 is ex-plained by a re-forence to smething else all these $k - b \Pi$ D. C and in no o-ther way we can speak Copyright @ 2012 by Red Poppy (ASCAP)



MUSIC

composed by David Lang





RECORD LATHE

the plainsong is cut live to an acetate record





RECORD PLAYERS

31 record players one for each successive recording played every midday a growing chorus



LEXINGTON AVENUE WINDOW

opened to the street for the first time in the building's history



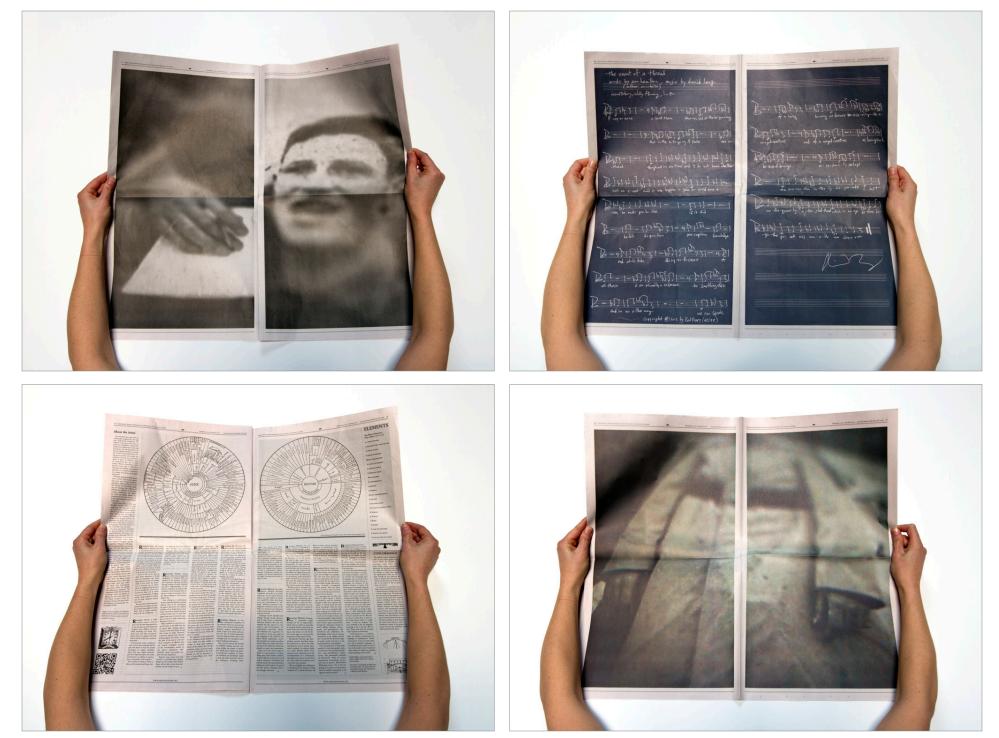
PERIMETER BENCHES

24 benches lining the long sides of the Drill Hall

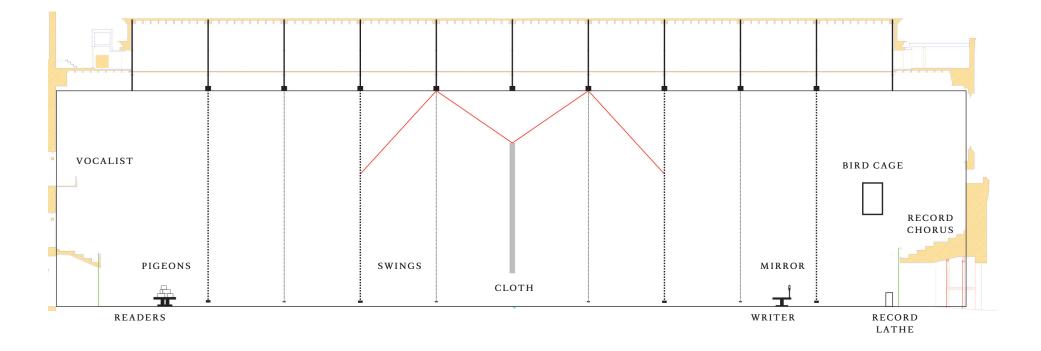


NEWSPAPER

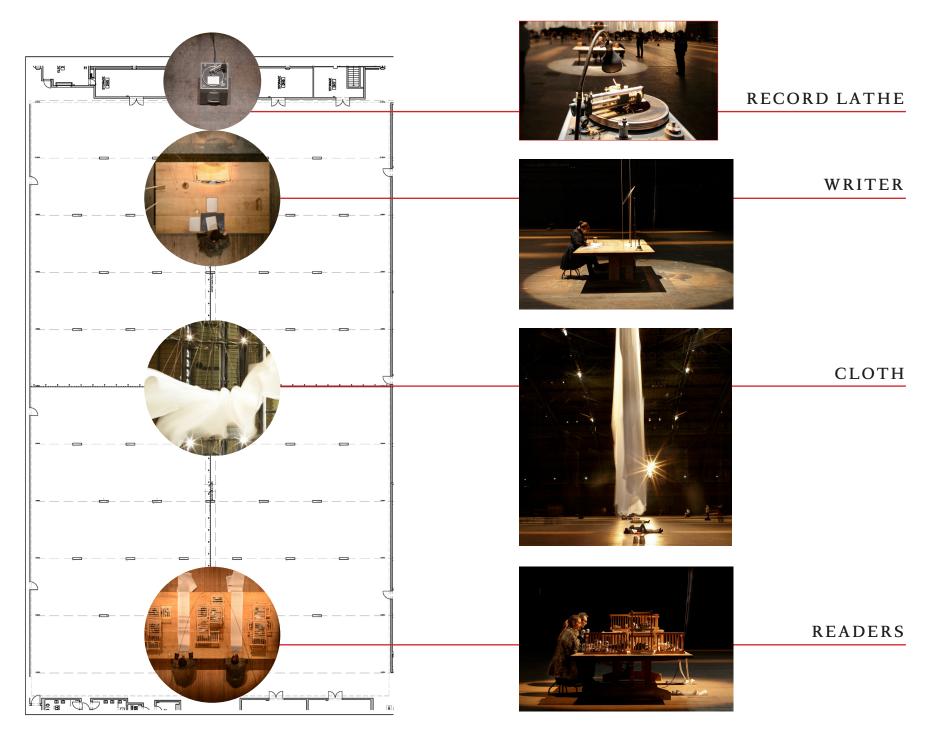
exhibition program 24 pages, 3 sections middle section contains text first and third contain images from the Armory archive filmed with a miniature camera

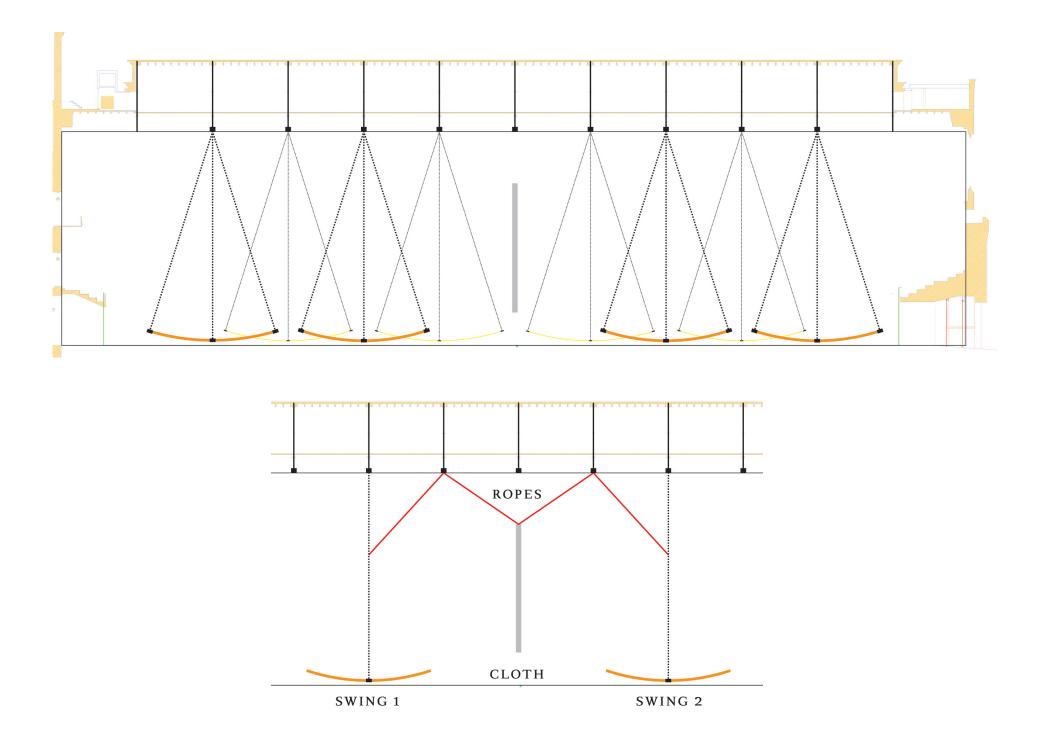


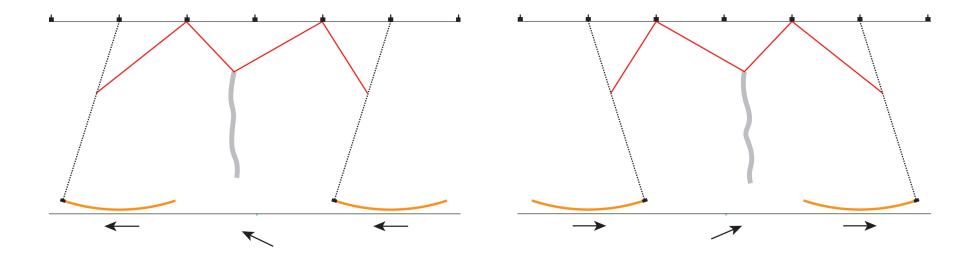
TECHNICAL SPECIFICATIONS



DRILL HALL ELEVATION

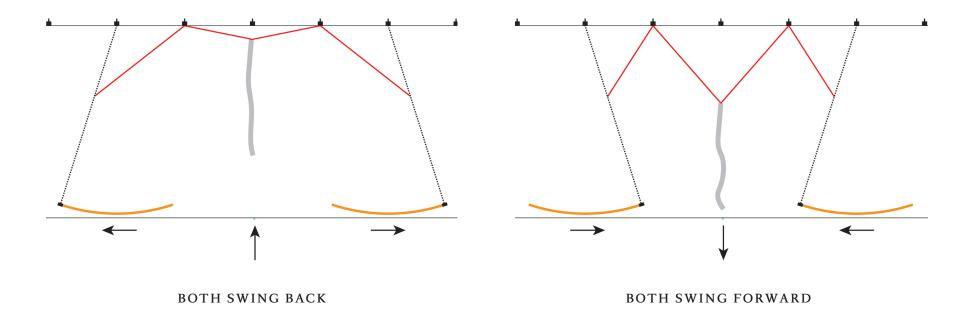






BOTH SWING WEST

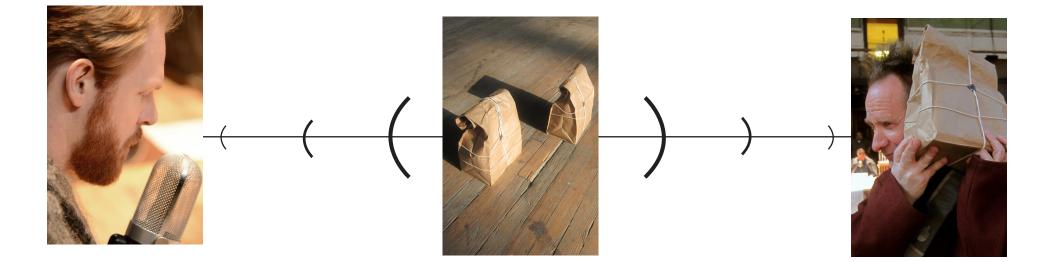
BOTH SWING EAST





SOUND

designers: Darron West & Charles Coes

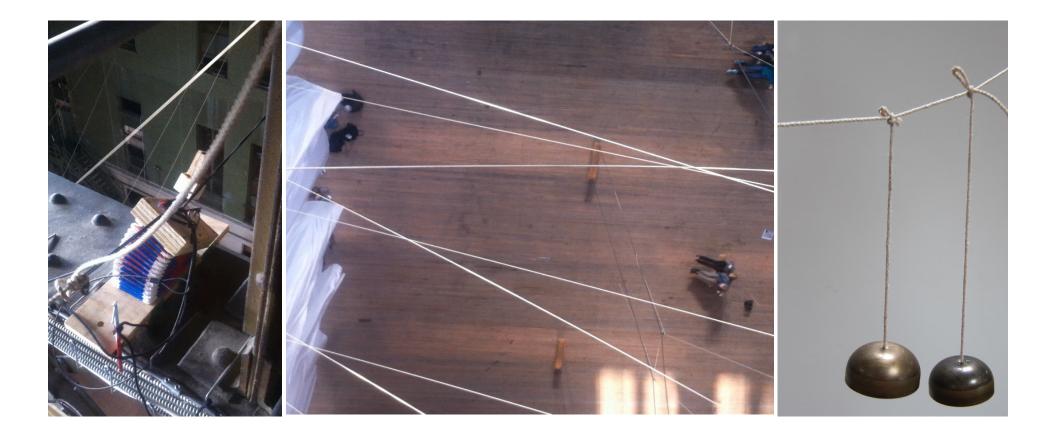


READER voices are transmitted live by FM transmission...

...to paper sacks distributed throughout the hall...

...carried and passed freely by the public.

RADIO BAGS

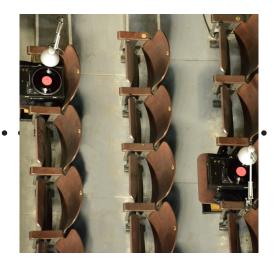


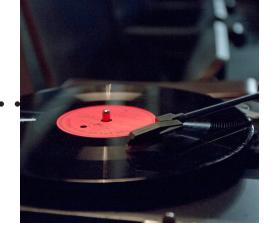
AMBIENT SOUND

bellows and telephone bells attached to ropes activated by swings



VOCALIST performance is recorded live by the record lathe...





...to join the previous records the following day...

...and played simultaneously back into the space at midday.

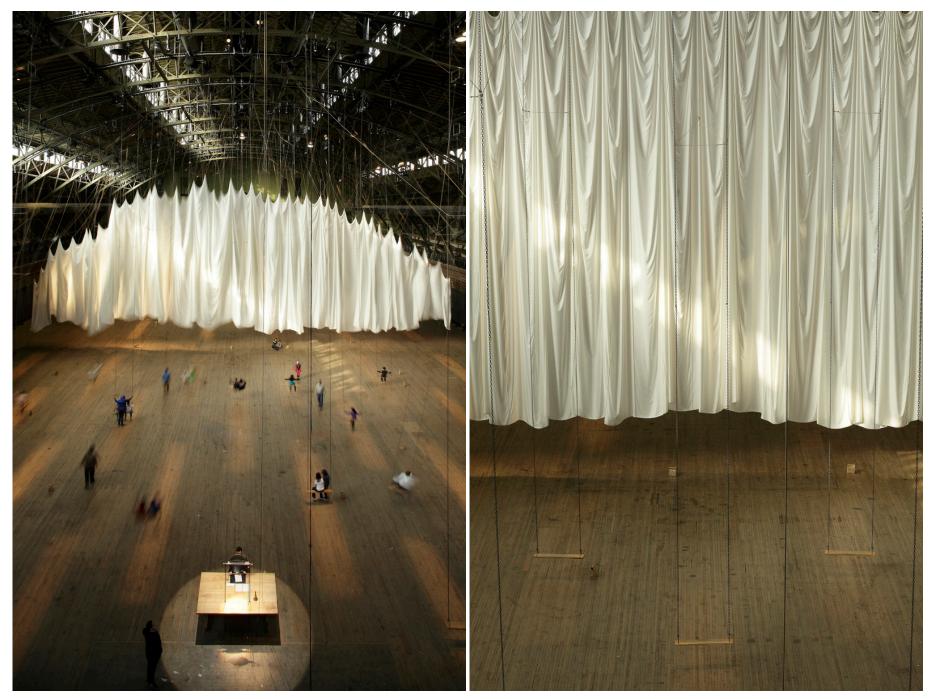
RECORD CHORUS



LIGHTING SCHEMATICS

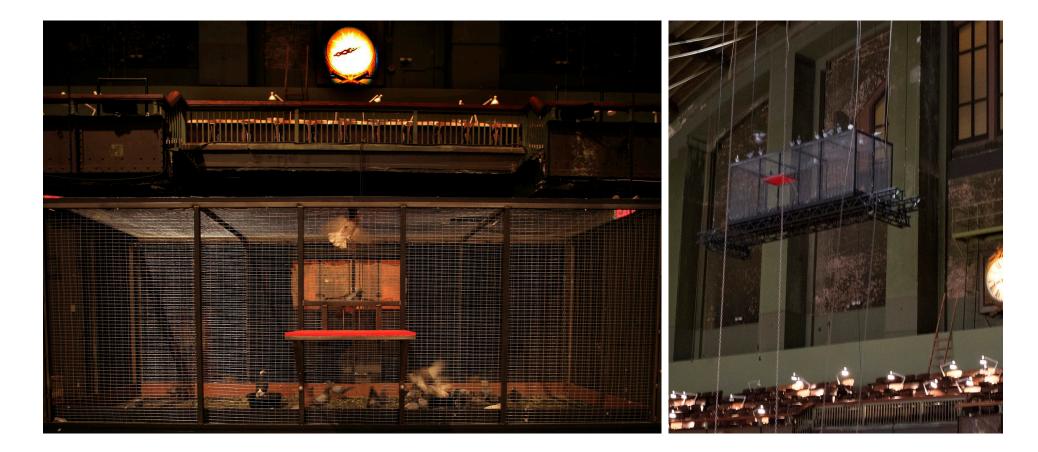
designer: Brian Scott

DAY



EVENING





PIGEON LOFT



TICKET

PROJECT CREDITS

the event of a thread Ann Hamilton Commissioned by Park Avenue Armory, New York, NY Wednesday, December 5, 2012 – Sunday, January 6, 2013

Artist: Ann Hamilton President and Executive Producer: Rebecca Robertson Curator: Kristy Edmunds Composer: David Lang Reader Advisor: Anne Bogart Vocalist Advisor: Bora Yoon Writer Advisor: Ann Lauterbach Engineering: Marty Chafkin, Perfection Electricks Senior Producer: Michael Lonergan Technical Director: Phil Hampton Assistant Technical Director: Jerad Schomer Lighting Design: Brian Scott Sound Design: Darron L West and Charles Coes

ANN HAMILTON STUDIO Jason Mulhausen, Project Manager Nicole Gibbs, Archivist & Project Coordinator Nicole Rome, Office Coordinator & Archive Assistant Kris Helm, Research & Account Coordinator

NEWSPAPER Jim Chapa, Graphic Design Harry Reese, Writer Natalie Shapero, Writer

SOFTWARE DESIGN Austin Stewart Ryland Wharton Artistic Associate: Jamie Boyle Production Coordinator: Isabel Martin Pigeon Advisor: Keith Caserta, KC Kennels Curtain: Rose Brand Newspaper Printing: Pittsburgh Post-Gazette and Linco Printing Furniture: Paul Discoe, Joinery Structures Clothing: Georgene Shelton and The Workshop Residence House Manager: Courtney Caldwell Performance Coordinator: Audra Wolowiec Core Writers: Meg Shevenock, Rena Fogel Core Readers: SITI Company

RADIO DESIGN AND FABRICATION Nick Bontrager Nathaniel Hartman Austin Stewart Sage Lewis Philip Spangler

DOCUMENTATION James Ewing Thibault Jeanson Open Land Films

Additional Research Jenny Fine Emily Staugaitis

SPECIAL THANKS TO Tom Coulouris. Rose Brand Mike Dixon, PIAPTK Recordings Nancy and Dave Gill Alan Graves Ann Hatch, The Workshop Residence Lewis Hyde Jay Reichgott, Reichgott Engineering Yuko Saegusa, Assistant to Kristy Edmunds Susan Stewart Braden Weeks Earp, The Workshop Residence Rob Weber, Pittsburgh Post-Gazette Megan Wanlass, SITI Company Shahrokh Yadegari Jonathan Amaya Rachel Craft Courtney McClellan Michael Severance

DOCUMENT CREDITS

Prepared by Ann Hamilton Studio, March 2013.

IMAGE CREDITS

Andree Bober Lana Z. Caplan Will Chafkin James Ewing for Park Avenue Armory Al Foote III Open Land Films Philip Greenberg for The New York Times Thibault Jeanson Trish Mayo Ann Hamilton Studio

> VIDEO CREDITS Open Land Films

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