

THE PARADOXES / PARODIES OF THE GARDEN

Please read all suggestions, notes and appendices thoroughly before following through with anything.

SUGGESTIONS

I

1 Two men, in their mid-forties, or maybe younger or older depending
2 on any given number of difficulties with casting/role-
3 playing/understandings of gender/age as understood through a
4 linear system (which might certainly not last for too long), and each
5 of these men should be seated in their own chairs (two chairs in
6 total), their chairs are plain and common chairs in which if
7 encountered you might only identify the chair as a chair. I think (?) ,
8 or you might not. It should be like the kind of chair that, when you
9 enter your friend's home, you sit in without any hesitation. One man
10 should be peeling oranges as neatly as he can so that only the peel is
11 removed and the rest of the orange remains intact. The oranges
12 should be of any size and should, since being used for such a
13 pointless purpose, come from a place where the generating and
14 forming of the oranges creates the least amount of harm to
15 everything/all things involved with their production. I don't know if
16 such oranges exist but if they do, find them, or find someone who
17 knows something about food systems to find them. Really, if such
18 pain is brought into the work, does the meaning not change?
19 Shouldn't the work remain as useless as possible so as not to harm
20 those involved (in any form)? (Maybe, and that's a big maybe. I don't
21 know, perhaps there needs to be more of an official survey on such a
22 matter to find if it really changes a work (the pain, that is) or if it
23 remains the same.) (I wonder about pumpkin pies, are many of them
24 spoiled as loathing-equipment (put a pumpkin in the corner of the
25 room, or better yet, hallow it like you would a jack-o-lantern (don't
26 carve a face), coat the entire thing in sealant so it might not rot and
27 use it to collect the orange peels the one man produces, and it should
28 go without saying that this pumpkin might follow the same (moral?)
29 guidelines as put forth by the description (prescription?) of the
30 oranges.) This pumpkin should be placed to the right of the man's
31 chair. In sum then (for this particular instance, at least), the man (or
32 they) should peel the oranges and place the peels in a sealed
33 pumpkin. To do this effectively, the man seated in the chair should
34 have a metal baking tray placed next to him (left) with oranges
35 aligned on the tray so that they are organized in vertical columns and
36 horizontal rows (this should form a grid.) I think they should be
37 ordered from largest to smallest so that the man has to peel the

38 larger ones first. The tray then should be arranged/placed in a way
39 that allows the man to do so. The man should peel them over his lap
40 and there should be provided some kind of covering to protect his
41 legs, I think it rather should be a kind of furry shawl, not real fur, but
42 something that suggests something similar to fur. This should be
43 found at a luxury consignment shop and the receipt should be sown
44 into the jacket/shawl/covering. The man then should peel the
45 oranges with careful attention so as not to allow the naked oranges
46 to touch the fur and should then be placed back on the tray, back
47 where it previously was. Once the tray is complete (filled with naked
48 oranges), it should be refrigerated. This is a good time to note that
49 the days worth of oranges should be in a fridge at the start of the
50 day. I don't care where you get the fridge from but renting it might
51 be a good economic option. An arrangement should then be made to
52 have someone (perhaps the first man during his break) separate the
53 oranges and bring them to a local youth sports team (soccer would
54 be preferable but any youth sport might do (I'd imagine you should
55 organize in such a way that you could bring it to them during a game
56 or practice).) In addition, the oranges may be served to visitors (if a
57 visitor asks for an orange, accommodations must be made to provide
58 the visitor with an orange (more on this later).)

59 This now brings me to the second man who should be seated in a
60 chair opposite the first (again this need not be a man, it need only be
61 something that may be able to perform this task, preferably
62 something human, but, I challenge you, if you are able, to train
63 something non-human to carry out these tasks and I would allow
64 such a change.) This man sitting in this chair (the second man)
65 should for the majority of his time, be reading a novel of his choice
66 (there should be no exception to this and no substitutions for non-
67 fiction, poetry, etc. will be (or should) be made.) Behind the man
68 should be a pornographic poster of a single naked person. This
69 might be any person. This poster should be intimately connected
70 with the novel the person is reading and should be set up according
71 to appendix one. To the left side of the man should be a stack of
72 *sorry for your loss* cards and a convection oven (one small enough to fit
73 a single card should be fine (this being said, the cards should all be
74 relatively the same size)) The man should read his novel in his chair
75 and react with the poster according to the description in appendix
76 one. It is only when the first man (thing?) completely fills his
77 pumpkin with orange peels that this second man will begin to do
78 something different. (I'm highly unsure if this is the correct wording
79 as it is very unclear to me (as well as Jessica) what doing something
80 different entails (actually I don't know if Jessica feels this way).) At
81 that point the first man should bring the tray of oranges to the fridge
82 and then move the pumpkin filled with rinds next to a binky placed
83 somewhere on the floor. I am tired and do not have the energy to
84 say as to where the binky should be placed, I think one should
85 maybe just carry the binky in their pocket everyday until a childhood

86 memory with a binky appear and they should us that memory to
87 decide the placement of the binky within the room. If that's too
88 difficult (and, I don't see why it should be as many of these
89 suggestion seem to be much more difficult) just toss the binky in the
90 air and see where it lands in the room. Once the pumpkin with
91 orange peels/rinds has been moved, a new set of actions should
92 begin to take place (again, I'm unsure about this so do not use this
93 language when talking about these other actions, actually, call it
94 whatever you want, but don't say I'm suggesting it as I feel
95 uncomfortable having my name attached to it.) The man should stop
96 reading his novel and place it directly below his chair in a way that
97 allows him to find the exact line which he left off when he returns (a
98 book mark or something will be fine, but I hope something more
99 interesting in thought up), and the second man then should move
100 over to the peels and inspect them slowly (the first man at this time
101 should have already moved back to his chair and have sat down with
102 the shawl/thing on the floor and not over his body), and the second
103 man then should be at pumpkin and begin to circle the pumpkin
104 slowly (the first man should watch this intently.) After circling four,
105 five, six or so times, the man should pick up the pumpkin and bring
106 it to his chair and place it beside his chair (the first should still be
107 following with his eyes, closely.) (I do now want to stress that this
108 should not be a dramatic or theatrical affair, this is not a bird dance,
109 it has no real purpose (you do realize this?), and it should not be
110 done too seriously. I'm not sure how I would do it personally, but I
111 can say it should be casual and thoughtless but not bad acting.) At
112 this point, when the pumpkin is near the chair, the two men should
113 then enter into a dialogue (both men should be standing for this.)
114 The dialog can be found in appendix two. This dialog should follow
115 the same guidelines about being dramatic as laid out shortly before
116 above. (This guideline should probably be followed for all the
117 suggestions, I think.)

II

118 This, then, is the start of the second set of suggestions. The first man
119 should be out of the room while the majority of this part takes place.
120 (As you can see at the end of appendix two, the fist man leaves to go
121 for a walk (or something like it.) This is the official start of the
122 second set of suggestions. (Start may not be the appropriate word,
123 but nevertheless.) And, during this time, the first man should be on
124 his break. He should really only be on break for a predetermined
125 amount of time and not allowed to wonder endlessly. When his
126 break time is over he should fill the remaining time (by this I mean,
127 the time while the second set of suggestions is being followed
128 through) by passing out the oranges to local youth sports teams
129 (soccer, preferably) as suggested above. (If this, again, is too difficult,
130 the oranges should be distributed to people on the street or people
131 within the venue where the suggestions are being followed through.)

132 The second man then, after the dialog ends, and he is seated in his
133 chair, should get the pumpkin and sit back down with it. He should,
134 in some way, wrap himself around the pumpkin (it should be on his
135 lap), this should suggest some type of agony/melancholy/sadness,
136 but, please nothing too dramatic. (I personally wouldn't be able to
137 handle that (the reason really being that it would seem strange and
138 off and I cannot handle (nor can many, I think) when things are too
139 far off from how I thought them to be.) After this, the man should
140 head to a corner of the room. In this corner, there should be three
141 different objects (or at least three things that could be identified as
142 three different objects.) Actually, there should be four. They should
143 be: a carafe of water, a darkroom developing tray, a large thing of
144 Lipton iced tea mix, and a wooden spoon. (There should also be a
145 rag of sorts, sorry.) The man then, (this is the second man just to be
146 clear) should make iced tea in the darkroom tray. This should be
147 done so that the iced tea is about half way (or, in other words, fills
148 halfway) the tray. When this is done and the tea is mixed well he
149 should wipe the spoon with the rag and place it back where it was
150 (both the rag and the spoon.) (I'm not going to suggest how to make
151 the iced tea, as this should be pretty self explanatory, however, I will
152 suggest that you should make it a bit more saturated than you
153 normally would if you were going to be drinking it.) the second man,
154 then, should grab a *sorry for your loss* card from the pile and bring it to
155 the iced tea. They should then gently place it in the tray and go on
156 his appropriate break. (He should not pass out oranges, but instead
157 should just go on his break and come back to the space when his
158 break is over.) Once back, he should go to the convection oven that
159 is placed by his chair (a note about the oven: it should be one of
160 those small ones that people have in tiny apartments (sorry if I said
161 this already) and , if it is at all possible, it should come with a tray
162 inside of it. This tray should be big enough to fit the cards
163 comfortably (maybe then the oven should be purchased first and
164 then the cards, I'm not sure though what would be best for this.) At
165 the oven, he should take out the tray and bring it over to the corner
166 with the iced tea. Gently, he should take the card out of the
167 darkroom tray, place it in the convection oven tray, and bring it over
168 to the oven. The goal here now is to brown the card so that all the
169 tea evaporates and the paper becomes a little crispy. (In this way, the
170 cards should really only be paper and not have glitter or anything like
171 that on them, I wonder if you should just commission someone to
172 make some cards with simple paper and graphite (this brings me
173 another good idea, I think to keep with this minimal and functional
174 look, the novel the second man is reading and the Lipton iced tea
175 mix thing should have their covers/labels covered with brown paper
176 (additionally (I'm sad I forgot this until now) the men should be
177 wearing white t-shirts, blue jeans and black shoes.)).) Once the cards
178 are crispy, (I think an internet tutorial would be able to help you do
179 this properly) the man should then grab the pumpkin and the card
180 and bring them over to another part of the room where there should

181 be three objects. (As a note, while the card is browning, the man
182 should be reading his novel on the ground, if reading on the ground
183 is possible given the space.) The objects should be: an urn, a baseball
184 bat, and a compost kitchen container. (Some notes on these: the
185 compost container and urn should both be a silvery metal (read:
186 stainless steel-like), the base ball bat will be used to crush things
187 inside the urn so it should be able to fit inside the opening of the urn
188 and be able to move up and down a bit freely (I'm aware that there is
189 a certain sexual innuendo to this motion, but, this should be played
190 down as much as possible as this is not the intention.) The man
191 then should take the card in his hand and rip it into five pieces or so
192 and put them into the urn. He should then take a hand full of orange
193 peels and place them into the urn as well. The remaining peels
194 should be placed in the compost container. (If it is found that the
195 orange peels from the pumpkin do not fit into compost, the second
196 man should bring another compost container into the room (this
197 container should be stored out of sight, but should be able to be
198 accessed easily if it is determined to be needed.).) (I should say now
199 that at the end of the day, the compost container and iced tea tray
200 should be emptied and cleaned (one, or both of the men might do
201 this, but someone else may do it if it is decided it wouldn't make
202 sense for the men to do it given any certain set of
203 condition/restrictions.) Once everything is in the urn, the man
204 should churn everything in the urn to a pulp with the baseball bat (I
205 don't know how to phrase this, churn is not a good word, you
206 should instead think of a mortar and pestle.) Once he believes it to
207 be sufficiently pounded, he should seal the urn. (The second man
208 should continue to add cards and oranges to the urn each time he is
209 prompted to do so (by this I mean if the suggestions repeat and
210 there is stuff already in the urn (from a previous pounding of peels
211 and cards), he should just add to that (this being the case, when the
212 urn is filled, you should stop following the suggestions as there is no
213 room to continue).) The man should then place the pumpkin back
214 near the first man's chair where the pumpkin originally was, and he
215 should then return to reading his book in his own chair. If it has not
216 been made clear already, there should be a clear way to communicate
217 with the first man so he knows when to enter back into the room
218 after the second man sits back in his chair to read. When the first
219 man re-enters, he should begin again to peel the oranges and the
220 suggestions should repeat until the urn is filled.

N O T E S

I. T H E W O R K

221 If these suggestions are followed through, my guess is that you
222 would be able call this work a *performance*. I am not opposed to this,
223 and I would be okay with you using the word to describe the work to
224 the public. I would also like to note that when none of the men are
225 in the room, the objects, I think, might be considered *sculptures*. In
226 addition, you can consider this booklet part of the work, if you like.
227 Lastly, while the suggestions are being enacted and the public can
228 come and see it, you can call this an *exhibition* of the work.

II. T I M I N G

229 I think that the pumpkin should only be filled up around once a day.
230 (I think the men should only be following the suggestions for six-
231 eight hours maximum a day, five-seven days of the week (the rest of
232 the time, the things should just be left where they are and the public
233 should be able to walk around and look.)) If you are worried that the
234 urn is going to be filled too quickly (given the time for which you
235 want the *exhibition* to last), some precautions I would take would be:
236 get a large pumpkin that takes a lot of time to fill; ask the first man
237 to peel slowly; or (and this should only really be done if timing is a
238 serious issue) ask the men to occasionally get up and look around the
239 space as though they were visitors to the space themselves. (I am
240 very much okay with you doing a test-run in order to calculate how
241 to aligning the final filling of the urn with the closing of the *exhibition*
242 (this is only, of course, if you desire the kind of cleanliness (order,
243 preciseness, clarity, etc.) that aligning these two events would bring.)
244 I don't really care how long you have the *performance* go on for, as
245 long as you can manage it and the men don't get too fatigued
246 following the suggestions day in and day out.

III. S P A C E

247 If followed through, you will need a space, preferably a room that
248 can be locked at night to prevent anything from being tampered with
249 by uninvited parties (I will not name these people and I do not know
250 them personally but I am sure they might exist somewhere.) This
251 might be a gallery, a museum, a project space, etc.

IV. T H E A V A I L I B I L I T Y O F T H E B O O K L E T

252 There should a sticky note somewhere on the wall. The note should
253 read (and this should be printed, not hand written):

254 *Suggestions and Notes (instructions for the work) is available upon*
255 *request. A stool and earplugs will also be provided for the reader.*

256 If a visitor to the *exhibition* wants to read this booklet, then a stool (or
257 chair) and earplugs should be provided (these should be stored in a
258 place that can be accessed easily.) If more than one person wishes to
259 read the instructional booklet at a time, their name should be taken
260 down and a waitlist should be created. If a visitor is reading the
261 booklet, they may say to someone who is waiting: *I'll be just a moment*
262 *longer.* If they say this louder than normal because they have earplugs
263 in, I will consider this as part of the work. If the men hear a visitor
264 say this and they deem that I would deem it to be part of the work,
265 they should say: *they'll just be a moment longer, sorry for the wait* (this
266 should be said to the person the visitor is speaking to.)

V. A F T E R M A T H

267 You may be asking yourself what you will do with the urn when the
268 *performance* is finished. Well for one, when the urn is completely filled,
269 the urn should be permanently sealed. This urn then, if you like, may
270 have the title of the work engraved on it followed by an engraved
271 number that describes the edition of the work. (What I mean by this
272 is that the first time the *performance* yields a filled urn, it will be called
273 1 and then so on (given that there are 20 editions of the work (more
274 on this below), this system of numbering may become confusing.
275 This being the case, you may engrave the urn with any number you
276 like.) The rest of the objects may be saved to follow through with the
277 suggestions again and produce more urns.

VI. E C O N O M I C S

278 In order to control the commodification of these non-material
279 actions I have created only 20 certified editions of the work –
280 materialized in 20 certified booklets of suggestions and notes (I'm
281 not going to get into why I did this (call this decision what you like
282 but with no stable system to allow for the continuous production
283 through ownership of these types of non-material works I have no
284 choice but to set up a stable system that can encourage the
285 production, support and exchange of the work.) Anyone may read
286 any printing of these booklets (and I hope they might be widely
287 circulated,) however, only those who have in their ownership one of
288 the 20 certified editions may follow through with the suggestions.
289 (That being said, the 20 editions may be loaned to those who, for
290 good reasons, desire to follow thorough with these suggestions (if
291 this is the case for you, you should find a way to contact me so that I
292 might help in facilitating the loaning of an edition (this cannot be
293 guaranteed however, sorry.)) In addition, I have put aside two
294 certified artist's proofs (These may not be sold as an edition of the
295 work. In addition, they should not be used to follow though with the

296 suggestions. These proofs should only be used as reference to
297 replace editions that are damaged or lost (these artists proofs may be
298 digital.) In addition, the urns produced using these certified
299 suggestions are not works of art and should not be sold as works of
300 art (perhaps they should instead be traded/sold/gifted as a kind of
301 memorabilia – maybe in a gift store or something like that.)

302 (A note: Although you may disagree with me having the economics
303 of the work be so clear and present with this booklet, outlining a
304 concise model of commodification of the work is, I think, a necessity
305 for me if I wish to embed this inevitable reality within the same
306 fabric as other parts of the work (to be honest, using the word
307 inevitable feels disingenuous. Nevertheless, I still hold to what I
308 wrote; this reality of the work should be sculpted like all of the other
309 parts.)

A P P E N D I X

I

310 There should be no pornographic poster. Ignore any suggestions
311 that deal with appendix one. Sorry, I'm not sure what I was thinking.

II

312 Text on left is for the first man and the text on the right is for the
313 second man. This appendix is only text. For suggestions on the
314 suggested delivery of the dialog, please refer back to the suggestions
315 above.

316 Why are you moving that?

317 I'm not moving it I already moved it.

318 Well why did you do it,
319 I had already placed it over there?

320 I'm not sure exactly.
321 I was just unsatisfied where it
322 was and needed to move it?
323 You understand, no?
324 When something just sticks out?
325 I can't deal with that feeling.

326 Is it like the time

327 we went to that
328 uh, place? Uh, I can't remember.
329 I, uh, had pick that leaf.
330 Remember?
331 That one that was just,
332 you know, sticking out.

333 Yes I guess that is similar,
334 but its hard to tell. One second
335 *Goes off into thinking,*
336 *maybe staring at ceiling*
337 Yes, I think it is.

338 Well why didn't you say so?

339 What?

340 Why didn't you say it?

341 I did say it just now. I said it.
342 I thought for a second and I said it.

343 Oh well this is really bad then.

344 Its alright, I'm sorry I moved it to begin with.

345 No, its okay. It's for the better

346 Okay good, well now
347 I hope to do something with it.

348 Sure, can I help in any way,
349 make it easier for you in some way?

350 No that's alright, I'm not sure what
351 to do with it yet, this thing is quite
352 difficult to maneuver,
353 too many moving parts?

354 I don't understand what is

355 so strange about it?

356
357 I didn't say it was strange
I just said it was difficult.

358 Well what is difficult about it?

359
360
361
362 Here. Uh. I'll show you.
363 *Picks up two orange peels large
enough to cover each eye and
brings them over to the other man.*
Here, sit down.

364 *The first man should sit
down in his chair.*

366 *The second man should stand behind him
and cover the first mans eye's with
each orange peel. If he feels it,
he should cover his own
eyes first while standing
behind the first man as though
he were testing the peels to
make sure he could feel
what he wanted to show.*
367
368
369
370
371
372
373
374
375 Do you see now, how difficult it is?

376 No. I don't. I don't understand(?)

377 Alright. One second.
378 *The Second man should now stand in
front of the first man.*
379
380 *The second man should now have
the orange peels at his side.*
381 Now close your eyes.
382
383 *The second man should now cover
the first man's eyes with the orange peels.*
384
385 Do you see now?

386 No. I don't.

387 Alright, well, we can try again later.

388 I'm sorry.

389 No, there is nothing to be sorry about,
390 what could you be sorry about?
391 We'll just try again later.

392

393

394

*The second man should return to his chair
and place the orange peels
back where he got them.*

395

The first man should go take a break

somewhere, perhaps go for a walk.

396