

Lounging/Longing

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

Suggestions

I

1 In the space, Nora Jones' *Painter Song* from her
2 2002 album, *Come Away with Me*, should be
3 playing. I'm aware that you might immediately
4 think that following through with such a
5 suggestion would obviously violate some form of
6 copyright (or, at least, pose some type of
7 insult/financial harm to Nora Jones herself) but,
8 I can ensure (to be legal: I can ensure you beyond
9 a reasonable doubt (what a phrase considering
10 for me, and how I live, all doubts seem to be
11 reasonable) that given the following suggestions,
12 Nora Jones' work will be placed in a
13 context/weaving that will transform the lyrics
14 and melody into a separate work (that I may
15 (with a decent amount of hesitation) call my
16 own.) The song should be playing from some
17 kind of speaker system – I think it should not be
18 hidden in the ceiling (like an intercom
19 communication system in a high school) but
20 instead should be present within room so that
21 people might identify exactly from where the
22 sound is coming (somewhere central within the
23 space would be preferable.) In addition to the
24 Nora Jones' song playing on a loop, there should
25 be some type of device that allows visitors to
26 jump up and down (my thought is that the
27 obvious answer to this suggestion would be to
28 find some type of small trampoline but, I'm sure,
29 upon further research, you might be able to find
30 something more interesting (maybe moon-shoes
31 could be an alternative.)) There should be
32 enough of these devices to allow for multiple
33 visitors (I would say around five to six) to
34 simultaneously bounce at any given time (it is
35 important (not critical, I think, but important
36 nonetheless) that visitors have sufficient space to
37 bounce and not interrupt or harm each other
38 through accidental falling (I might suggest that
39 you have some kind of warning on the wall that
40 alerts visitors that they are bouncing at their own
41 risk (I would like to say you should write the
42 warning using some type of coded or mysterious
43 language but I think that would be rather
44 unprofessional.)

45 Actually, I have changed my mind; ignore all
46 aspects about the bouncing visitors. I was
47 nervous about writing it and after taking a
48 moment to think about it, I have confirmed my
49 gut feeling that this thought (about the bouncing
50 visitors) is, in fact, a bad idea. (You can read in
51 more detail why I think this is bad idea in the
52 notes section of this booklet.)

53 There instead should be a small, single person
54 trampoline within the space (ignore the above
55 nonsense about devices and moon-shoes.) In
56 addition, there should be two men within the room
57 (this seems to have become a common occurrence in
58 my works (a grouping of two that is.) I haven't fully
59 decided how these two might interact with one
60 another but hopefully that will be decided as this
61 thing goes on. And now, some filler suggestions on
62 these two people: they may be any age but I'd rather
63 prefer if they were somewhere between the ages 30
64 and 40 (I don't know why I like this age grouping
65 and I won't get into it (i.e. you won't find an
66 explanation in the notes section below.) These two
67 men should be dressed casually, preferably in pairs of
68 loose fitting blue jeans, a white t-shirt and black
69 shoes (some words you can use to guide yourself
70 while thinking about costume design: comfortable,
71 relaxed, relatable, understated.) One man, I should
72 call him *the painter*, should be in one part of the room
73 near a wall. On the wall, there should be a large
74 image (maybe around five feet by seven feet) of a
75 screen shot of a Google image search using the key
76 words: *constables clouds* (there should be no
77 apostrophe as this is not about ownership (although
78 not definitively.) The screen shot should be large
79 enough to have the Google search bar (excluding any
80 above tabs) and should include about 15 image
81 results shown below the bar (this screen shot should
82 not be provided and should be searched each time
83 these suggestions are followed through (if Google no
84 longer exist and thus an image search (and therefore
85 a screen shot) cannot be gathered, do something
86 else. Must we really expect a work to live on in
87 perpetuity in the same form? Find a new way to
88 collect a decent amount of images of clouds by
89 constable (it really, I hope, shouldn't be that difficult
90 (this is really showing that I had a difficult day at
91 work, I'm sorry.)) Next to the printed image should
92 be an easel and on it should be a canvas that is 18 x
93 20 inches. This canvas should be primed with oil
94 primer in advance (acrylic primer is fine if money
95 and time are a concern.) In addition, a variety of
96 paints and brush should be supplied – there
97 should be everything one might need to paint a
98 landscape (this will be explained in detail below.) In
99 another part of the room should be the other man
100 who I should call *the bouncer*.

II

101 I will now go onto describe how these two men
102 should interact with one another, the space, and, of
103 course, the (guiding) words of Nora Jones. I have
104 gone into much thought since I wrote the opening
105 part of these suggestions and I realize now it doesn't
106 make much sense to have the Nora Jones' song
107 playing continuously. Instead, it should play in full
108 every 30 minutes. The impotence/importance of this
109 will be explained. During the 30 minutes while the
110 song is not playing, *the painter* should be painting on
111 the canvas (since this is the case, the man who you
112 get to follow through with these suggestions as *the*
113 *painter* should have some experience in landscape

114 painting so that he might be able to paint a
115 landscape from life/photography with some
116 amount of ease.) *The painter* should choose one of
117 the images of Constable's clouds (which will
118 probably be pixilated and distorted (a key feature
119 I'd like to think, but then again I'm not in such a
120 position to definitively say so.) The image should
121 be copied as precisely as possible (I want to say
122 we should be striving for an exact replica of the
123 printed image.) *The bouncer*, during the 30 minutes
124 without the soulful words of Nora Jones, should
125 be lounging in a chair somewhere in the room
126 (the lounge chair should be somewhere between
127 a Freudian chaise lounge and a foldable beach
128 lounge chair, the ones you can really spread out
129 on.) (The chair may also be a bit farther from the
130 other things in the space.) *The bouncer* should not
131 be doing much of anything except lounging (this
132 lounging, to some extent, should have a slight
133 inflection of longing (I'm not sure what that
134 means to be honest but I'm sure you might be
135 able to come up with something.) When the song
136 begins to play the two men should engage in a
137 new set of actions. *The painter* should signal to *the*
138 *bouncer* that the song is playing by moving over to
139 a chair in the room (the chair should be facing
140 the canvas (the kind of chair a painter uses to
141 look at his canvas, discerningly, from a distance.)
142 He should make a somewhat large noise scraping
143 the chair on the floor as he sits down to properly
144 signal to *the bouncer* that the song is playing (the
145 noise should be loud enough to alert *the bouncer*
146 but should be subtle enough so that an onlooker
147 would think the noise is only a natural sound that
148 happens as someone takes a seat.) (This noise of
149 the chair is mostly pointless ceremony of course
150 as *the bouncer* should obviously be aware that the
151 song is playing.) If *the bouncer* does not respond,
152 and if *the painter* believes *the bouncer* is sleeping
153 (which I very well permit him to do), *the painter*
154 may go over to *the bouncer* to alert him that the
155 song is playing. There should be no words
156 exchanged – *the painter* should only shake *the*
157 *bouncer* a little as a parent might wake a sleeping
158 kid for school (this simile should have no bearing
159 on any interpretation of the work. I mean that.
160 I'm not being facetious.) Regardless of how *the*
161 *bouncer* is alerted of the song, when he receives
162 the signal (whether by his own volition or
163 through *the painter*), he should move towards the
164 trampoline where he will bounce for the
165 remainder of the song (the trampoline should not
166 be too far or close from *the painter* – the two men
167 should just be close enough so that someone
168 visiting might say "ah" as they realize that the
169 two men are in conversation (not literally) with
170 one another.) During this time, *the painter* should
171 sit in his chair and watch *the bouncer* casually. *The*
172 *bouncer*, in turn, should be looking at *the painter's*
173 *painting* of the image chosen from the large
174 poster. When the song ends, *the bouncer* should
175 return to lounging and *the painter* should return to
176 painting. (A suggestion I forgot: *the painter* should
177 occasionally look up from his canvas and take a

178 glance at *the bouncer*, this should be infrequent.) The
179 cycle should then repeat and they should enact these
180 actions again when the Nora Jones' *Painter Song*
181 begins again. This loop should be followed until the
182 *painter* has decided he has copied the image as closely
183 as he can. At that point, with *the painting* finished, the
184 work has finished, as I have no more suggestion as
185 for what to do (finished is not the right work but I
186 hope you can get what I mean.)

187 As a suggestion, the two men should be provided a
188 break (perhaps one to two hours.) During this time,
189 the cycle of 30 minutes of silence and then the song
190 should continue and nothing else should be changed.
191 If the men return while the Nora Jones' song is
192 playing, they should immediately start their actions
193 (*the bouncer* bouncing and *the painter* sitting) and
194 continue until the song ends (this probably won't
195 happen but I thought I'd clarify to avoid possible
196 confusion.)

Notes

I

On Talking about the Work

442 If these suggestions are followed through, my guess
443 is that you would be able call this work a *performance*.
444 I am not opposed to this and I would be okay with
445 you using the word to describe the work to the
446 public. I would also like to note that when none of
447 the men are in the room, the objects, I think, might
448 be considered *sculptures*. In addition, you can consider
449 this booklet part of the work, if you like. Lastly,
450 while the suggestions are being followed through and
451 the public can come and see it, you can call this an
452 *exhibition* of the work

On Timing

608 If you follow through the suggestions, I believe the
609 *performance* should take about one week. I don't think
610 it should take any less than this as I feel as though
611 that might be a waste (don't ask me to elaborate on
612 that.) If the time you have put aside for an *exhibition*
613 of the work is longer than a week, you may ask the
614 *painter* to paint *the painting* slower. You may also, to
615 fill up any time you may have allotted for an
616 *exhibition* of the work, just leave *the painting* on the
617 easel when it is finished and just invite the public in
618 to walk around and maybe guess as to what
619 happened (if you decide to do that, the Nora Jones'
620 loop should also be playing.)

On the Space

671 I have no specification on the space; do as you wish.
672 You only, I think, should have a room that you
673 might be able to lock at night – just to keep
674 everything safe, you know what I mean.

On the Availability of the Booklet

225 This booklet should be available for the public to
226 purchase. You can make a small profit off selling
227 the booklet if you like, but this should be a very
228 small profit. I imagine you should probably sell it
229 for the same price as a gallon of almond milk.

On the Painting

230 When *the painting* is finished and the *exhibition* is
231 over, you may sell *the painting* as a piece of
232 memorabilia of the *performance*. Bear in mind,
233 however, that *the painting* is not a work of art –
234 this is a condition *the painter* should agree when
235 he decides it is okay with him to follow through
236 the suggestions.

On the Economics of the Work

237 In order to control the production of the work,
238 only those with an authorized, editioned copy of
239 these suggestions may follow through with these
240 suggestions for the public for profit. I don't
241 know exactly what I mean by this, but if you
242 have one of the 20 certified editions of this
243 booklet you may follow through with these
244 suggestions and it will be certified as a work of
245 art (whatever that entails.) This being the case,
246 you might want to display your certified edition
247 somewhere in the space, if you feel the need to
248 (this is not a requirement by any means.) In
249 addition, you should think of selling a certified
250 edition of this booklet as a selling the work. (This
251 booklet of suggestions will also be available
252 digitally for free. I hope once I release it, it might
253 circulate the Internet freely (I will not begin to
254 think of a world without the Internet, sorry.))

II

255 As a suggestion, what is said in this second set of
256 notes shouldn't inform any interpretation of the
257 work. I only really see these paragraphs as little
258 things I want to share that have no connection to
259 the work at all. You may even skip this portion if
260 you like, it's no matter to me.

On Nora Jones

261 I wanted to have *Painter Song* by Nora Jones play
262 in the space first and foremost because my
263 mother used to play the CD album *Come Away*
264 *with Me* on our family stereo system throughout
265 the early 2000's. The memory, now jumbled,
266 distilled and totally artificial is of her playing the
267 CD while I sit in front of the television playing a
268 muted first-person shooter video game (the
269 specifics of the game I can't remember.) So,
270 firstly, the song (and Nora Jones in general) has
271 the inflection, when I hear it, of
272 childhood/maternal longing. Secondly, the
273 song's accordion instrumental break has a certain

274 French feel for me (most definitely due my
275 childhood fascination with movies that took place in
276 Paris with their obligatory scene of Parisian man
277 playing the accordion (this act always seemed a thing
278 of pure joy and never much to do with money.) I
279 was also born as an artist through these movies and
280 innocently grasped onto Monet and Manet as my
281 Parisian artistic idols (here too they still haunt me
282 every time I hear the song.) I should also mention
283 here the two-week trip I took to Paris as an
284 undergraduate, of which the song reminds me. The
285 first week of which I was totally alone in a Parisian
286 heat wave in a delirious state attempting to sketch
287 buildings while drinking a gallon of water a day to
288 stay afloat (ha) (not to mention my lack of eating due
289 to my embarrassment when face with constant
290 questioning by Parisian servers as to why I was
291 eating alone.) (The second week proved to be
292 amazing, but that is serves no relevance here, I think
293 at least (except maybe its connection to Nora Jones's
294 words on love/loneliness.)) Oh boy, this really is
295 proving to be quite saccharine. Excuse it, if you like.
296 If not, you're more than welcome to think of me
297 empty, sentimental sack (it might prove to be true,
298 anyway.)

On the Central Location of the Speaker

299 I suggested this because I once had the experience of
300 listening to music out of a speaker that was placed at
301 the center of the room facing the ceiling. In the
302 moment, I felt that the band might have been inside
303 the speaker and I was listening to a live concert
304 performed by a group of miniature musicians. I don't
305 know if the same experience will be conveyed but I
306 thought you could give it a try.

Why Constable's Clouds

307 I once saw an exhibition of images of his painted
308 clouds and I really like them. The exhibition only
309 showed the images in open printed books next to a
310 variety of tubes of oil paint that might have been the
311 colors Constable used to make his paintings. The
312 exhibition was fairly pointless except as if only to
313 show you that Constable painted clouds and they he
314 was fantastic at it. I don't have anything other than
315 that to note (except maybe that the Nora Jones' song
316 reminds me of the clouds.)

On Why I Fear Having the Visitors Bounce on Trampolines is a Bad Idea

Fair warning: this note is a diatribe

317 Having the visitors bounce is a bad idea (according
318 to me and the intuitive feeling I had) because it
319 allows an aspect of participation in the work that I
320 fear causes the work to become only an amusement
321 park ride (this fear I mainly due to the fact that I had
322 already devised in my head while beginning to write
323 about the trampoline that the bouncing would yield
324 in some form of token system that visitors could
325 cash. In this scenario, the amount of token the

326 visitors received would depend on the number of
327 bounces in a given time frame.) The thought of
328 this as a bad idea came to me mostly, I think,
329 because I recently saw a William Forsythe
330 exhibition at the Institute of Contemporary Art,
331 Boston (a larger discussion as to how ICA
332 Boston has become an amusement park in itself
333 (or, as Suhail Malik might say, a zoo of
334 institutionalized anarchists) should be had but, I
335 do not have the time nor space to dive into such
336 a thought.) While I admire Forsythe's
337 choreographic works (particularly when he
338 contorts his body in such a way that its form
339 becomes unknown/unfamiliar to us (kind of like
340 when you see a drawing of a horse from the
341 front), the large participatory work in the
342 exhibition, and the sight of the gleeful
343 participants engaging with/waiting to engage
344 with them, left an uneasy feeling in my stomach
345 (a euphemism meant to suggest I was angered
346 and annoyed in a way I could not identify in the
347 moment.) In retrospect, this was due, in part, to a
348 comparison I was making between the
349 advertisement/publicity images I have scene of
350 the work and here/now reality of the work.
351 These images of the exhibition showed a
352 spectrum of ages engaging in a seemingly endless
353 space of rings and ropes (the work I'm talking
354 about here is *The Fact of Matter*, 2009.) The actual
355 space was an overcrowded gallery with skid
356 marks on the walls and a lingering smell of sweat.
357 The was an unexpectedly small amount of rings
358 and ropes and a line of people who seemed too
359 eager to engage in this jungle gym because in
360 now that it was in the intellectual space of the
361 gallery. (Perhaps I'm becoming far too cynical
362 with this; maybe the work really did have
363 something to it – even so, I'm too irritated, I
364 think, to believe that.) It seems to me this
365 comparison between representation and reality of
366 the work/space became a representation for the
367 false lure of participatory art. By this I mean
368 participatory art's equation of the collapsing of
369 the physical space between the viewer and the
370 work with the collapsing of the space between
371 the viewer and the essence of the work (the
372 thought here is you gain from the embodiment
373 and thus are in an infinite space of you and the
374 work joined – this is the endless introspective
375 heaven of the advertising/publicity images.)
376 What you instead get is a dingy space of art
377 where everything becomes overcrowded with
378 thrill and sellable entertainment (I'd like to think
379 this is the case with most large scale participatory
380 art but I cannot really say anything close to that
381 at all (actually this is all probably more about
382 relational aesthetics but I don't have the energy
383 to go back and edit it. Assume for this note I am
384 equating, in some form, the word participatory
385 art with large-scale relational aesthetics.)) In this
386 space then, there is nothing to do at all but wait
387 in line and take your turn with the thing. I might
388 even say there is no space to move (or think) at
389 all as it is already filled with the prospect of joy

390 and entertainment (I see nothing wrong with joy and
391 entertainment. What I mean to convey here is that
392 there is no endless space but only the overcrowded
393 space of a Chuck E. Cheese's.) Of course, someone
394 has said something very similar much better but, my
395 point here is not to perform art criticism on
396 participatory art but, really instead just to say why I
397 think my thought on having people bounce is a bad
398 idea. And, by the way (if you couldn't tell already),
399 most of this is being written out of fear anyway.
400 Returning to my own bad idea, it was with maybe the
401 hope of overcoming this perceived shortcoming of
402 participatory art in my own work that I thought
403 about having visitors bounce on trampolines but, I
404 then realized, I am in no state of mind to take on
405 such a challenge (I don't drink enough water or
406 exercise enough so I really wouldn't be able take this
407 on. At least not now.) My own work then, when I
408 finally looked at it from a distance would be nothing
409 but children laughing and people bouncing on
410 trampolines (I don't really know if this would be the
411 case but the fear alone of this happening was more
412 than enough to stop me from following through
413 with the line of thought any further.) To be clear, I
414 don't hate trampolines, nor do I dislike happy
415 people, especially not happy children (I too find
416 myself to be happy most of the time), however, I do
417 not want my work to have in it these happy people
418 bouncing on trampolines.

419 I realize this note, due to my hasty thoughts on art, is
420 now filled with what might be seen as a lot of self-
421 disclosure (you might say intellectual vulnerability.)
422 You might perceive this as some kind of intellectual
423 prowess (and if you didn't, my use of the phrase
424 "intellectual prowess" might now lead you to believe
425 so) but I assure you that I am only trying to fill space
426 so that (a.) this section reaches the bottom of the
427 column, resulting in a sleek looking design (of
428 course, as you can see, I wasn't able to do so) and
429 (b.) so that when someone lifts up this booklet, they
430 might be impressed with its length given then small
431 type point (so maybe it is all about intellectual
432 insecurity after all.)

433 (Also, as a side note, I don't know how I fell about
434 talking about "the space" between the work and the
435 viewer. But, I took a risk (if you could call it such a
436 thing.)