

# 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

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

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

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

## NOTES

### I. THE WORK

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. TIMING

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. SPACE

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. THE AVAILABILITY OF THE BOOKLET

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

358 Well what is difficult about it?

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

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

366 *The second man should stand behind him*  
367 *and cover the first man's eyes with*  
368 *each orange peel. If he feels it,*  
369 *he should cover his own*  
370 *eyes first while standing*  
371 *behind the first man as though*  
372 *he were testing the peels to*  
373 *make sure he could feel*  
374 *what he wanted to show.*  
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*  
379 *front of the first man.*  
380 *The second man should now have*  
381 *the orange peels at his side.*  
382 Now close your eyes.  
383 *The second man should now cover*  
384 *the first man's eyes with the orange peels.*  
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

*The second man should return to his chair*

393

*and place the orange peels*

394

*back where he got them.*

395

*The first man should go take a break*

396

*somewhere, perhaps go for a walk.*