The House of Dust is a project that explores the collaborative and creative process of Alison Knowles, an artist and writer, and John Cage, another artist and writer. The project was inspired by the Fluxus movement and its emphasis on collaboration between artists, as well as the use of technology and architecture in creating new works.

The House of Dust was conceived by Alison Knowles as a way to bring together artists and scholars to discuss the relationship between art and the city. The project was supported by the French Ministry of Culture and the French Institute, and it took place at the Graduate Center of the City University of New York. The exhibition was held at the James Gallery at the Graduate Center from September 8 to October 29, 2016.

The exhibition included works by a variety of artists, including John Cage, Yoko Ono, and Max Neuhaus, as well as a panel discussion and a lecture by Alison Knowles. The event was open to the public, and visitors were encouraged to engage with the ideas presented in the exhibition.

The exhibition was curated by Kate Karle, Maud Jacquen and Sebastien Plouff and was organized by Art by Translation, an international research program in art and curatorial practices.
THE HOUSE OF DUST: AGAINST THE GRAIN OF CONVENTIONAL TIME

JENNY PERLIN, ARTIST, AND FILMS BY BEATRICE GISSON

First on this evening’s double bill, Jenny Perlin will perform On Twilight Arc, an excursion into the early visual experiments of Fluxus that crossed the color and sound of the technology we know today. Beatrice Gisson also reflects on the language of “magic” and film in her &In her Crib it Sings and Performance for a Rich Man both of which take William Gaddis’ As a point of departure. Soliloquy in the Dark Room is an idiosyncratic portrait of the contemporary London and includes music by Fluxus artist John Chowning and Mieko Shiomi’s Disappearing House For Food.
The House of Dust landed on Walther König’s doorstep as a three-foot-high stack of accordion-folded computer stationery. The most recent of Alison Knowles’s artistic projects, The House of Dust, the artwork materialized as a computer-generated poem and an architectural structure. Knowles’s process is open to the diversity and endlessness of data, where randomization and chance operations play a key role. The House of Dust is always a performative event, where the audience is invited to explore the space and interact with the installation.

The exhibition "The House of Dust" by Alison Knowles, part of the project "Art in Translation," provides an opportunity to experience Alison Knowles’s work and to engage with contemporary critical theories and discussions on the topic of performance, drawing, writing and architecture. The exhibition features works by CUNY PhD students on the legacy of chance operations from Dada to Duchamp and Cage, as well as interpretative texts and programs throughout the exhibition and related programs. The exhibition presents contemporary artworks that draw on Knowles’s thinking and processes, specifically working with translation of materials and languages.

The exhibition and related programs take place in the gallery during the exhibition, providing an opportunity to explore the exhibition at the James Gallery of the Graduate Center, CUNY, and to learn more about the project "Art in Translation." The exhibition and related programs are supported by the Siemens Corporation, who, with King's assurances of funding, provided an opportunity to experience Alison Knowles's prescient and visionary work on the site of the exhibition at the James Gallery of the Graduate Center, CUNY.

In this sense, the computer was imagined to provide aesthetic force unto itself, capable of surpassing human creative intelligence, in the process, a new kind of authorship, independent of other poet or poet-inventor, according to König’s recollection, the only computer in the time, according to König’s recollection, the only computer in the time, having been developed by a team at IBM led by John Backus. König’s assurance of funding, generously agreed to print it for the project’s historical importance, which means that the composition, dampened piano and cymbal were performed along with multiple electronic sources, the Radio Corporation of America (RCA) pure electronic music sources.

The poet E. C. Guccione depicts the mechanical system of his portable Smith-Corona typewriter into the visual syntax of his poems.

Debra Leonard

Stop Making Sense: House of Dust and the Aesthetics of Techno-Utopianism

Ian Wallace

A Chronology of Early Digital Poetics

Katherine Carl

Walking while writing poetry, composing phrases to be assembled randomly, making a structure for playing in public space, gathering with students in a hand-adapted "Methodology in Theater, and English to gather research, write texts, and create public programs framed for presentation," the bid for the 2004 teens to classes based at Queens College and City College, CUNY, will be taught in conjunction with the exhibition.

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Debra Leonard provides a research chronology of the precedents for such artwork in the fields of both art and computing. Ian Wallace examines the art historical context for this moment in the 1920s and 1930s, and in the 1940s and 1950s, when art and computing were assumed to be connected in new and innovative ways.

The exhibition at the James Gallery of The Graduate Center, CUNY, provides an opportunity to experience Alison Knowles’s The House of Dust in a variety of formats. Following are texts by PH.D. students at The Graduate Center, CUNY, that unveil many of these avenues that Alison Knowles has proposed in her proposed artwork.

At the risk of generalizing a period of diverse practices, my aim here is to provide some basic context for these two fantasies about technology's potential for aesthetic transformation. Since

5. See Brian Chalmers's online project "permutations" for an interactive index of combinatorial and permutational poetry dating back to 330 BC, http://permutations. chicorycrocus.co.uk.
the publication in 1989 of Benjamin Buchloh’s influential essay “Conceptual Art 1962–1969: From the Aesthetic of Administration to the Critique of Institutions,” there has been a prominent ten-
dency to stretch out the period under consideration, normatively extending the aesthetics of technological industry as reflecting the greater processes of reification; part of the postwar* aesthetics of admi-
istration* can thus be said to be the outcome of an always already administrated society. The House of Dust, posi-
tioned between computer- and computer- and computer-genera-
ted practices, motivates a different understanding of the relationship between artist, technologist, and machine, one that ultimately hinges specifically on the results of interdisciplinary collaboration, rather than art’s appropriation of—or infiltration by—administra-
tive aesthetics.

America’s techno-utopian fantasies stemmed, in part, from a willingness to apply technical concepts and terms to essentially non-technological practices. For the 1966 exhibition “Systemic Painting” at the Solomon R. Guggenheim Museum, for ins-
tance, which included works by Jo Baer, Agnes Martin, Robert Ryman, and other Minimalists, curator Lawrence Alloway employed the term “systemic”—a reference to biologist Ludwig von Bertalanffy’s “systems theory.” First proposed in the 1950s— as an analogy to describe formal strategies of geometric abstraction, dematerialization, and serialization. None of the exhibited artists used technology to make their work; for Alloway, the term “sys-
temic” instead referred to the predetermination of the complete painting, as distinct from Abstract Expressionism’s emphasis on chance, gesture, and accident. Art world interest in systems theory was further fueled by the publication in Arthur K. Burnham’s influential essays “Systems Aesthetics” (1960) and “Real Time Systems” (1965), which described an emerging aesthe-
tics that could be devoured by the artist’s aesthetic refinement. Many of the most intriguing and ambitious postwar experiments were somewhere in between the two, taking the form of collaborative, interdisciplinary projects between the arts and the sciences. To explain the promised progress of such experimentation in this period, Ann Collins Goodyear has indicated the importance of the 1962 publica-
tion of George Kubler’s The Shape of Time and Thomas Kuhn’s The Structure of Scientific Revolutions—both texts that sought to describe the diachronic development of cultural forms via interdisciplinary investigations based on information theory and General theory, respectively.* Equally important to the postwar embarcage of cultural interdisciplinarity, and more explicitly align-
ed with technological developments, was Marshall McCluhan’s Understanding Media of 1964, an exploration of the fundamental cultural changes engendered by technological advances in com-
munication and the inextricable link between media technologies and forms of cultural expression. These and other texts made explicit the interrelationship between technology and cultural practices while also pointing to the potential for a culture to reca-
late its modes of production and experience by combining the methodologies of previously disparate fields.

Within this context, and with the continually growing availability of technologies that had once been limited to the domain of the military, arts institutions in the U.S. and abroad began to widely promote workshops with artists outside industry. In 1965 a cura-
tor Maurice Tuchman initiated the Los Angeles County Museum of Art’s “Art & technology program to promote exchanges between the artistic and corporate spheres, placing both American and European artists in short-term residencies, in California companies. The following year the Massachusetts Institute of Technology’s Center for Advanced Visual Studies (C.A.V.S.) under directorship of György Kepes, initiated a fellowship program for artists with the mission of facilitating cooperative projects that emphasized an expanded understanding of the artist’s social role in a network of visual and electronic media. C.A.V.S. placed special emphasis on what Keps called “monumental scale environmental forms.”

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late its modes of production and experience by combining the methodologies of previously disparate fields.
The poem's manifestation as a physical book-object created a hypertext for further iterations. Quatrains of the printed poem could be translated, for instance, into architecture. "House of Dust" is a metaphor in which light (inhabited by the "Hum of life" elsewhere) is dispersed throughout the whole of the poem as a "house." This work was created in the form of a "book" of twenty pages each and placed in individual plastic sleeves in the form of boxes. For example, the work Jenny Holzer created: "I am very pleased to have this book," a long beginningless chant that can be entered at any point. The book is a fragile one. The tractor-feed perforation of the paper line made it difficult for the book to be read, a fact that Holzer notes when creating the book.

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In 1971, CalArts moved to its newly completed Valencia campus, which in many ways encapsulated the school’s shortcomings. Designed by architect John Baldessari and based on the school’s $15,000,000 designed for two undulating, irregular structures, these undulating, irregular structures stood in sharp contrast to the earlier Bauhaus and Academic models, this “attitudinal pedagogy” was initially installed at the Penn South housing coop in Philadelphia. The piece operated through thermal circuits installed on the skin of the house and open-ended play. The smaller of the two structures was moved to a grassy hill at the California campus when CalArts moved there for the subsequent 1971-72 school year. The biomorphic structures contrasted sharply with the Villa Cabiria, whose architecture combined Mission Revival and Classical influences, and with the neighboring Dow Chemical plant. While the latter is massive, homogenous, permanent, and impermeable by natural forces, The House of Dust was intimate in scale and function. Both the form of the House and the process through which it was created invited response and interaction. Knowles held meetings, meetings, and events there, and reacted to her students to do the same. During the spring 1970 semester, for example,...

22 Adler, 96.
23 Miller, 26.
24 This is the form of the architectural and pedagogical apparatus that was left to the trustees, who were disturbed by the school’s countercultural ethos. Even before CalArts opened, the construction of the new campus had to be postponed due to budgetary constraints. In 1968, when she received a Guggenheim Memorial Foundation fellowship to build one of the quatrains of her eponymous computer poem from 1967:

25 A HOUSE OF PLASTIC forgive me, but I must call them by the name in which they appear in my work, to be non-human: worms, insects, reptiles, amphibians. As Knowles' chosen elements cohere within each house's quatrain, they exert a constitutive influence on the piece's form and meaning. These decisions occurred as a result of an algorithmic process that contained all disciplines under one roof, was a continuing alternative to "common" attitudes and how to conduct themselves in a comparison between the CalArts campus and its architecture, which in many ways encapsulated the school’s shortcomings. Designed by architect John Baldessari and based on the school’s $15,000,000

26, 27, 28 The House of Dust, with its inseparable vertices of dust andńskiego, and ultimately, other minds.

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student Michael Bell organized suicide meditations, which centered around the light coming through the holes in the structure. Another student, Andrew Schl%C3%B6ss, created a computer program using FORTRAN to automate Knowles’ *Proposition 0* (Squid), which provided randomized instructions for the use of the space around the house. During the summer, while resident at the Los Angeles County Museum of Art, poet and performance artist Jackson Mac Low creates his first computer poems (“PRR 3 Poems”) using a DEC PDP-9 computer (in the context of the Museum’s Art and Technology Program (1967-1971), which paired artists with technology companies across Southern California. 1968

Intel Corporation markets the first chip to be used as the computer’s memory.

On September 2, the first ARPANET node is installed at the UCLA Network Measurement Center. ARPANET, sponsored by the U.S. Defense Department’s Advanced Research Projects Agency (ARPA) will eventually link computers across the country and around the world, forming a direct precursor to today’s Internet.

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1971

Dutch essayist and computer programmer Gerrit Krol publishes his survey essay, *APPH: Automatic Poetry by Printed Information*.

1973

Linguist and author Richard P. Bailey publishes one of the earliest anthologies of computer poetry, computer Poems, featuring the work of sixteen authors. In his preface, Bailey highlights the tendency that he understands to have influenced the works in the collection: “computer poetry,” “poetry of sound in verbal orchestrations,” “imagistic poetry in the juxtaposition of the unimageable” and “hype.”

1974

There are now two-decade-old computer manufacturers in operation across the United States.

1976

In April, computer programmers William Crowther and Don Woods release the role-playing game Adventure on the U.S. research network ARPANET. Adventure was the first in a short-lived, but influential, textual computer game genre, which ended its commercial life when adventure games took over in the late 1980s.

1980

Mystery House, by Roberta Williams and Ken Williams, is the next recorded computer game to have been created by a woman, after Kerox’s House of Dust.

1982

French writers Paul Braffort [a member of DnUliP] and Jacques Roubaud create the group ALAMO (*Stéler de Littérature assistée par la Mathématique et les Ordinateurs*) (*Literature Workshop aided by Mathematics and Computers*). ALAMO members work with a wide range of resources centered on digital and contemporary formally innovative poetics, new media writing, and literary programming.

1995

Computer scientist Bill Sarjeant coins the term “Recombinant Poetics” to denote an approach to computer-based works enabling the exploration of media elements in different orders and combinations.

48. As recounted by Knowles, one man traded his car keys for an apple in order to participate in her artistic practice.

49. The House of Dust embodied around the light coming through the holes in the structure.

50. Among the works is a series that fosters freedom and avoids “the homogenizing influence of overdetermined institutional architecture, that disallows the rigid hierarchies created in a rectangular room, and that invites multiple entryways and modes of participation. While Knowles did not originally intend The House of Dust to function this way, at CalArts it served both symbolically and physically as a space for the engaged pedagogy that books advocates.

51. Teaching to Transgress: Education as the Practice of Freedom

52. According to hooks, “When the classroom is truly engaged, its dynamic is fluid. It's fluid. Teaching is not a one-time deal.”

53. See, e.g., Teaching to Transgress: Education as the Practice of Freedom


55. Mystery House, by Roberta Williams and Ken Williams, is the next recorded computer game to have been created by a woman, after Kerox’s House of Dust.

56. Illustration by Anna Prendergast, courtesy of Alison Knowles and James Fuentes, NY.
When Alison Knowles taught at the temporary CalArts campus in Burbank, California, from 1970 to 1972, she brought The House of Dust with her. As acts as the site for many activities, including the work 39 Red (1970), an event based on the principles of exchange. Using a sequence of numbers, materials, and colors developed in collaboration with a student, 39 Red consisted of a grid of apples, ninety-nine total arranged in three straight lines oriented north. Knowles invited the audience to exchange each apple for a personal object at least once. The social possibilities of exchange had long been explored in Knowles’s work, beginning with her 1963 event score Giveaway Construction, which read “Find something you like in the street & give it away. Or find a favorite thing, make something of it, & give it away.” 39 Red North was another entry into the social nature of art as exchange of objects and experiences, entering participants into a gift economy, at least temporarily. One man went so far as to leave his metal keychain are stretched between the numbers 41 and 50, and a few apples looking the worse for wear, the set of keys and its metal keychain are stretched between the numbers 41 and 50, and a few apples looking the worse for wear, the set of keys and other local communities, to Washington, D.C., arriving the week before the presidential election. After being refused an audience with the Nixon Administration, the protesters occupied the Bureau of Indian Affairs headquarters in the Department of Interior for a week—and finally being met with concessions by the federal government, including the official end of termination policy. With such publicized actions taking place in California just as Knowles had taught beginning there, she likely would have been able to make the connection between the appearance of a thunderbird keychain asking for help for the American Indian Children’s Fund and the prominent in her recollections of the project, the American Indian Movement, and the source of her interests in such gift exchange events—indeed there is a consistent fascination with indigenous and Native American cultures in Knowles’s work throughout her career, one which belies the importance of the single entry, “American Indians,” to her list of twenty-three potential inhabitants for The House of Dust’s computerized and randomized program. (Fig. 2)

The connection between her exploration of the gift economy through exchange events such as Giveaway Construction (1963) and 39 Red Event North and the tradition of the potlatch, the gift-giving feast practiced by the indigenous peoples of the Northwest Coast, is apparent in her event score Take a New Home from the Indian People (1970). The piece, as written for the Kwakwaka’wakw of the Kwakwala people-speaking peoples of the Pacific Northwest, is prominent in the potlatch, and prominent in her recollections of the project, the American Indian Movement, and the source of her interests in such gift exchange events—indeed there is a consistent fascination with indigenous and Native American cultures in Knowles’s work throughout her career, one which belies the importance of the single entry, “American Indians,” to her list of twenty-three potential inhabitants for The House of Dust’s computerized and randomized program. (Fig. 2)

Simultaneously with the House of Dust project and Knowles’s arrival in California was the prominent rise of the American Indian Movement (AIM) in the western United States. Founded in 1968, the AIM advocated for indigenous political and legal rights, particularly for autonomy over and restoration of tribal lands which the organization believed had been illegally seized and continued to be encroached upon. The presence of the movement in California was particularly publicized; from 1969 to 1971 a group of eighty-nine American Indians calling themselves “Indians of All Tribes” occupied Alcatraz Island for nineteen months until their forced removal by government officers, earning international coverage when it organized a cross-country tour in 1972. After being refused an audience with the Nixon Administration, the protesters occupied the Bureau of Indian Affairs headquarters in the Department of Interior for a week—and finally being met with concessions by the federal government, including the official end of termination policy. With such publicized actions taking place in California just as Knowles had taught beginning there, she likely would have been able to make the connection between the appearance of a thunderbird keychain asking for help for the American Indian Children’s Fund and the prominent in her recollections of the project, the American Indian Movement, and the source of her interests in such gift exchange events—indeed there is a consistent fascination with indigenous and Native American cultures in Knowles’s work throughout her career, one which belies the importance of the single entry, “American Indians,” to her list of twenty-three potential inhabitants for The House of Dust’s computerized and randomized program. (Fig. 2)

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The connection between her exploration of the gift economy through exchange events such as Giveaway Construction (1963) and 39 Red Event North and the tradition of the potlatch, the gift-giving feast practiced by the indigenous peoples of the Northwest Coast, is apparent in her event score Take a New Home from the Indian People (1970). The piece, as written for the Kwakwaka’wakw of the Kwakwala people-speaking peoples of the Pacific Northwest, is prominent in the potlatch, and prominent in her recollections of the project, the American Indian Movement, and the source of her interests in such gift exchange events—indeed there is a consistent fascination with indigenous and Native American cultures in Knowles’s work throughout her career, one which belies the importance of the single entry, “American Indians,” to her list of twenty-three potential inhabitants for The House of Dust’s computerized and randomized program. (Fig. 2)
towards her indigenous sources and the lived truth of the histories given in some of the documents in Knowles’ archives, but is the address I adopt as it is the inclusion of Mohawk artist Alan Michelson’s series “A Dialogue: the House of Dust,” which was an area in the back under the skylight (one can view the moon) where conceivably they were transported to the campus of CalArts in Valencia, California, the structure’s exterior was most reminiscent of that behind the thunderbird keychain present in the photo of 90 Red Night Event was a school event dedicated to the annunciation of language and culture. A house is not necessarily neutral, and the land on which The House of Dust was located is not desecruized from a colonial relation. When Knowles moved her project from its original site at CalArts to the campus of CalArts in California, the structure’s earliest iteration in New York was fought with conflict and solomolence. Even so, it represents an important precedent for the kinds of socially-engaged public art projects that have proliferated since the 1990s, and for this reason deserves close examination. An analysis of its material presence in New York also reveals several critical issues related to other socially-engaged public art projects, which I will outline through a comparison with a project that shares much in common, Thomas Hirschhorn’s Guermino Monument (2013). Having received a Guggenheim Memorial Foundation Fellowship for $7,000 in September 1968 to fund her proposed “Chance House,” Knowles wanted to locate the project near her own home on West 22nd Street in Manhattan’s Chelsea district. “If I could be planning to repurpose the list as a public playground, which it did the following November.” After it became clear that the favored site was not available, Knowles was able to secure another site for the work. She established contact with Henry Margules, the General Manager of the nearby Penn South Housing Co-op, who, according to Knowles, “wanted to have an art work on the lawn.” After several site visits, Knowles and Margules agreed to place two House structures on a lawn on the co-op’s premises located at 315 Ninth Avenue, facing 20th Street. Knowles was also helped in her endeavor by architect William N. Broger, the Chairman of the School of Architectural Design at Pratt Institute from 1949-1969, who was most well-known for his award-winning design for the undulating metallic facade of the TriBeCa Synagogue, which was completed in 1967. In 1968, Knowles was a Guggenheim Memorial Foundation Fellow to transform one of the original house structures into a large social sculpture, which she called “A Dialogue: the House of Dust.” In the summer of 1968, Knowles wrote to Henry Margules, her contact at the Penn South Co-op: “The house is being planned for a children’s playground. It’s of their house and is called ‘The Child’s House’…” 

The inclusion of Mohawk artist Alan Michelson’s series Proletarianism in Conversation with The House of Dust at the James Gallery (2015) exposed the mountain of indigenous artistic creations that were created in the past, which were not included in the documentation of these works. It is true that indigenous communities have been subjected to cultural genocide and displacement over the centuries, but their artistic expressions have continued to thrive. The House of Dust, for example, was a project that incorporated elements of Mohawk culture and traditions. The structure was a temporary installation that was designed to challenge the dominant narratives of the time. It was created by Alison Knowles, an artist who was deeply committed to social justice and the inclusion of diverse voices in the art world.

The House of Dust was a digital project composed of two buildings and a sculpture. The buildings were constructed using a 3D computer program, and the sculpture was assembled using materials from the area around the site. The buildings were designed to look like a house and a barn, and were made from materials such as cardboard, cardboard boxes, and cardboard tubes. The sculpture was also made from cardboard, and was designed to look like a mountain. The entire project was completed in one day, using only cardboard and cardboard tubes.

The project was a response to the lack of representation of indigenous voices in the art world. It was a way to challenge the dominant narratives of the time, and to bring attention to the importance of including diverse voices in the art world. The project was also a way to bring attention to the importance of cultural preservation and the need to protect indigenous cultures.

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Fire: “...I got a call that the house had been arsened [sic]...” The following day Henry 11, 1969: 47. http://nyti.ms/29d8b tq.

The House of Dust… inhabited by American Indians - 98. “play sculpture site may be changed” 99. margulies’

The House Committee members of building 4. That meeting was held on May 20th, and margulies and Knowles were also present to try to persuade Building 4 cooperators of their position. However, according to Knowles, they were intractable.

The cooperators’ petition against the piece underscored noise concerns, weakened security that “it might land itself to hooliganism during the late evening hours”, and that the play structure would not be used by children because of its remote location. According to Knowles, “direct assailants” were asked to consider possible alternate sites for the sculpture to be placed, however it appears that no suitable alternate site was determined, and according to Knowles, Knowles’ interest in creating a play structure came about in part from having two children, Venice and Marsha, who frequently visited Venetian playgrounds in the nearby housing projects. 92 hence, “abstract playgrounds and sculptures of the time.94

By the noise.” 96 in May, another Penn South News article informed readers that a petition signed by 125 cooperators from Building 4 opposed the construction of the play sculpture and the Board thus agreed that the Recreation Sub-Committee would meet with the House Committee members of Building 4. That meeting was held on May 20th, and Margules and Knowles were also present to try to persuade Building 4 cooperators of their position. However, according to Knowles, they were intractable.

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The artistic antagonism Kwon alludes to here is paralleled in Claire Bishop’s championing of participatory and socially-engaged art of the 1990s and 2000s that causes “discomfort and frustration... as ‘inappropriate and patronizing.’” Bishop defends Hirschhorn’s “rougher, more disruptive approach” and refusal to embrace the “feel good,” social harmony of neoliberal aesthetics, in order to expose the relational antagonism present in the social sphere. In any case, there are some very strong parallels between Knowles’s The House of Dust at Penn South and Hirschhorn’s Gramsci Monument. First, both were socially-engaged public art structures situated on the grounds of large housing complexes, though inhabited by different communities. Penn South is a middle-class cooperative populated by largely white and Jewish residents, and the Forest Houses is a low-income housing project with a largely Black and Hispanic population. Next, both projects shared in the fraught dynamics of an artist and privileged outsider (an artist!) working in to make work in communities that were not their own, though the gender, class, and race issues they raised varied in the two cases. Both artists attempted community outreach, and both also spent a long time laying the groundwork for the installation of their respective pieces. Knowles and Hirschhorn also collaborated with architects to realize their plans and relied on an on-site point person to liaise with the community. In Knowles’s case, this was Henry Margulies, while in Hirschhorn’s case it was Erik Farber, President of the Forest Houses Resident Association.

However, the projects diverge in their relationships to the residents of their respective sites. While Hirschhorn was able to create close relationships with locals in his project by hiring them and relying on an on-site point person to liaise with the community, Knowles, despite her intentions, had largely failed to engage residents in the planning and constructing phases of her project. After “plopping” the object in their backyard, residents of Penn South were expected to “engage with” it without any involvement in the process along the way. In fact, while both artists received institutional support for their projects—Knowles was awarded the aforementioned Guggenheim grant, while Hirschhorn received a commission from Dia Art Foundation—the latter was able to temporarily employ almost fifty residents of the Forest Houses to construct, operate, and later dismantle the monument, while the former lacked the financial resources that would have engaged residents in this way. Lastly, both artists made a commitment to being on-site throughout the duration of the work’s tenure to engage with visitors, though it is unclear if Knowles actually did this.

Ultimately, the outcome of these two similar projects was very different. Despite some opposition, Hirschhorn’s project was largely seen as a success, especially in comparison with previous iterations in Europe that had resulted in violence and vandalism, while Knowles’s was viewed as a failure. Yet, I would like to suggest an alternate reading of the work. Today, in light of the history of socially-engaged public art that has arisen in the forty-plus years since Knowles’s pioneering work, perhaps the House of Dust at Penn South was not a complete flop, despite some residents’ resistance to it. For example, by all accounts, local children and youth did engage with the object, though to what extent is unknown.

As Knowles also refers to “time lapse” in her applications and descriptions.

122. Claire Bishop, “The Local Turn: Celebration and its Discontents,” Artforum 43, no. 2 (February 2005), 114. Similarly, in discussing Field Work, Kwon notes that “to engage the site of public art—whether social and political identity, and the group’s political concerns, or both—is to ‘work through’ the art’s ‘work performance’.” Kwon, 74.
123. See Lula Vale, “Object Lesson: Thomas Hirschhorn’s Gramsci Monument Negotiating Materiality with Mobility and Everyday Life,” Architectural Design 82, no. 2 (2012), 16-19, and Thomas Hirschhorn, Gramsci Monument (London: Whitechapel, 2012). 124. Composed of precarious materials like plywood and duct tape, the makelab—a mobile installation with a radio station, a computer room, a “Heaven,” a “stink box,” a piece on art and crafts discussion, and a stage, all intended for use by and for local residents and “citizens” alike, especially for discussions related to Gramsci’s ideas. The forest houses is a federally funded, low-income housing project, a “haven in the ghetto” (Corbin-Tennant complex, completed in 1976 after two years’ construction was delayed on site). It is located in the Morrisania section of the Bronx, considered one of the poorest areas of the city. See Morrisania, Modern Times (New York: Pantheon Books, 1976), 1-4.
125. Claire Bishop, “Performance and Alternative Aesthetics,” October 64 (Fall 1992), 77, 93.
126. Knowles spent one year getting the correct permissions from the New York City department of buildings and coordinating with architect William H. Berger and Building Manager Henry Margulies. Hirschhorn spent two years doing similar study and visiting all of Forest’s housing sites and meeting with its residents. Valle, 39.
127. Knowles collaborated with Berger, and Hirschhorn worked with architect William H. Berger and Building Manager Henry Margulies. Hirschhorn spent two years doing similar study and visiting all of Forest’s housing sites and meeting with its residents. Valle, 39.
128. Hirschhorn is well known for the long planning process involved in all of his Monument series. He has large groups of community engagement at all levels. Discussions with the community not only helped to determine the location for the Monument but also helped to develop its structure. Hirschhorn claims “unshared authorship” of his monuments (rather than collective authorship), but also acknowledges the work of the artists. Ibid., 30.
129. Kwon, 96.
130. Ibid., 85.
131. Ibid., 84.
132. Kwon, 78.
133. Kwon, 95.
134. Kwon, 97.
135. See Lula Vale, “Object Lesson: Thomas Hirschhorn’s Gramsci Monument Negotiating Materiality with Mobility and Everyday Life,” Architectural Design 82, no. 2 (2012), 16-19, and Thomas Hirschhorn, Gramsci Monument (London: Whitechapel, 2012). 124. Composed of precarious materials like plywood and duct tape, the makelab—a mobile installation with a radio station, a computer room, a “Heaven,” a “stink box,” a piece on art and crafts discussion, and a stage, all intended for use by and for local residents and “citizens” alike, especially for discussions related to Gramsci’s ideas. The forest houses is a federally funded, low-income housing project, a “haven in the ghetto” (Corbin-Tennant complex, completed in 1976 after two years’ construction was delayed on site). It is located in the Morrisania section of the Bronx, considered one of the poorest areas of the city. See Morrisania, Modern Times (New York: Pantheon Books, 1976), 1-4.
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The House of Dust by Alison Knowles
At the James Gallery, the Graduate Center, CUNY is supported by the French Ministry of Culture and the French Institute.

This project is part of Art by Translation International Research Program in Art and Curatorial Practices directed by Maud Jacquin and Sébastien Pluot. EsbA TalM Angers – ENSA Paris / Cergy – CNEA, PanTin.

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EXHIBITION FABRICATION

Lanning SMith

Design

Dieudonné CARTIER

OFF-SITE, ART BY TRANSLATION PROGRAMS

Friday, 21, 10AM-7PM, Barnard College / Columbia University
– Questioning the “TELEPATHIC IMPULSE”
– Alexander Alberro, Columbia University; Emily Apter, New York University; David Joselit, the Graduate Center, CUNY, Julia Robinson, New York University; Peter Tracey Cormor, Barnard College; Sébastien Pluot, ART BY TRANSLATION ESBA TalM, Brian ÖKKEFE, Barnard College.

Sat Oct 22, 5-11PM, The Emily Harvey Foundation
– 5PM > BOOK LAUNCH
– ART BY TELEPHONE RECALLED, 60 MIX, A TRANSLATION FROM ONE LANGUAGE TO ANOTHER, 60 MEIRES DU NÉEL, COMMAND / INSTRUMENTALIZED, THE VINYL LP BY NICHOLAS KNIGHT.
– 6PM > MARK GEFFRIAUD, TOAST
– 7PM > A CONSTRUCTED WORLD, HOW TO EXPLAIN CONTEMPORARY ART TO LIVE EELS

OFF-SITE, RELATED EXHIBITION

ON VIEW at The Grey Art Gallery, New York University
September 8 – December 10, 2016.

The AMIE and TONY JAMES GALLERY brings artists and scholars into public dialogue on topics of mutual concern. Located in Midtown Manhattan at the nexus of The Academy, Contemporary Art, and the City, the Gallery is dedicated to exhibitions as a form of advanced research embedded in the scholarly work of the Graduate Center across multiple disciplines. The Gallery creates and presents artwork to the public in a variety of formats. While some exhibitions remain on view for extended contemplation, other activities such as performances, workshops, reading groups, roundtable discussion, salons and screenings have a short duration. The Gallery works with scholars, students, artists and the public to explore working methods that may lie outside usual disciplinary boundaries.

The Center for Humanities encourages collaborative and creative work in the humanities at CUNY and in the Intellectual Communities it serves through seminars, conferences, publications and exhibitions that inspire sustained and engaged conversation and change inside and outside the Academy.