HERE, NOW

vs.

THERE, THEN

RE-PRESENTING FOR-SITE
A BOOK OF PROPOSITIONS AND REACTIONS
HERE, NOW

vs

THERE, THEN
HERE, NOW

vs

THERE, THEN

RE-PRESENTING FOR-SITE
A BOOK OF PROPOSITIONS AND REACTIONS
6 students from the MFA Visual Arts program at California College of the Arts were given the opportunity to spend 7 days at the FOR-SITE Foundation in Nevada City, CA. Over the course of two long weekends they were accompanied by 4 visiting artists, a local historian and a philosophy professor. The following is a testament to the thoughts, dialogue, ideas and discussions that occurred during this period.

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>FOREWORD</td>
</tr>
<tr>
<td>13</td>
<td>TERESA BAKER</td>
</tr>
<tr>
<td>21</td>
<td>IAN BROWN</td>
</tr>
<tr>
<td>31</td>
<td>ABIGAIL CLARK</td>
</tr>
<tr>
<td>39</td>
<td>JAIME HEALY</td>
</tr>
<tr>
<td>45</td>
<td>JEFFREY Kurosaki + TARA PELLETIER</td>
</tr>
<tr>
<td>49</td>
<td>HEIDI LUBIN</td>
</tr>
<tr>
<td>57</td>
<td>LINDSEY LYONS</td>
</tr>
<tr>
<td>65</td>
<td>MARIELE NEUDECKER</td>
</tr>
<tr>
<td>73</td>
<td>ALYSSA PITMAN</td>
</tr>
<tr>
<td>81</td>
<td>RICHARD T. WALKER</td>
</tr>
<tr>
<td>89</td>
<td>ACKNOWLEDGEMENTS</td>
</tr>
</tbody>
</table>

*Catalogue Design, Pernot and Tatlin*

*Printed in an edition of 50 by*

A.J. Hawthorne Printing

ajhawthorneprinting@yahoo.com
intention not purpose
pictorial intention (painter) complex construction
gestalt of experience
structure of human existence

being there
dwell
dwelling is coping with a place
bridge allows banks to become banks
to be is to have an understanding
to function has to remain unconscious

language creates ‘being’
TERESA BAKER

Staring into the distance made the rock behind me feel heavy.
--- Preparation ---

The ceremony, in accordance with its practice, should include the following:

An abandoned automobile
Thirty-one humans
A winch
A cart
Lengths of rope
Thirty torches
Thirty-one copies of this ceremonial book
An Origin Site
A Resting Site
--- Process ---

The group should meet at the Origin Site at an agreed time prior to sunrise. The Origin Site is identified by the presence of an identified and discarded automobile.

Ceremonial Leader: "Raise the one we love". (spoken)

A winch should be used to raise the automobile from its current resting place and onto a purpose built cart, securing with rope. Any remaining parts, left at the resting place, should be gathered in sacks and carried by hand. If any remaining parts are too large to carry they may be placed on the cart and also secured with rope. The group should then attach two ropes to the front of the cart and haul it to the destination. This will require ten people per rope to allow for a smooth and steady transit. Another ten participants should be holding torches, five at the front of the procession and five at the rear.

Ceremonial Leader: "To the Resting Site". (spoken)

The Ceremonial Leader will lead the group towards the Resting Site, setting the pace, and therefore the mood. The Resting Site is the site closest to the Origin Site having a view of mountains. This journey should take place in silence, with only the natural sounds of the cart, the automobile and the humans to be heard. To clarify, the natural sounds of humans are to be understood as: breathing, moving, coughing, sneezing, weeping, screaming, sobbing and laughing. No overtly conscious sounds, such as talking, will be permitted, due to the sombre and irreverent nature of the ceremony.

The cart will be pulled to the pre-determined high point and set to rest facing towards the mountains. The group should gather, surrounding the automobile from the sides and rear, leaving the front clear to face the mountains. All of the humans, except for the Ceremonial Leader, should now have operating torches. At the very moment that the sun can be seen appearing above the mountains, the designated leader of ceremonies will place a tall thin staff in the ground in front of the automobile and initiate the final ceremonial act.

--- Conclusion ---

On the Ceremonial Leader's command the group will sing together these verses from the ceremonial book:

Who's gonna tell you when
It's too late?
Who's gonna tell you things
Aren't so great?

You can't go on
Thinkin' nothing's wrong, oh no
Who's gonna drive you home
Tonight?

Who's gonna pick you up
When you fall?
Who's gonna hang it up
When you call?

Who's gonna pay attention
To your dreams?
Who's gonna plug their ears
When you scream?
You can't go on
Thinkin' nothing's wrong, oh no
Who's gonna drive you home
(Who's gonna drive you home?)
Who's gonna drive you home?
Tonight?

Who's gonna hold you down
When you shake
Who's gonna come around
When you break

You can't go on
Thinkin' nothing's wrong, oh no
(Who's gonna drive you home?)
Who's gonna drive you home
(Who's gonna drive you home?)
Who's gonna drive you home?
Tonight?

You can't go on
Thinkin' nothing's wrong, oh no
(Who's gonna drive you home?)
Who's gonna drive you home
(Who's gonna drive you home?)
(Who's gonna drive you home?)
Tonight?
The player is presented with a riddle or a clue, which leads him or her to a specific place amongst the landscape of the FOR-SITE Foundation. Each riddle leads to a site that conceals or contains another clue.

#1
Citizens of New York watched from Pier 88 as the S.S. Normandy burned and then sank in February of 1942.

#2
Her extraordinary weight brought her to land upon an ocean soaked shore.
#3
When the earth thought, "I need some rain," it called the sky and left a message.

#4
If he can be found in the October sky by night, where would he be found by day?

#5
Who is older than any living human?

#6
Wait until 4pm. From the site of the previous clue, follow your shadow for fifty steps.

#7
I am a mare with many tails, who shares his home with hidden creatures.

#8
From where does the restless lover watch his beloved partner fall asleep?
Citizens of NY watched as the SS Normandie burned and subsequently sank. The whale... 

The dock from which you'd watch a golden ship sink. The SS Normandie, a French ship, was used by the US Navy to transport WWII news and subsequently sank in 1942. 

The Whale: 

1. Its weight is immense, it lives in the water but is instead on land (beached) 

The object of Ahab's search. 

How extraordinarily weight brought her to land upon an ocean sandstone shore. 

Earth's telephone - 

When the Earth thought, "I need some rain," it called the sky but only got rainstorm. 

The river, a tree, a path, and left a message. 

Rock below the sunset viewing bench. 

October - Constellation Aquarius - leads to the ocean. From midnight, its position will lead you to the following clue. 

Found in the Oceanic clay bottom, where would he be found by day? 

At six PM follow your shadow 50 steps from here. 

Shadows under feet. 

Plants that grow in spring... 

Pond of the sea's hidden creatures. Make with many tails, who shares his home with the tree - something old many. 

Who is older than any living human? 

The place you started the quest, a flat rock where you see the sun set, you see the bures. 

A viewpoint, a transition, light to dark. 

A cyclical transition... 

Reincarnation clock, wheel, as a phase. 

Sleep? What is the third party to a figure that sleeps and rises again? 

From where does the restless inner water his sleeping partner from then asleep?
Answer Key

1. The stone bench where you can watch the sun go down.
2. The rock whose name is "The Whale."
3. Andy Goldsworthy's sculpture, which has been referred to as "earth's telephone."
4. The constellation Aquarius, or the water bearer, who would be found down by the river by day.
5. The Heritage Oak.
6. 50 steps from the Heritage Oak.
7. The small stream surrounded by horsetail plants, which is a home to many newts.
8. The stone bench from riddle number 1.

The last clue leads the player, once again, to the bench that faces the setting sun. Therefore, it is a scavenger hunt whose beginning is the same as its end—a never-ending search—a contemplative labyrinth. The player, like the rotating earth, would loop infinitely within the search from one clue to the next. The idea of futility comes to mind because it is a question that can't be answered, or rather, its unanswerable quality is found in its "answer."

JAIMIE HEALY

YOU ARE NOT ME
I AM NOT YOU
THIS IS NOT OVER.
(Proposal for a Landscape)
HOW DO YOU MEASURE THE SKY.
I have moved this mountain range for you.

Jeffrey Kurosaki + Tara Pelletier
sierra wind and whistling boulders
ears and eyes go everywhere
no here no there
i need a frame
place illiterate
unfamiliar
mourning slope

very space of meaning
curls up and contracts
mediums and means by which i approach an understanding of place
it's all a metaphor and i am small
an unfixed point in the field
within a boundary
at the frontier
a territory of unbelonging
in between-ness

unfolding of self, of place
in this amphitheater
where every gesture
is recorded
then subsumed
I seek out non-postcard landscapes basking in secrecy
in the pitch black night, then with flashlights
during the highest sun and darkest dusk
a confusing sense of familiarity and mystery cloud cold silence
time will not reveal everything about this place
clear bags of water and debris
shut with tape or precariously propped upright
spill off the table leave lush residues on the floor
paintings on linen and balsa foam leaning against the nearest wall—soaked
stained everything
after tropical storms, a sloping driveway of lake water, catfish, tadpoles
all swamp
Horns - Foghorn & Ship Horns - Ext - Medium Distant - Several Large Ships Exchange w/Foghorn, Overlap, Several Horns Repeated.

http://www.sounddogs.com
solar powered equipment

timer set to activate the sound: every hour for the period of 5 minutes

sound equipment with timer and de-humidifier
metal lining

sound supply from underground
no visible source
sound coming from deep below
Find flower

Step in Closely
Stretch out on back
Raise hand to sky
Make circle with fingers
Align
Touch

Find leaf

Lean in closely
Adjust your eyes
Close them
Inhale deeply
Smell
Find stem

Lie down face first
Move in closely
Turn head sideways
Close one eye
Listen

Find root

Kneel down closely
Touch ground
Clear from center
Gently move dirt
Taste
Find seed

Tilt in closely
Reach out hand
Pinch fingers
Open hand
Look
the plight of inconsequentiality

The next 4 pages depict varying manifestations of an image found in a book acquired from a thrift store in Grass Valley, California on the 10th November 2012 at approximately 2pm.

As much as the new owner of this book wanted to have a meaningful connection with the rich, historical landscape of the surrounding area, it was this small printed image that he felt for a moment had more meaning than he ever thought possible. The moment quickly faded but in its short lifetime it had managed to upset the equilibrium of his consciousness; a tightly configured system of perception that he had been generating and fine tuning for most of his adult life.

He has since recovered from this trauma but as a result continues to do everything he can to strip the image of its significance, something he finds very difficult. The following is an example.
This image isn’t really important and I would like it to remain that way. It is of course difficult because I have chosen to put it here. But please, if possible, when looking at the following pages, don’t ponder on the spectacle and don’t become lost in the finite microcosms of nostalgic projection that it attempts to capture. Don’t wonder why. Don’t think about splendor. Don’t ask impossible questions about what you are holding and how it relates to anything, and whether the constitution of subject and form deserve the attention they always receive.

Don’t interiorize. Don’t contemplate the minutia; the details of any given moment, situation or the orchestration of the next dilemma, the next obstacle or the next achievement. Don’t attempt to come to terms with the overwhelming composition of yesterday and tomorrow. Don’t become overwhelmed by the weight of your presence in comparison to the inertia of the printed image.
Don’t concern yourself with thoughts about representation and the perplexing seduction of the paradox in distance. Don’t become frustrated that nothing is really there anymore, or indeed here - it’s not worth the anxiety it provokes. The trauma is distracting and perverts the scope of real, articulate problems.
RE-PRESENTING FOR-SITE
A BOOK OF PROPOSITIONS AND REACTIONS

is a collection of reactions, interpretations, propositions, and proposals responding to 7 days spent together at the FOR-SITE Foundation during Fall 2012 in Nevada City, CA. The collection of works in this book are testament to the thoughts, dialogue, ideas and discussions, that occurred during this period.

It was facilitated by an Educational Grant from the FOR-SITE Foundation and the MFA Fine Arts Program at California College of the Arts.

We would like to acknowledge our appreciation and thanks to the FOR-SITE Foundation and its generous supporters for making such an experience possible.

The mission of the FOR-SITE Foundation is to support the creation, understanding and exhibition of new art about place. The goal of its education program is to enrich the experience of graduate-level art students by providing learning opportunities that extend beyond the parameters of traditional academic curricula.