

- a guide to come
- a physical awareness of energy withheld and spent (William Kentridge)
- a purely moral critique of society is not quite sufficient (James Wood talking about George Orwell's beliefs)
- a real strength is the ability of the "place" to change over time (Hannah Barrett)
- about more than the 'how' but the 'why' ... search for similarities and companions ... identity, denial of the self, desperation, illness, cosmologies ... (Lauren Fensterstock)
- absent, imagined, present
- accept the process as it happens (David Kelly)
- add any other word
- Adjectives seem to arrive before the thing itself, before the subject (or the object). Something about the order of perception of things and situations is very effective, even if that word or maybe the whole sentence does not apply. (Liliana Porter)
- altered and original, original, altered, 'malfunctioned', clipped, in context, empty
- an excuse is invalid
- and and
- and some a bit familiar, too
- another form of intimacy
- Any non-paradoxical reaction (to an artwork) should be regarded as reductive and, in fact, false. (Boris Groys)
- associative narrative
- At a time when there is far too much desire and not enough pleasure, it is my distinct pleasure to introduce Andrew Witkin. Please, join me in welcoming Andrew. (Stephen Prina)
- augmented reality rather than virtual reality (Steven Skov Holt)
- aura of things
- be a part
- before or after that ... there is no first reading ... re-read ... re-commencement of difference ... plural ... (Roland Barthes)
- BEING as an entity, like a paradigm, drawing together a reality construct. an EVENT is a moment, like the French Revolution, in which elements not taken into account by the BEING break into it and destroy it. He calls the element not taken into account by the BEING: TRUTH. (Peter Littlefield on Alain Badiou)
- birthdays
- bring the world into the world (Alighiero e Boetti)
- ceiling floor walls
- chamber / mass event
- choose less
- choreographed by the situation (Simone Forti)
- Climax is for those who get excited over New Year's Eve. (Merce Cunningham)
- considering the effect of the circumstances (Robert Irwin)
- continually translating (Brayten Braytenbach)
- continuity of experience - newspaper clippings, images, history
- coordinates
- cosmic in the commonplace (Holland Cotter)
- creative imagination and sensibilities are neither self-generated nor self-contained (Gyorgy Kepes)
- Creeds like pacifism and anarchism, which seem on the surface to imply a complete renunciation of power, rather encourage this habit of mind. (George Orwell)
- crystallization of a found moment (Greg Milner)
- dance
- dense room behind quiet room
- desire to return / desire to escape (George Kubler)
- different dimensions
- dig out, fill in
- dimensional, human experience
- domestic's relationship to comfort

- Don't forget to tell me how I can be nice. I really want to know. (Charmaine Wheatley)
- double door hinge like shrink's office
- Eazy-E - highest voice, dies first, most raunchy, etc.
- either appropriated or original (Francine Koslow Miller)
- emptiness, expectation, resonance ... (Brayten Braytenbach)
- ephemeral and monumental
- equal
- everyone is a refiner of sensibility (Yves Klein)
- Everything is different, but it's all kind of equivalent. (Milutin Gubash)
- exploration not frustration
- fallen apart and orderly
- flexibility v. specialization
- folded striped shirts on wood-grained table
- For all his genius, Le Corbusier remained completely insensitive to certain aspects of human existence, he acknowledges. That is putting it mildly. (Witold Rybczynski on Nicholas Fox Weber on Le Corbusier)
- forever changing
- forgot to mention
- friends
- hanging, fallen, folded and thrown on the ground
- He recognized the possibility and probability of Terra Incognita beyond the limits of his arbitrary boundary lines ... he left the matter open to further investigation. (pp 163-4, A Field Guide to Getting Lost, Rebecca Solnit)
- Heisenberg's principle of uncertainty
- hidden dynamics of life (Andrea Anastasio)
- history doesn't repeat itself, but it rhymes (Mark Twain via Lewis Lapham)
- how much to leave unsaid
- how much weight we should place on coincidence (Martin Herbert)
- humility
- hunger
- I began to see what our new digital, archival practice is: a never-ending stream of information, rarely coalescing into meaning (Shelley Rice)
- I don't think it's to name something, but to touch something. (David Wojnarowicz)
- I don't think too much about it. I am more committed to the truth and sound thing. If you think about too many people in your head, that's like having a bunch of guns pointed at you, and that will censor you, I think. When I write a poem, I hope to be in conversation with Merrill, who hopes to be in conversation with Cavafy or Whitman, and it goes back and back to Horace. But I guess I am also aware of the need to push all of that out of my head and just write the poem that I want to write. (Henri Cole)
- I dreamed it was a dream (Bill Callahan)
- I have met neither Laurie Parsons nor Robert Huot
- I have no way of knowing whether a work of art contains a universal address except the feeling of being addressed personally by it (Thierry Du Duve)
- I took the contents of the second box and arranged them more systematically in a third box. When I labeled the box, I didn't know whether to call it box two or three.
- I'll understand if we don't (Bob Ryan)
- Ideas cannot be owned. They belong to whoever understands them. (Sol LeWitt)
- If death is death, what then of poets, and of sleeping things, if no one remembers them? (Federico García Lorca (Autumn Song, 1918))
- image as event (Sarah Charlesworth)
- image, graphic image/icon, text
- imperfect, impermanent, and incomplete. (Sue Bender in Everyday Sacred)
- impure conceptual art - a descriptive, not a perjorative term (Stephen Prina)
- in search of organizing principles (Athena Kirk)
- In terms of analysis, the exhibition system marks a crucial intersection of discourses, practices, and sites which define the institutions of art within a definitive social formation. Moreover, it is exactly here, within this inter-textual, interdiscursive network that the work of art is produced as test (Mary Kelley,

Re-Viewing Modernist Criticism". Screen 22, no 3, 1981: 41-62 (as quoted in "Temple / White Cube / Laboratory by Iwona Blazwick)

- In the world of digitalized images, we are dealing only with originals - only with original presentations of the absent, invisible digital original. (Boris Groys)
- intensely personal / generously welcoming
- interspaces of consciousness (Brayten Braytenbach)
- ironing board
- it depends on what it is
- just barely
- laundry
- laying, sitting, standing
- liminal moment
- Loss and Vulnerability seem to follow from our being socially constituted bodies, attached to others, at risk of losing those attachments, exposed to others, at risk of violence by virtue of that exposure. (Judith Butler, Precarious Life: The Powers of Mourning and Violence. p. 20)
- lovers/soltero
- make a contribution like a private conversation would
- making place as an activity of constellation making or network building (Micah Silver)
- maquette of a room
- medieval model of historiography- copying rather than interpreting information (but what of saving and/or collecting?)
- might not get there
- more than you are special
- multi-cyclical time - 9 months, 52 years, 13 years
- mutual respect
- names to research
- narrative
- Nauman, Smithson, Gonzalez Torres
- neither confessional nor abstract (Henri Cole)
- news of silence (Brayten Braytenbach)
- no neutral zone (Lucy Lippard)
- not no and yes
- not privileging any aspect
- not subject to time but illuminated by it (Anne Truitt)
- not theatre, not art, in reality with creative presentation. non-functional in presentation form/combo. what is in daily life and special. what's for public and what is private? of private, what should be referenced?
- not to blame
- not to interfere
- not wanting to say a story
- Nothing seems to be the most important thing in the world. (Robert Barry)
- observation and formulation (Josef Albers)
- Old archivists, viewers, artists: who are the real librarians now? (Athena Kirk)
- on and on
- organizations: text v. image, original v. found, separated or juxtaposed?
- original, altered, 'malfunctioned', clipped, in context
- original, messed up/altered, clipped
- other places you find a situation like that are not in theaters, but in bars and schools and libraries and courthouses, you know - life as staged by architecture (Jeffrey Kipnis)
- paper shreds from alley on Newbury at Arlington to the same shreds on Hereford a week later
- Philosophy unties knots in our thinking; hence its results must be simple; but philosophizing has to be as complicated as the knots it unties. (Ludwig Wittgenstein, Zettel, 452)
- photos of friends
- points of contact
- potential connecting threads

- press release
- privilege
- product mass is being replaced by information (Steven Skov Holt)
- question thought
- reading hard
- refraining from saying too much in the face of loss, yet it all feels motivated by a really lovely and sincere effort to say exactly enough (Damon Krukowski)
- remarks are not literature (Gertrude Stein)
- remembering is movement (Brayten Braytenbach)
- repeated isolated gestures / equal / the one from which we came / but the one who needs / not knowing then /
- reproductions are pandering ghosts; they tell us what we like to believe (Sasha Frere-Jones)
- Rock Hudson became the first famous person known to die of AIDS (Marcia Tucker)
- role of memory
- room with ping pong table and benches
- see what can be done
- seeing a homeless man every day for weeks on Beacon Hill and then from one time on, he is gone
- set up
- signature as "Love, Me-- Dad-- AAK"
- situate in the comparative realm of aesthetic judgments (Thierry Du Duve)
- So intimate and yet keeps you at a distance through a deceptively cool aesthetic and by concealing stuff, thereby increasing your desire to get closer. (Nina Felshin)
- social ecology
- something with the texts in relations
- space as a fractal of the larger space
- Special orders don't upset us
- speed. fractions. quality. expectations. systems
- stature
- storm
- Such, Such Were the Joys (George Orwell's memoir)
- table of contents
- technical depth and narrative thrust (Timothy Farrington)
- telegram
- tentative connections
- texts of travels
- texts. boxing gloves. suits painted. sports equipment and musical instruments hanging
- that tricky generosity that gives and takes at the same time (Susan Goldwitz)
- the bed with its many coats
- the difficulty of any accurate conveyance of history, or even personal experience (Martin Herbert)
- the flowers and the bucket
- the future will take care of itself (Julie Reich)
- the meaning we make for ourselves from the world's intricate weft might, in the absence of any truer story becoming apparent, be enough to carry us forward (Martin Herbert)
- the more thoughtful the life (Richard Albright)
- the object sings (Cornelia Lauf)
- the one from which we came
- The only difference between us, sweetie, is that I'm catching the 10:40 and you're getting the 11:25. (Kent Hines to Marcia Tucker, before he passed away)
- the only kind of theatre in which actor, audience, prop, set, lighting, orchestra, even the stage itself are on stage all at the same time, and none quite knows which role it plays when (Jeffrey Kipnis)
- The present was never uniformly textured, however much its archeological record may appear to have been homogeneous. This sense of the present which we live each day, as a conflict between the representatives of ideas having different systematic ages and all competing for possession of the future, can be grafted upon the most inexpressive archaeological record. Every sherd mutely testifies to the presence of the same conflicts. Each material remnant is like a reminder of the lost causes whose only

record is the successful outcome among simultaneous sequences. (George Kubler)

- the principle of continuity of experience means that every experience both takes up something from those gone before and modifies in some way the quality of those which come after (John Dewey)
- the state of becoming and being, not merely as ending (Betty Friedan in "The Fountain of Age")
- They are the result of my work as an artist and are subject to change as my experience changes. (from a rough draft of Paragraphs on Conceptual Art. 1967. Sol LeWitt)
- They exist for you and themselves and just a suggestion for the audience, to say I exist. (Su-Mei Tse)
- thinking making
- this, that just goes on and on
- threadbare banner (Alasdair Roberts)
- three people walking
- tight corridor
- time - not before and after but during, but not during as in a scientific documentation
- time as place (Peter Downsbrough)
- To acknowledge the unknown is part of knowledge, and the unknown is visible as terra incognita but invisible as selection. (p. 163, A Field Guide to Getting Lost, Rebecca Solnit)
- to assess the markers of reliability (Carrie Lambert-Beatty)
- To conceive of an education as a commodity is to construe the idea of democracy as the freedom of a market instead of a freedom of the mind. (Lewis Lapham)
- towels and a sink
- tracing guidelines
- translation
- truth-bells
- variable geometry
- versions
- We try to put a reasonable face to things that have a really uncertain or unstable core. (Milutin Gubash)
- whatever you do, do something else (Robert Filliou)
- when working, be in conversation
- When you bracket you set something aside, you don't eliminate it. You render that object unfamiliar by shifting "work" to "frame". (Mel Bochner)
- whose history when
- willing
- You are 1- both stating what a space is and what it could be (the core of a physical condition ... theoretically things in the space become role players, not dominant and pride-filled, self-congratulatory, although everyone seems "thing focused" so the context shift itself becomes "thing"/"artwork"), 2- the work speaks to the utility/purpose of any space that has walls/divisions, intention/identity, 3- the "flavor" of your current show seems rye, deferential to serious/intelligent looking things, order, "philosophy". I guess the most compelling thing is your keen mind and philosophy (e.g. there is no resolution, only stacked questioning despite the perfection that order strives for) underneath the "things". How does one deartify so that the offering/mind stand alone? (Glenn Goldberg)