

Generalities, glittering, 139



OTHER ASTERISKS (institutional)

Other asterisks are 4cm circular mirrors, installed on trees at a height as high as I can reach. They are placed one per hour over the course of a daylong walking.

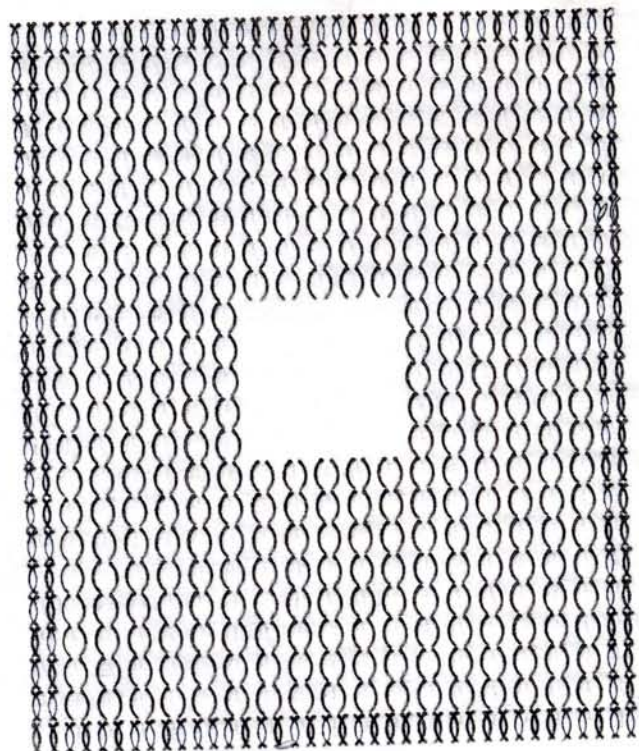
They are fastened with aluminum nails with space allowed for tree growth (standard practice for long-term tree identification tags in arboretums).

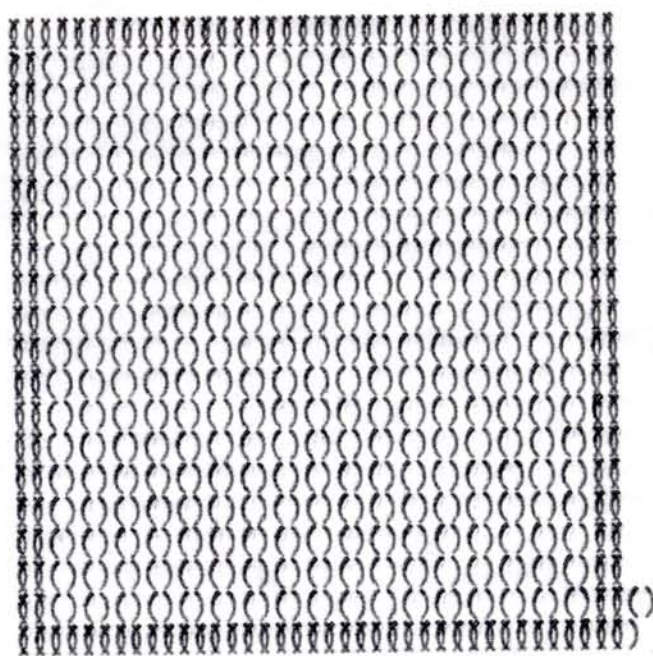
Other asterisks encourage walking and looking up and around - both in their installation by me along walking routes and by others in their existence. They are available in multiples of seven (i.e., per day), with an institutional minimum of thirty-five.

30% of the price will be donated towards land preservation. A particular land trust may be specified if desired.

A certificate of authenticity specifying the quantity and whereabouts of the other asterisks will be provided.

Helen Mirra
15 M B Overlook
Muir Beach CA 94965 usa
silvester at hmirra.net









[illegible]

BEACON BP-48

BY John Dewey

Reconstruction in Philosophy

Enlarged edition with a new forty
page introduction by the author

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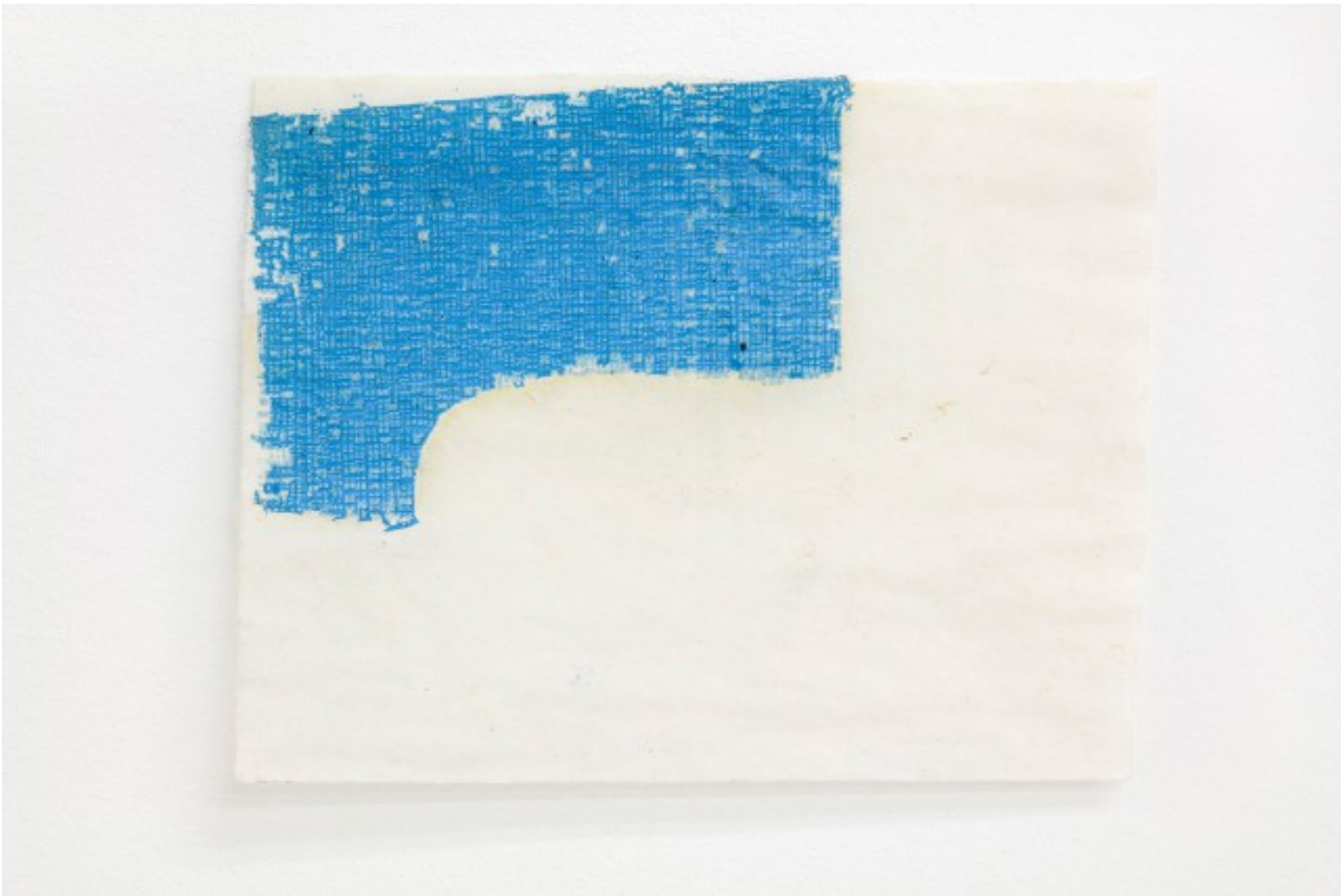
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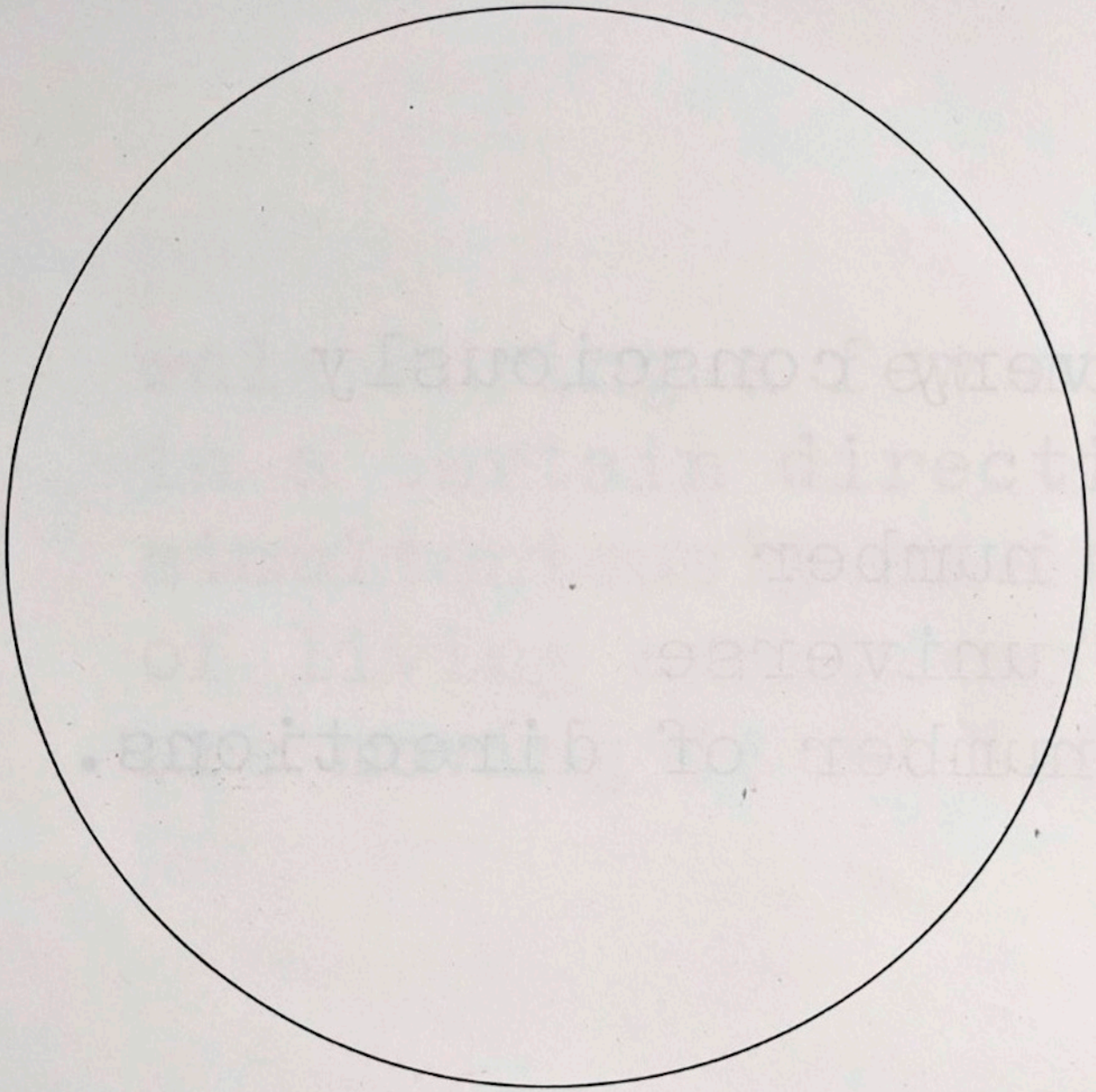
th











walk during a few moments very consciously
in a certain direction;
simultaneously a vast number
of microbes within the circle
are moving in a vast number of directions.

Half-smiler

This project consists of walking-around focused on developing the half-smile.¹ Meeting places and times are set in advance, and anyone is welcome to join, without registration. After a brief orientation we set out for a few hours, walking separately in space while together in time² and in cultivation of the half-smile, and then meet again to have a convivial lunch.

the half-smile is slight, just-enough, barely apparent, and wry,³
the half-smile is not a grin or a smirk,
the half-smile is a signifier of indiscriminate friendliness,⁴
the half-smile is intended toward every being and thing,⁵
the half-smile is unfocused and inexhaustible,
the half-smile is a delicate and trusty container for a dewdrop,
the half-smile is both always available and always appropriate,
the half-smile is a bowed bridge between the small I and the all I,
the half-smile cognizes 10,000 joys and 10,000 sorrows,
the half-smile is a discipline, the walking is aimless,
the walking and the half-smile are both conscious and effortless,
the walking and the half-smile are both alert and non-assertive,⁶
the walking is generated from the spinal column,
the walking body is held by the atmosphere,
the walking encourages the feet to meet the ground lightly,
the walking is not rushed, and may be very slow,
the walking is not competitive or documented,
the walking marks impermanence,
the walking is both regardless of and regarding the weather⁷

¹ Thich Nhat Hanh

² Mieko Shiomi

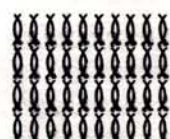
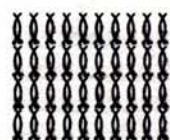
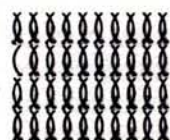
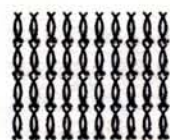
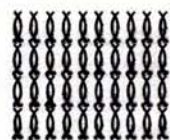
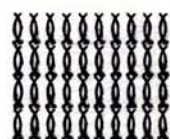
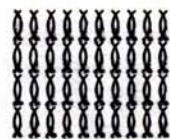
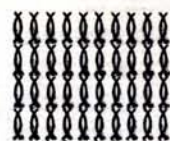
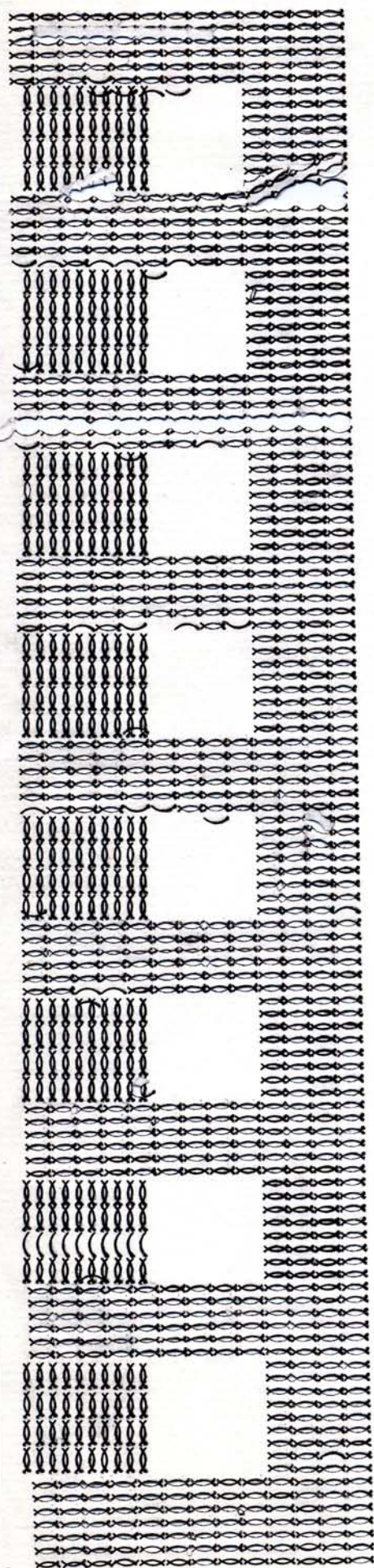
³ Ad Reinhardt

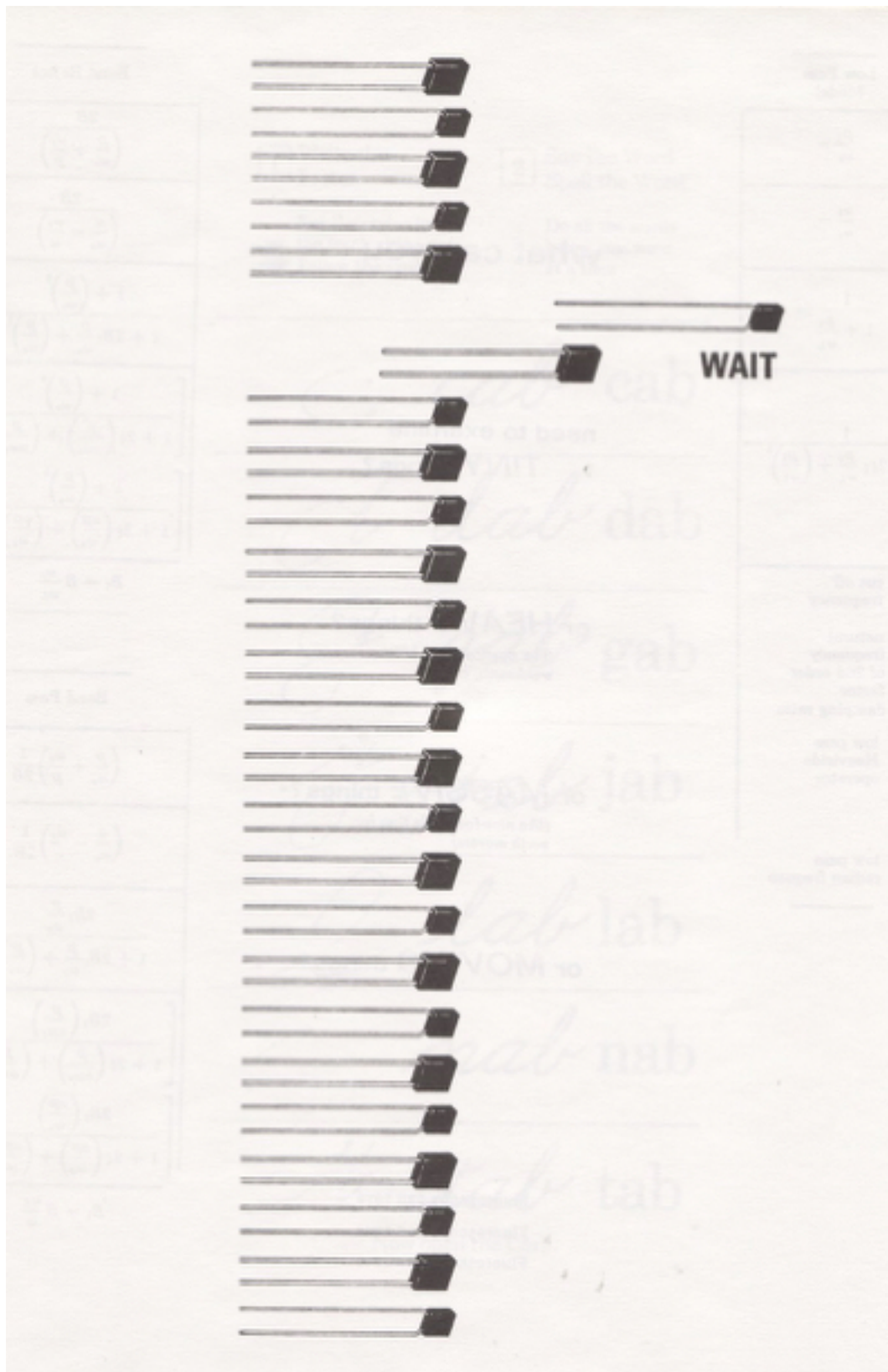
⁴ Mierle Laderman Ukeles

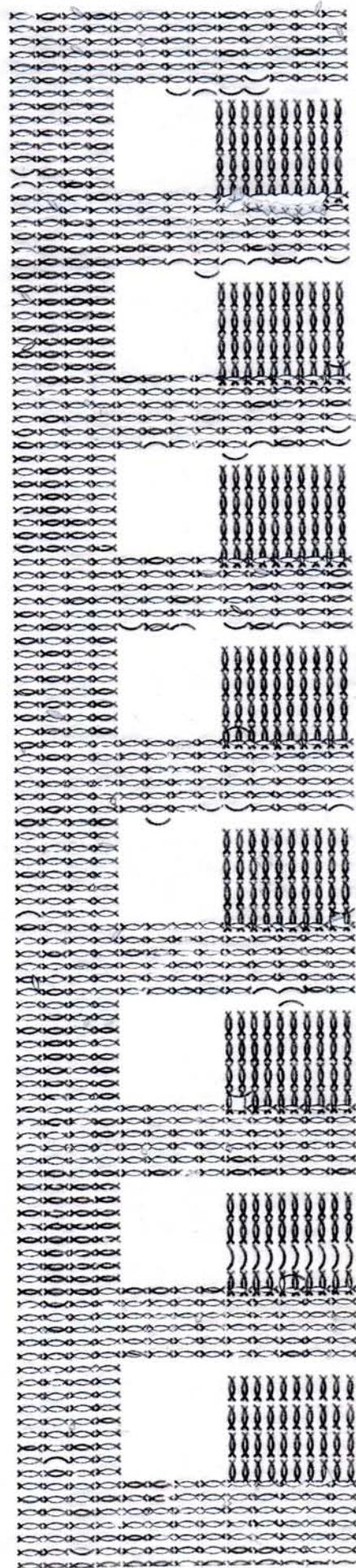
⁵ Douglas Huebler

⁶ Andre Cadere

⁷ Nagarjuna



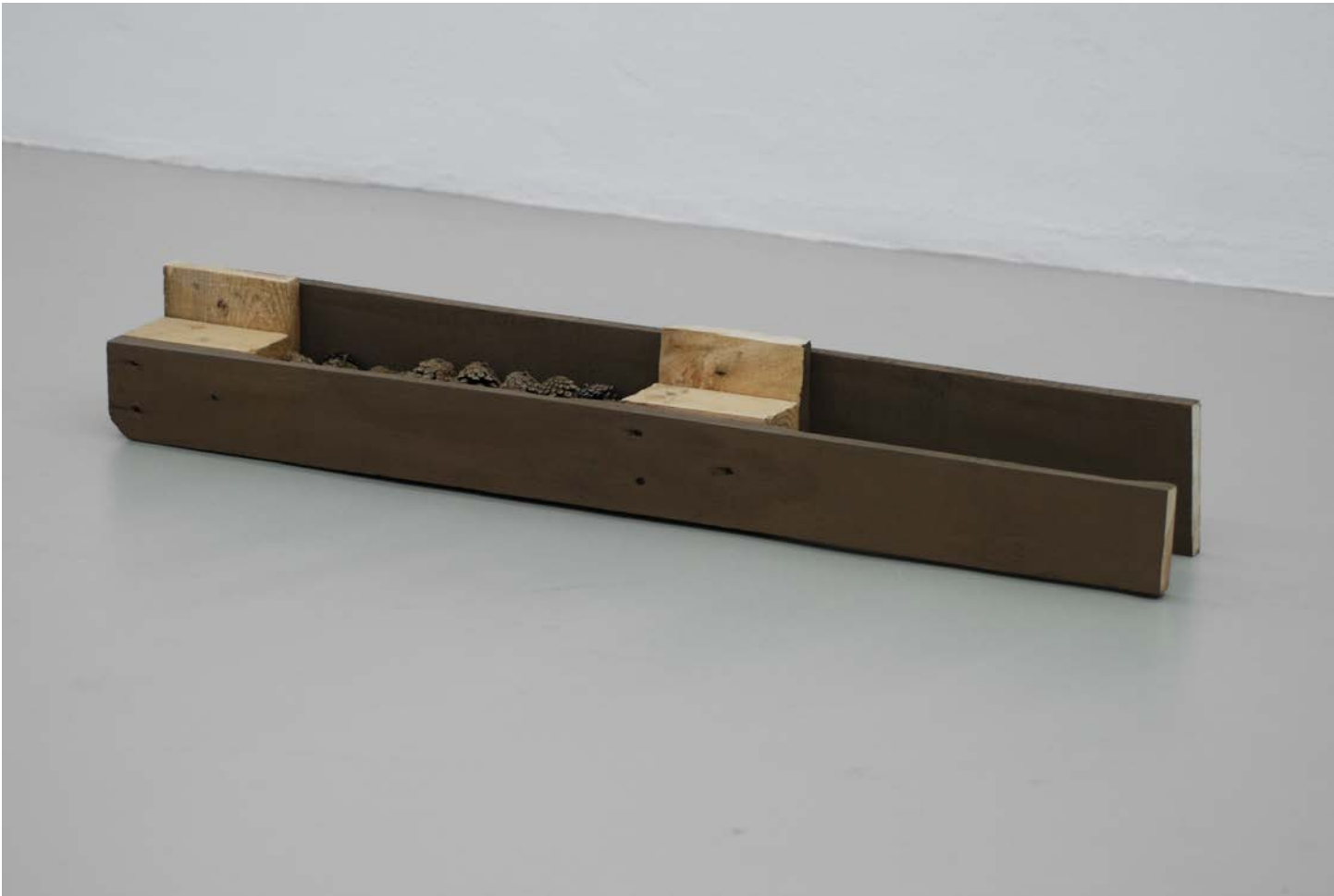








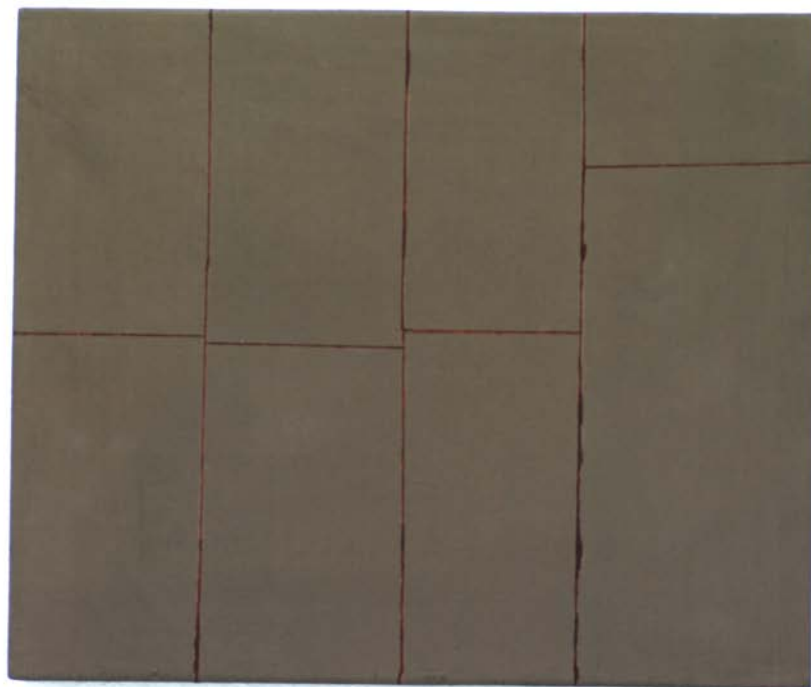












Variable Works (in Progress)

Dusseldorf, Germany — Turin, Italy

(Description of "Simultaneous" Exhibition with Konrad Fischer, Dusseldorf and Galleria Sperone, Turin.)

December 25, 1970 - December 31, 1970

At 10:00 a.m. Christmas morning near Selestat, France (located approximately at the middle point between Dusseldorf and Turin) the artist will flip a coin that will determine the direction towards which he will begin to "hitch-hike" towards one or the other gallery: "heads", North, "tails", South. At the conclusion of that ride (and each subsequent ride) another "flip" will be made to determine the direction towards which the artist will next hitch-hike; he will either continue in the same direction or reverse it according to "chance". (Each day's travel will cease either after a continuous ride to Dusseldorf or Turin: or after approximately seven hours have passed at which time the artist will find lodging in the general area where he finds himself.) In either case the artist will begin the next day's travels at 10:00 a.m. if he has arrived at Dusseldorf or Turin he has no other choice than to hitch-hike toward the other. After the first ride he will again resort to chance. . . . and so on: each subsequent ride determined by the coin.

January 6 - January 12, 1971

The "documentation" of each of the first seven days of the exhibition will be on view in the two galleries: all documentation of travel to the North will be at Konrad Fischer, travel to the South will be at the Galleria Sperone, and will consist of maps, Polaroids, names, time, direction and distances, etc.

Douglas Huebler
Douglas Huebler

*Alternative Piece #1(S)
Strasbourg, France*

Variable error

Amsterdam, Netherlands - Meran, Italy

Description of activity between exhibitions.

18 - 24 June, 2017

Around sunrise Sunday morning in Amsterdam, HM will flip a coin that will determine whether she travels by foot or rail to begin towards Meran: 'tails', walking, 'heads', train. (Each day's travels will consist of 1 - 3 'legs': a walking leg can be as long as a day, while a train leg is meant to be under three hours.) At the conclusion of that walk or ride (and each subsequent walk or ride) another 'flip' will be made to determine next means of transport; to either continue with the same means or not, according to 'chance'. Each day by disk she will find lodging in the general area where she finds herself. She will begin the next day's travel around sunrise. Arrival in Meran constitutes completion of the activity.

Helen Mirra
Helen Mirra

16 June - 29 July, andriess eyck galerie, Leliegracht 47, Amsterdam

22 July - 1 October, Kunst Meran / Merano Arte, Lauben 163 / Portici 163

9 September - 15 October, andriess eyck galerie, Leliegracht 47

HUMAN TIME

INDOORS

OUTDOORS

BOULDER TIME

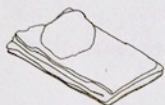




Rock with seemingly cut edges; maybe there's a name for its geometric form. Corner dipped in crustose lichens.

Color 5GY 6/4
Range near Tromsø, Rapperswil, Stockholm, Lille, Ghent, Stuttgart
Cf R 2009_23
Note Rock collected from above the Arctic Circle.

2007_11 *Metamorphosed*



10 × 23 × 30 cm. Cotton, serpentinite rock with hematite, casein-painted magnesite and chlorite.

Stack of three folded t-shirts, very soft, in close but distinguishable shades, collars obscured.

Rock from a cold cloudy planet.

Color 5GY 6/8
Range Southern Norway, Rapperswil, Stockholm, Hildesheim, Genoa
Writ E Falat

2007_12 *Terrapin*



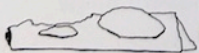
10 × 20 × 25 cm. Cotton, casein paint on granite rock, Rhizocarpon Geographicum Agg., Rhizocarpon Geminatum or A. Grande, and Aspicilia Sp. lichens.

Two long sleeve knit shirts, one charcoal gray and the other moss green. Each folded into a letter envelope-sized shape, rock bridging the seam between them.

Rock the color of one shirt, spectacular diminutive lichen the color of the other.

Color 5GY 6/6
Range near Tromsø, Stockholm, Lille, Luxembourg

2007_14 *Wooly lichen*



9 × 61 × 27 cm. Wool, casein paint on gneiss rocks with Lecidea Sp., Rhizocarpon Geographicum Agg., Lecanona Polytropa, and Lecidea Leucothallina lichens.

Knit vest folded in half lengthwise.

Two rocks from the same family placed on

ROCK

to carry him and in that same time she youst
get Dante in her arm Those day Mrs. Jack
they were some happy day /

2003_06 *Coastline*



200 × 360 × 15 cm. Two parallel stacks of wool
army and navy blankets bordering each other,
the green a little higher than the blue, as if a
coastline.

Ref B Palermo

Range Chicago, Venice, Naples, Benevento

Writ V Béliard, M Kopsa, T Wulffen

Cf T 2003_08

Note Had planned for a differently configured piece,
and then arrived in Venice to install and
discovered the room was smaller than it had
been described on the floor plan, and so the
work didn't fit. It was favorable in that this
smaller work was probably better. Installed
near groovy wood-framed window by C Scarpa.
Not for walking on.

2003_07 *Coastline (folded)*



105 × 83 × 5 cm. Wool army and navy blankets,
one of each. Both are folded in eighths and
placed side by side, but with the navy blanket
unfolded once, so that two eighths extend
under the folded army blanket.

Range Chicago, Verona, East Sussex, Bologna, Calais

Writ O Ward

Cf T 2003_06

Note Edition of four.

2003_08 *Laden*

11 × 100 cm. Ink on cotton banding. Stack of
seven bandings, an irregular color change
in the middle of each. Typed text in seven
European languages, each line of the work
made of a patchwork combination of languages,
corresponding to:

/ Why does gravity win.

Because ships heavily laden with wool made
their way.

TEXTILE











April 22, 2011

Helen,

Do you think more about your body in contact with the ground as a relationship of force pushing downwards, or pushing forward? Dirt or air?

Peter

26 April 2

1. Neither: it's more like pulled down, pulled forwards.
So I try to feel being pulled up, and falling forwards.

2. Both: I like dirt and air both. Though I have an aversion to dust - mentioning this ~~mk~~ makes me realize this is an exception to my general attraction to the middle.

Of course body is more in contact with air (compared ~~xx~~ to the small surface area of the feet on the ground) so I go about trying to fathom that. A couple years ago as I got keen on walking, I started seeing a rolfer, Aline Newton. I mentioned to her that I was often banging into things. We talked about being more conscious about negative space - just as in a beginning drawing lesson - but here, not just seeing, but sensing negative space, as the volume of air, being morphed as one moves through it.

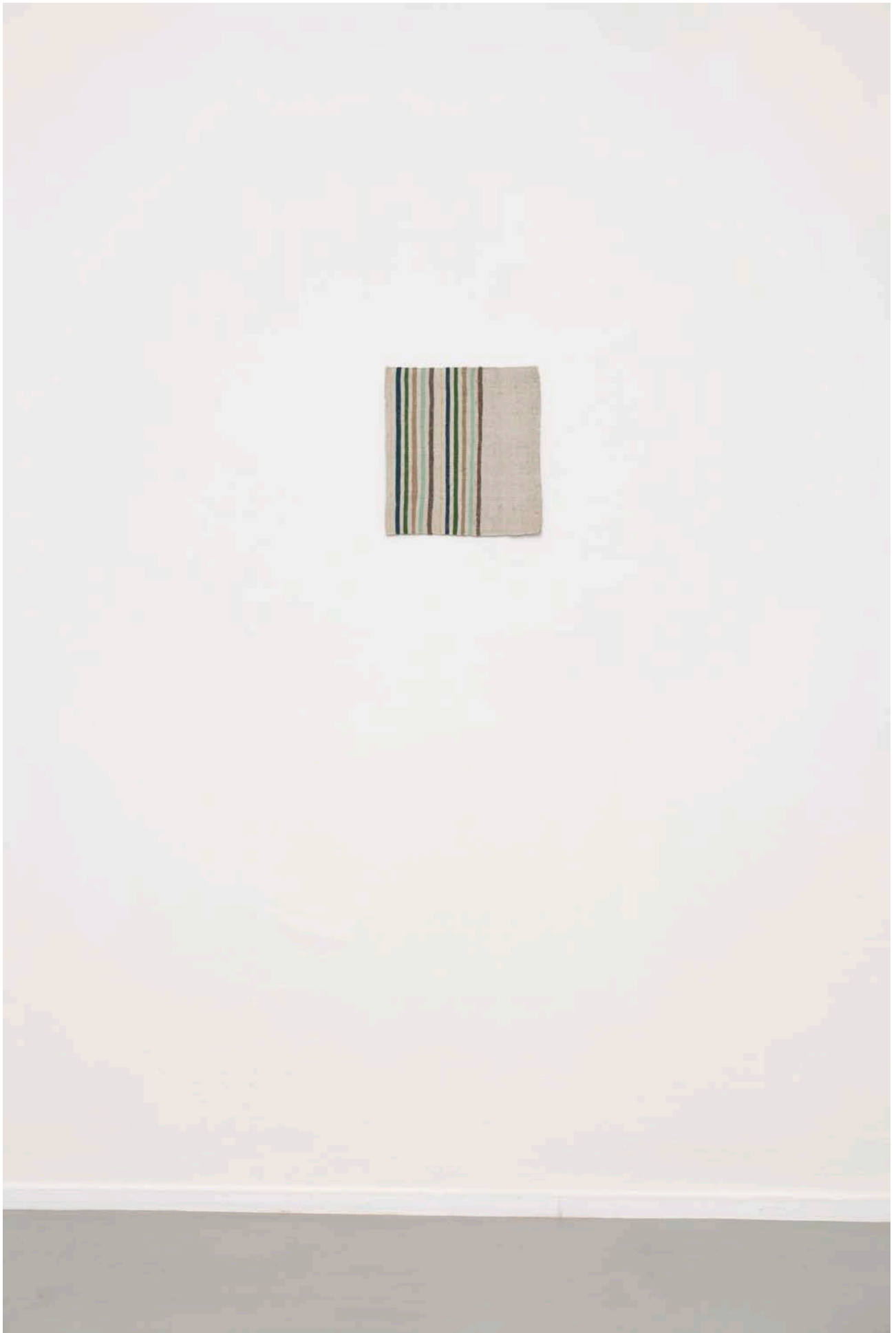
I had been experiencing the world largely in terms of there being two things: me-in-my-body and everything else - so it made perfect sense I'd bump into things - because even though I was visually distinguishing, I didn't spatially differentiate between air and objects. This was very helpful to consider and indeed reduced the frequency of my collisions.







Cadere. Barre. No date.







17 April 2018

47 pp PDF

1. example from *Instance the Determination*, University of Chicago
(for further information see *Critical Inquiry*, v 35 n 4, 2009)
2. *Other Asterisks* notice
3. Allyson Strafella typewriter drawing 1993
4. *ibid.*
5. *Plain mirror*
2016, linen, 30 x 28 cm
6. *1-21 May, Overlook – Green Gulch – Redwood Creek – Heather Cutoff – Overlook*
2017, linen, silk, wool, 25.5 x 56.5 cm
7. Allyson Strafella typewriter drawing 1993
8. book cover, *Reconstruction in Philosophy*
9. related book cover, *Cloud, the, 3*
(Zürich: Christoph Keller Editions/JRP Ringier, 2007)
10. Allyson Strafella, *Berth*, 2003, typed marks on paper, 11.5 x 14.6 cm
11. *unbleached handspun, dark blue*
2015, wool & linen on linen, 63 x 40 cm
12. Roger Ackling, *Broken Click*, 1970, sunlight on wood
13. *(Wolke) Cloud*
military surplus wool hospital blankets, 310 x 310 x 4 cm, 2006
14. Stanley Brouwn, *Art & Project Bulletin 11*, 1969
15. generic notice for Half-smiler
16. Allyson Strafella typewriter drawing 1993

17. Bern Porter, page from *Found Poems* (NY: Something Else Press, 1972)
18. Allyson Strafella typewriter drawing 1993
19. Rémy Zaugg, installation of *GRAUW / BEELD / BLIND*, Eindhoven, 1996.
20. Allyson Strafella typewriter drawing 1993
21. *Field Recordings, 7 x 5000 Schritte, in Berlin (Blankenfelde), 5 August*
2010, oil on linen, 80 x 175 cm
22. Hannah Ryggen, detail, *Drømmedød*, wool, 1936
23. *der Räuber (the Robber)*
2006, pallet wood, casein paint, pine cones, 15 x 103 x 15 cm
24. *Field Recordings, 7 x 5000 Schritte, in Berlin (Spree), 1 August*
2010, oil on linen, 80 x 175 cm
25. *Minor (Knapp)*, 2006, pallet wood, 12 x 107 x 17 cm
26. *Transylvania*, 2006, pallet wood, 15 x 51 x 25 cm
27. *Blutspuren, jahrehundertalte, 94 (Centuries old bloodstains, 65)*
2007, milk paint and ink on scrap ply, 23 x 27 x 2cm
28. Douglas Huebler, *Variable Works* notice, 1970
29. Variable error notice 2017
30. Hamish Fulton wall painting
31. *Mantle*
2007, cotton (cordoroy shirt) serpentinite rock with hematite, casein-painted magnesite, and *Lilidea* S. Lat or *Buellia* lichen, 15 x 25 x 37 cm
32. *Wooly lichen*
2007, wool (vest), gneiss rocks with casein paint, *Lecidea* Sp., *Rhizocarpon Geographicum* Agg., *Lecanona Polytropa*, and *Lecidea Leucothallina* lichens
9 x 61 x 27 cm

33. page from *Edge Habitat Materials* (Chicago: Whitewalls, 2014)
34. *ibid.*
35. *Coastline*, 2003, wool, 200 x 360 x 15 cm
36. Pearl Blauvelt (1893–1987), n.d., colored pencil on paper
37. *Pale tying bale edging*, 2016, linen, 31.5 x 29 cm
38. Allyson Strafella, *Dock*, 2006/7, typed marks on paper, 19.5 x 13.5 cm
39. *typewriter drawing, precommencement (lichen-dyed brown-green, yellow-green, dark green)*, 2015, linen & wool on linen, 71 x 43 cm
40. faxed correspondence with Peter Eleey 2011
41. *August, Muir*, 2017, linen, wool, 31 x 47 cm
42. Allyson Strafella typewriter drawing 1993
43. *Late May early June, Trisha Brown Stanley Brouwn* 2017, linen, silk, 22.5 x 55 cm
44. Andre Cadere, n.d.
45. *July, Meran*, 2017, linen, wool, 30 x 32 cm
46. *Garanimal*, 1999, complete wardrobe 1988–1998, 30 x 30 x 167 cm
47. *Light silver, medium green*, 2015, linen & wool, 31 x 26 cm