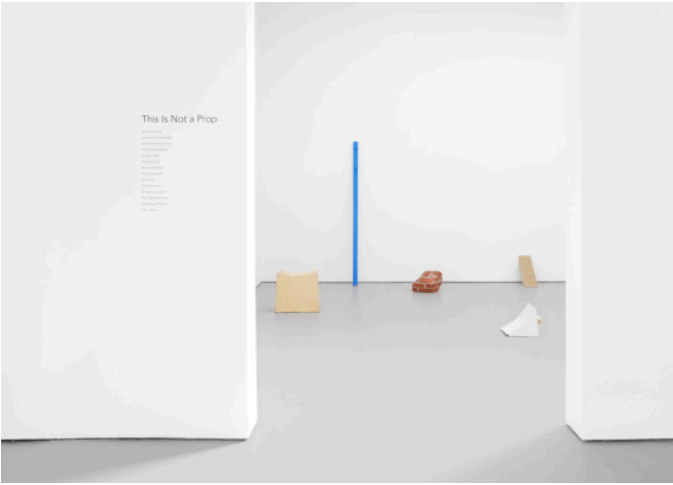
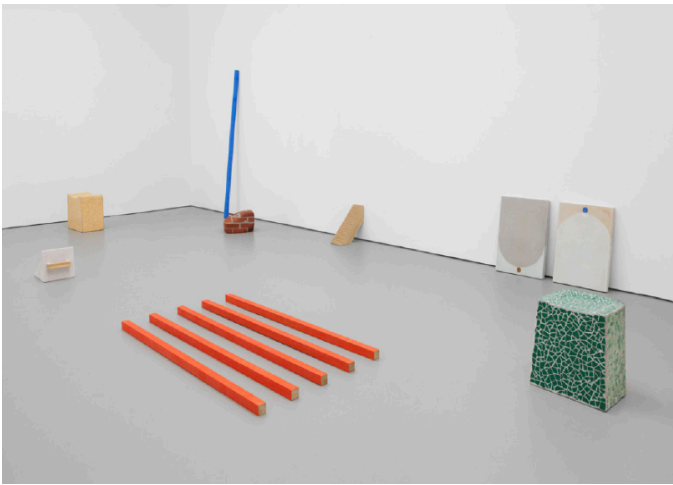




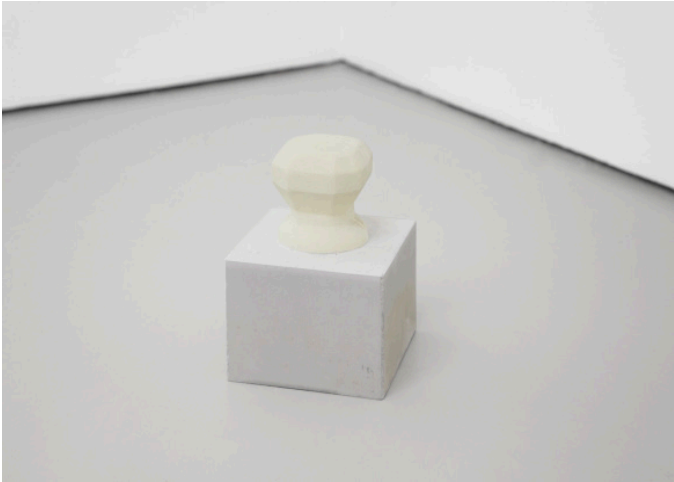
*Orange or Salmon*

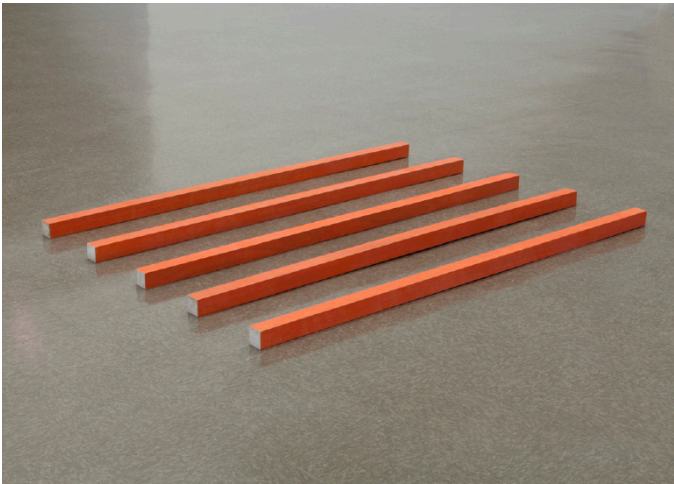






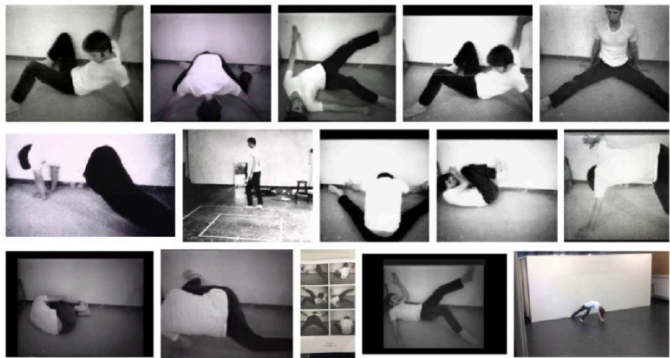
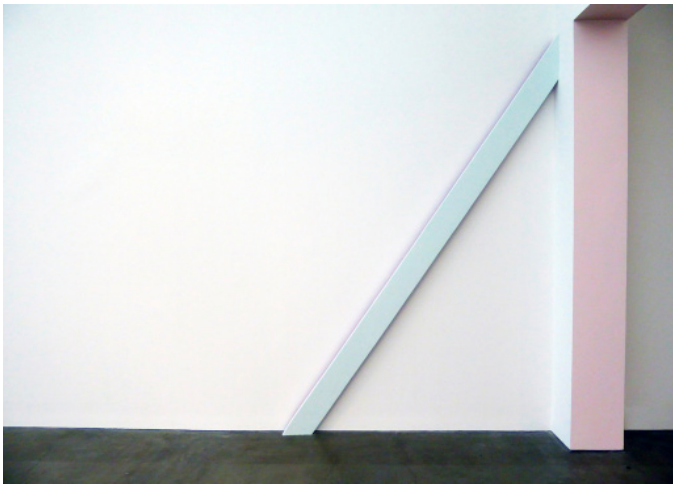












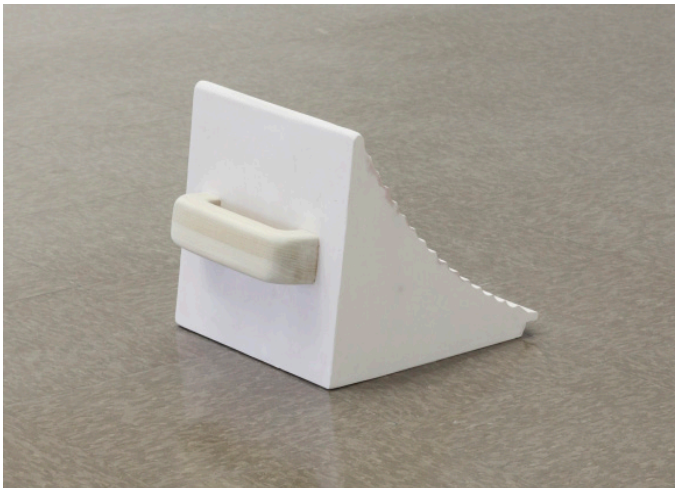
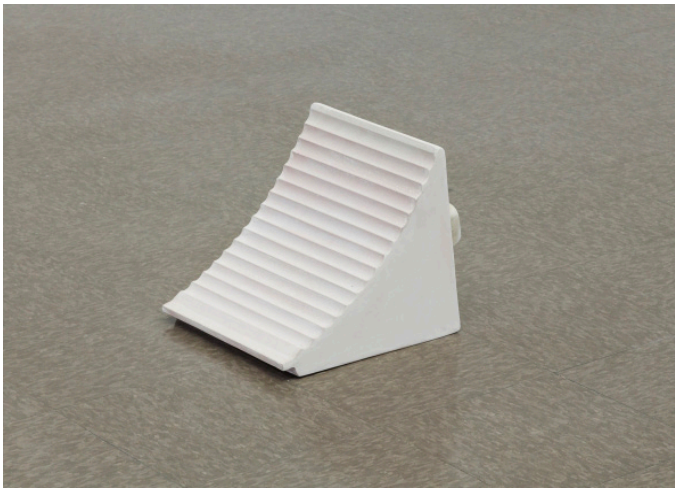




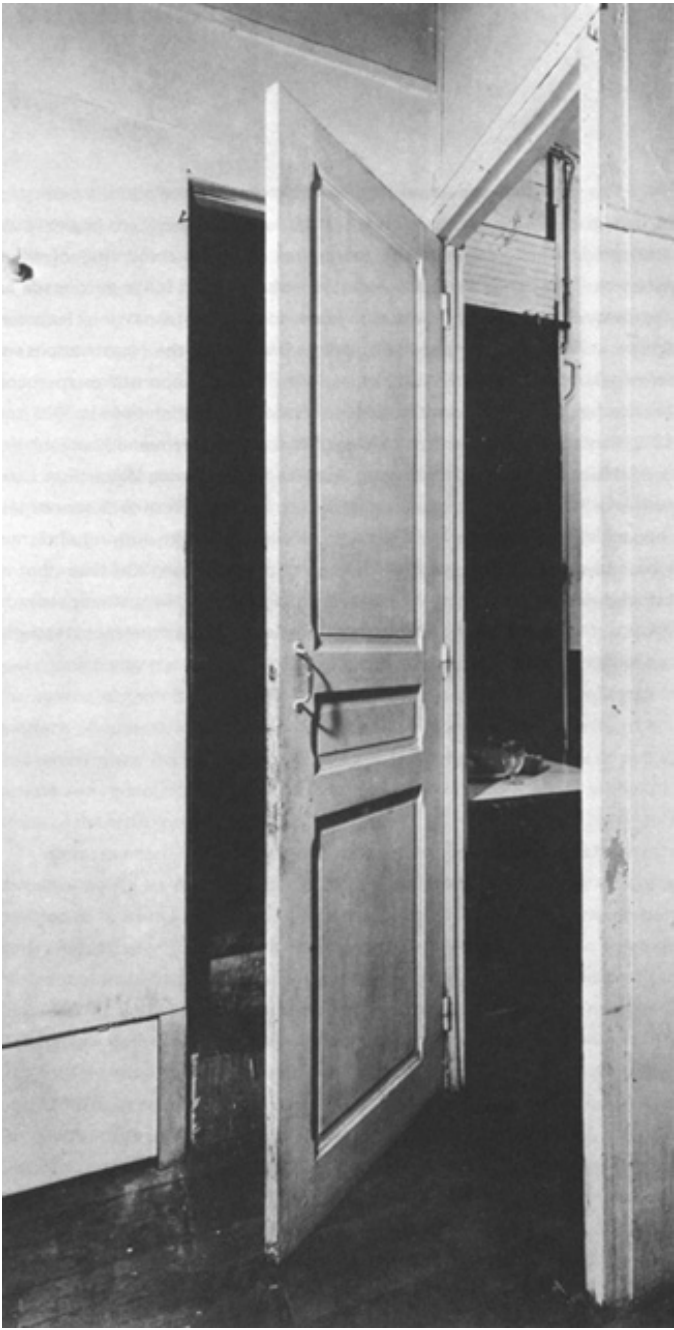






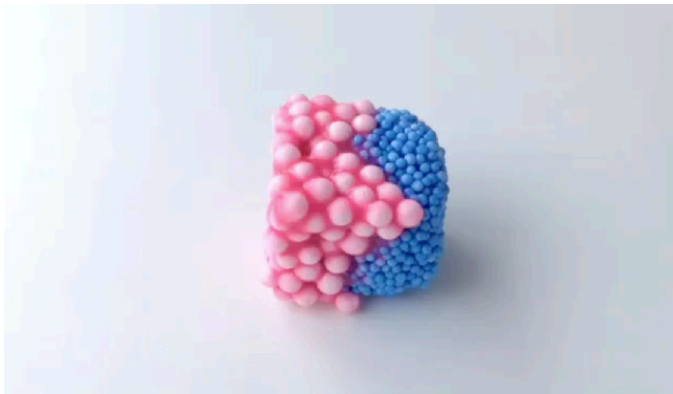














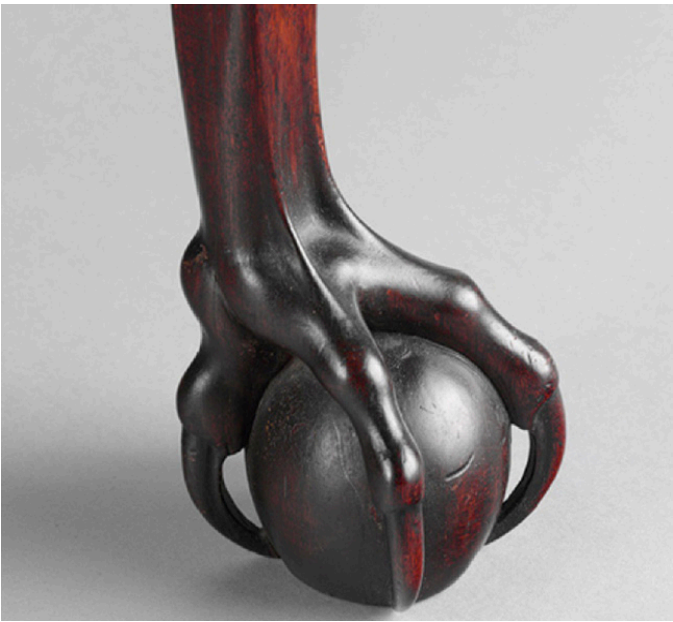
It was toffee; they were advertising toffee, a nursemaid told Rezia. Together they began to spell t . . . o . . . f . . .

"K . . . R . . ." said the nursemaid, and Septimus heard her say "Kay Arr" close to his ear, deeply, softly, like a mellow organ, but with a roughness in her voice like a grasshopper's, which rasped his spine deliciously and sent running up into his brain waves of sound which, concussing, broke. A marvellous discovery indeed—that the human voice in certain atmospheric conditions (for one must be scientific, above all scientific) can quicken trees into life! Happily Rezia put her hand with a tremendous weight on his knee so that he was weighted down, transfixed, or the excitement of the elm trees rising and falling,

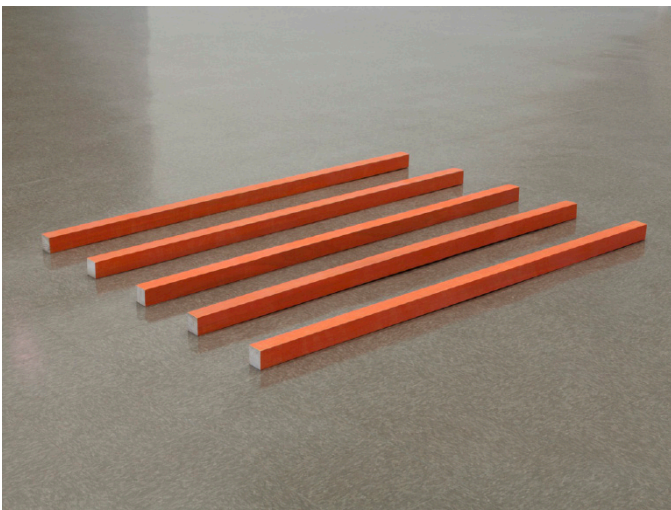


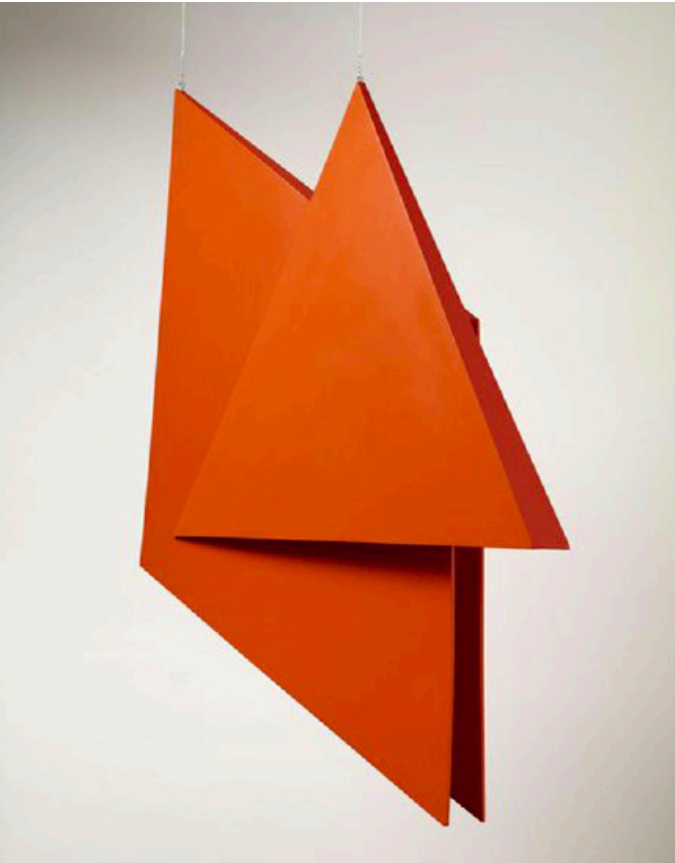




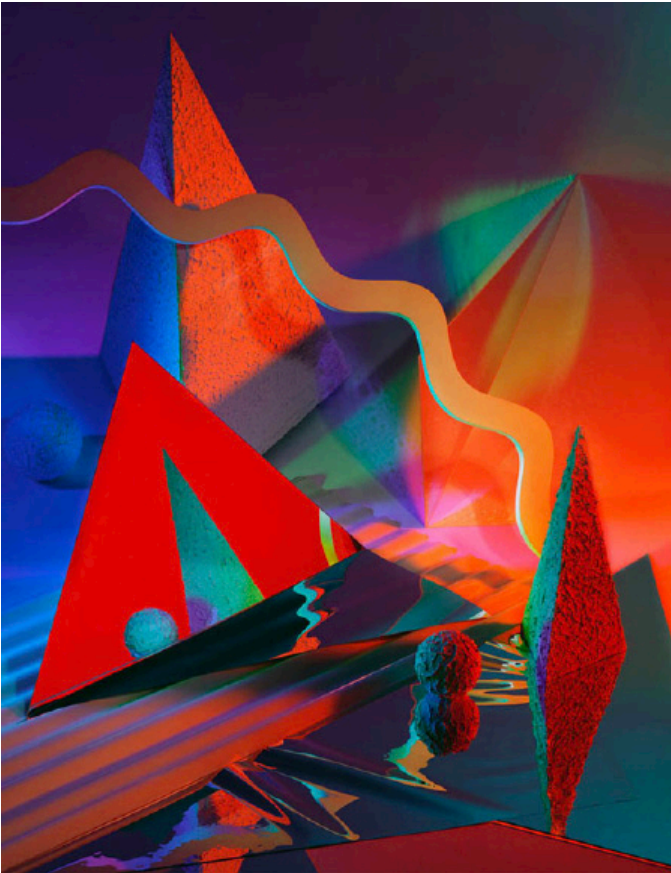
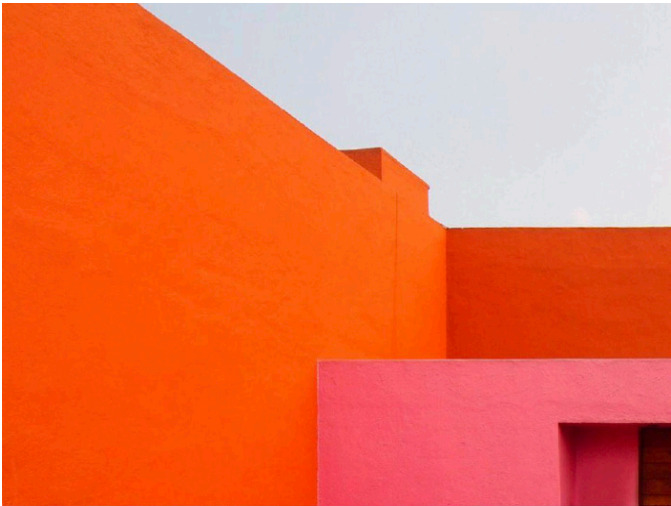


















Orange or Salmon was created from combinations of red and yellow pigments and decorated furniture, exteriors and woodenware.

### Decision: Blue-coated Mustang

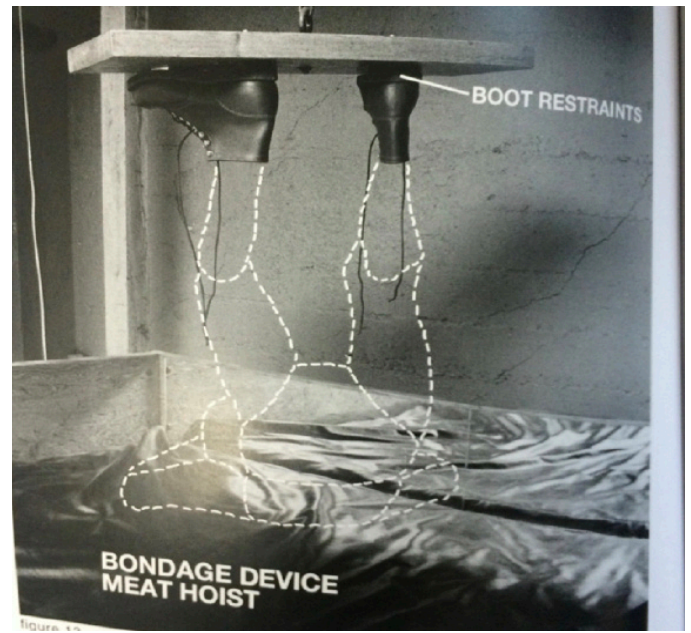




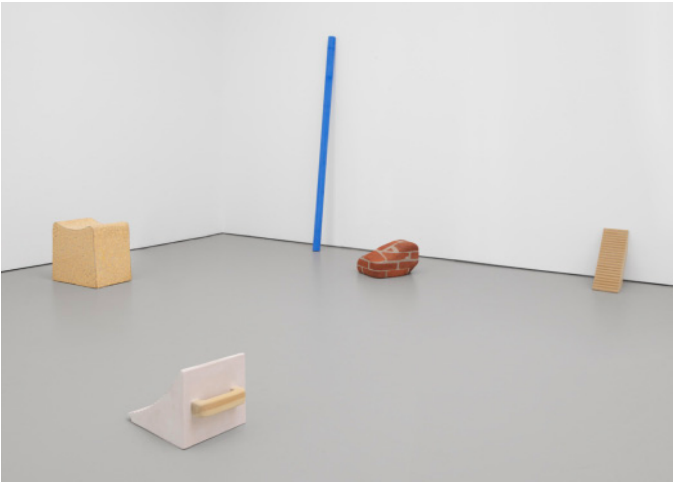
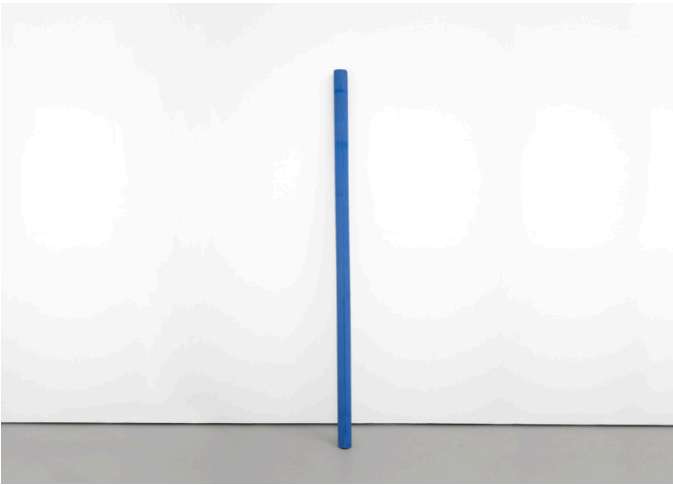


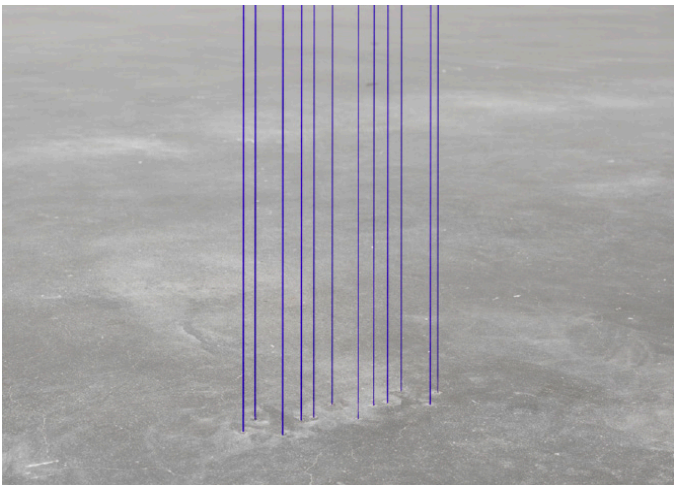


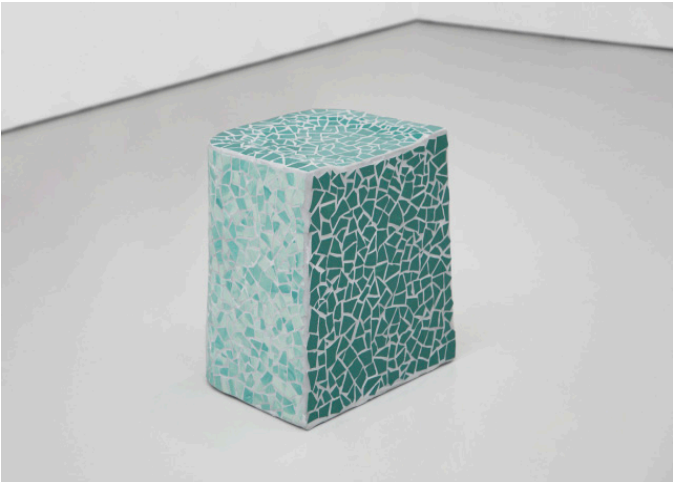




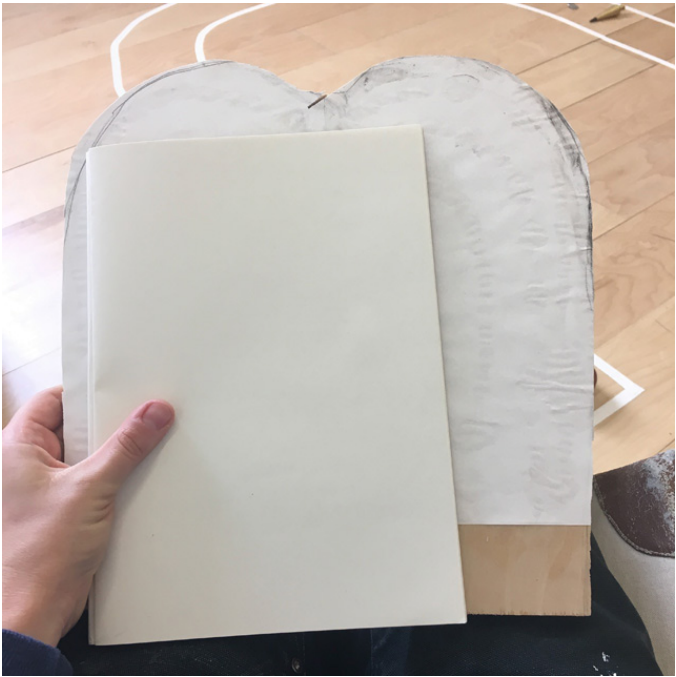


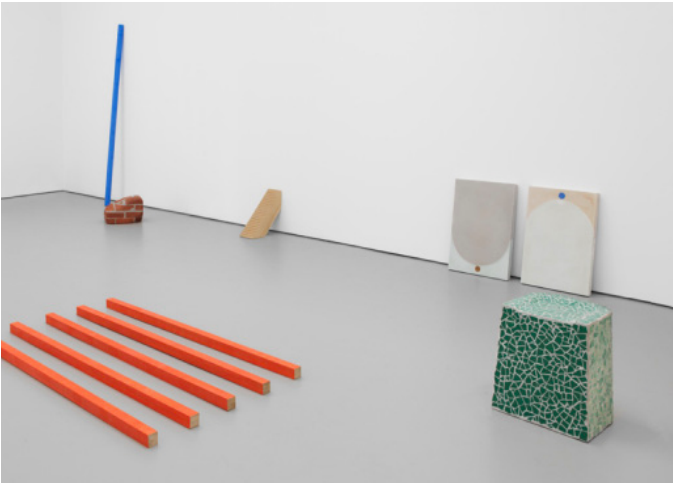

















**ARTIST'S CHOICE**

**Burton on Brancusi**

April 7—June 28, 1989



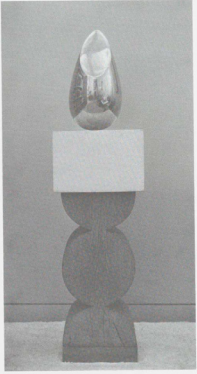
This exhibition has been made possible by grants from Agnes Gund and Daniel Shapiro, and The Contemporary Arts Council of The Museum of Modern Art.

**My Brancusi** by Scott Burton

**The Table and Its Double**

My excitement over Brancusi focuses not on his works with human and animal subjects, but on the architectural elements and works of furniture he created. The various kinds of seats and tables he made are especially fascinating. Although I am hardly the first to celebrate Brancusi's famous bases, I see them in a slightly different light from that in which they have been discussed before.

*Archive*  
MoMA  
1514



\* *Young Bird*, 1928. Bronze, on two-part pedestal of stone and wood, overall 15 1/2" high. The Museum of Modern Art, New York. Gift of Mr. and Mrs. William A. M. Burton.

(An earlier edition of this work is included in the exhibition.)

The base, or pedestal, is a specialized form of table, and we can call Brancusi's objects of support pedestal-tables. I do not claim that all of them are major works of art, as wonderful as the heads or birds. But I do feel that a number of them are very fine and complex—works of the same order as his other sculptures. William Tucker has declared bluntly: "The bases are not works of art" (*Early Modern Sculpture*, New York: Oxford University Press, 1974). Pretty liberal and interested but of the same judgment is Sidney Geist, who states in his

The Museum of Modern Art Library





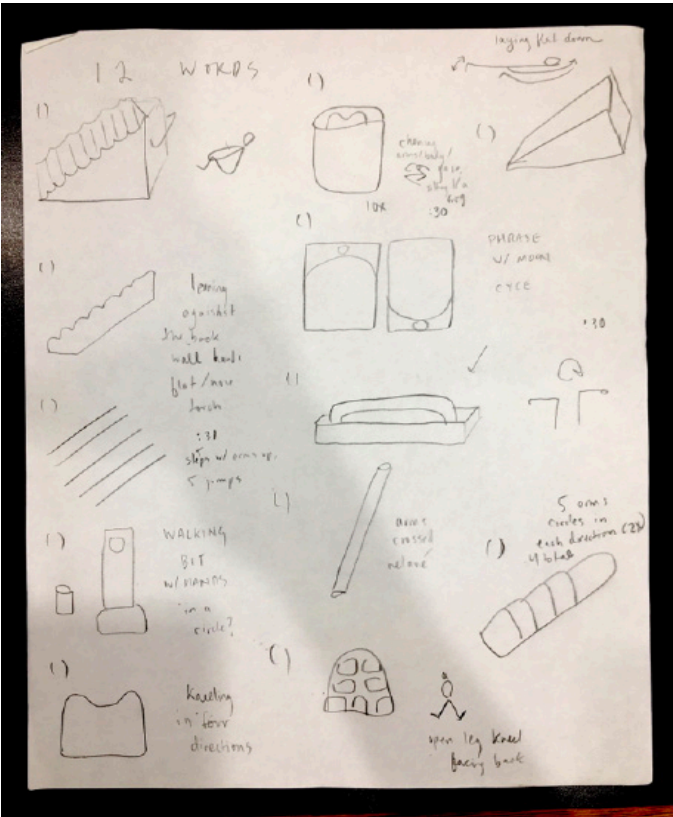


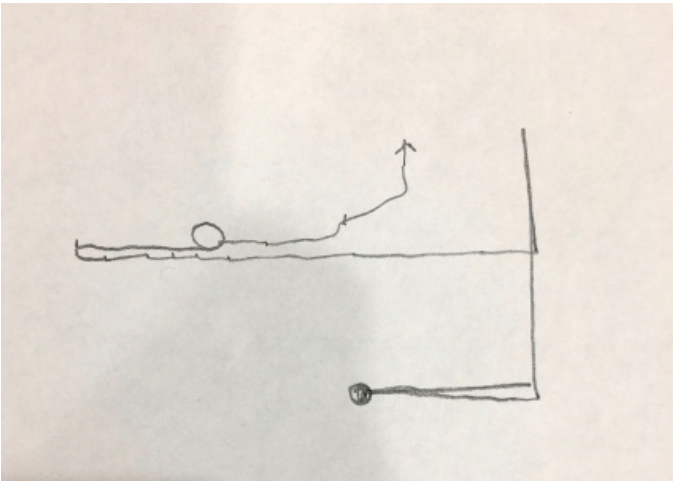












#### List of Works

*Brothers and Sisters (II)*, 2018  
cast pigmented concrete

*Ramp*, 2016  
unfinished poplar

*Fold (II)*, 2018  
hand-dyed cotton

*Brothers and Sisters (I)*, 2018  
cast pigmented concrete, unfinished poplar

*Three Part Object (Can)*, 2018  
cast pigmented concrete

*Handle (II)*, 2018  
cast concrete and unfinished poplar

*Digits*, 2018  
colored pencil on poplar (set of five)

Gordon Hall and Octavius Neveaux  
*Kneeling (Brick Object)*, 2018  
carved brick and mortar

*Leaning Object (Blue)*, 2018  
cast pigmented concrete

*Seat (Greens)*, 2018  
hand-glazed tile mosaic

*Seat (Yellow and Beige)*, 2016  
hand-glazed tile mosaic

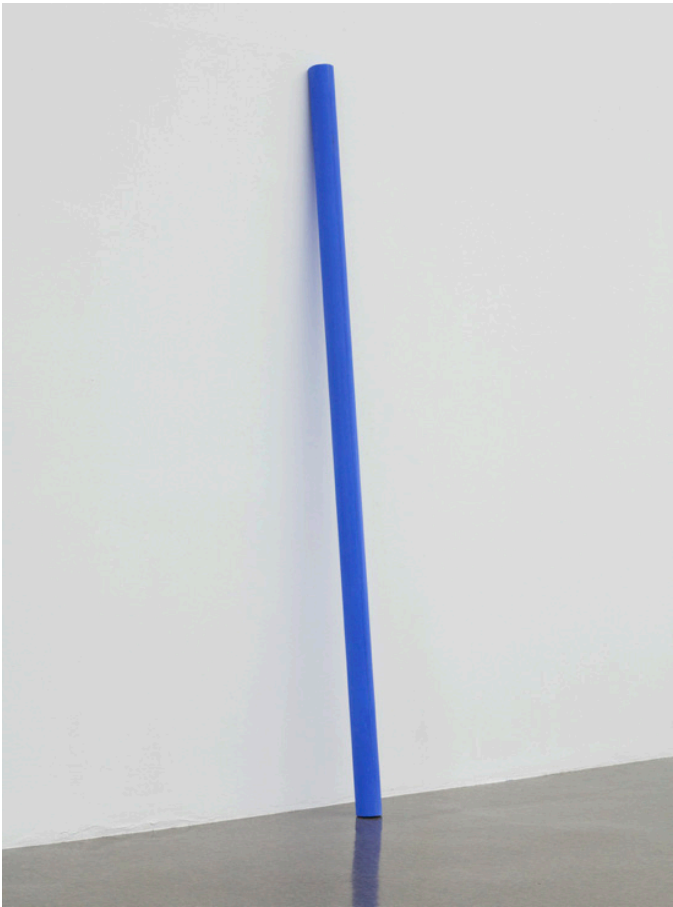
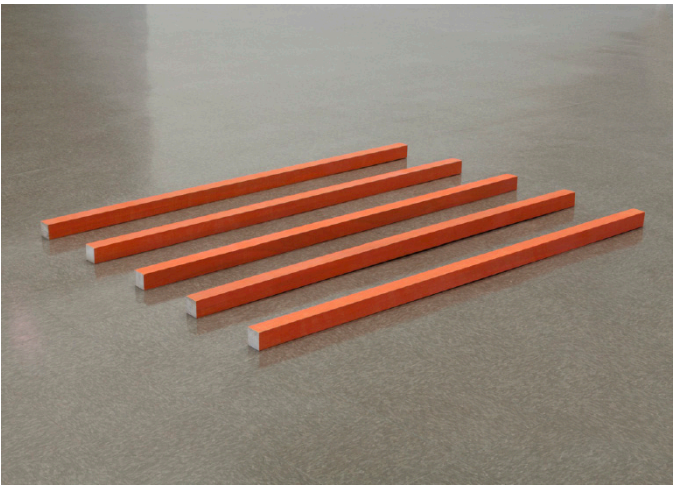
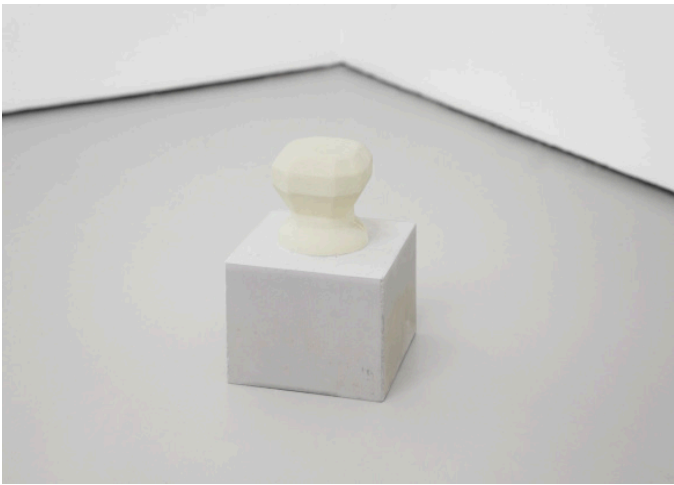
*Panels (Winter Dawn and Dusk)*, 2018  
cast pigmented concrete (set of two)















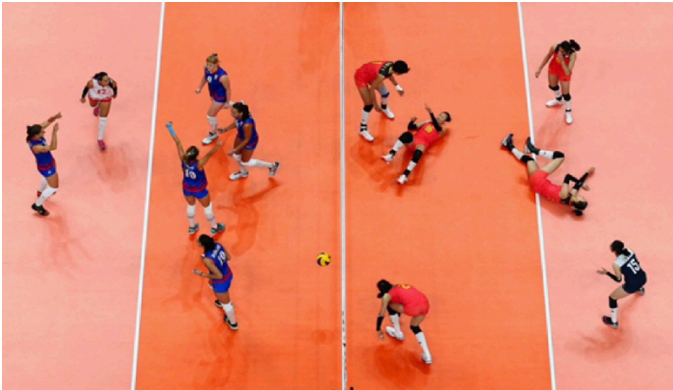








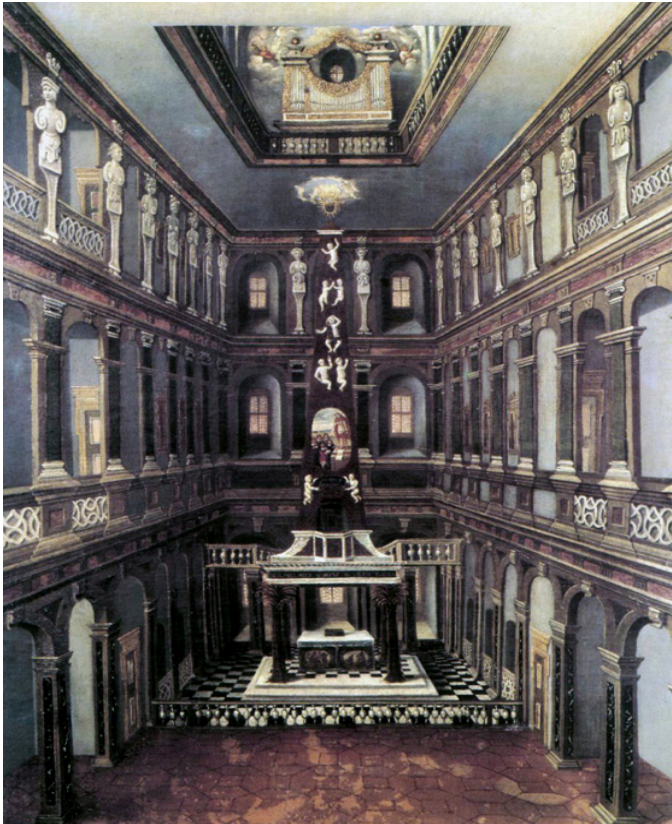




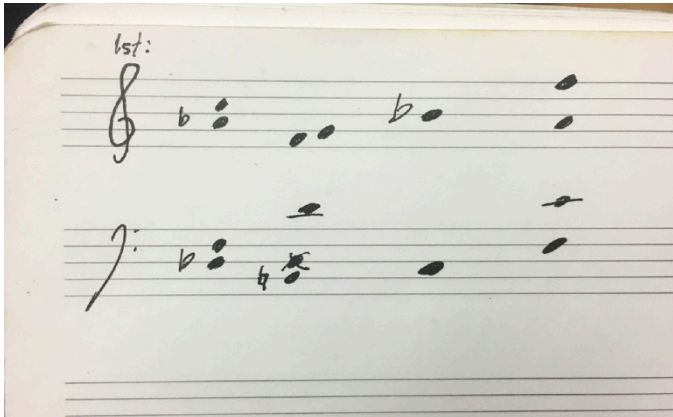












*Ich ruf' zu dir, Herr Jesu Christ*  
(Seigneur Jésus-Christ, je t'appelle)

Johann Sebastian BACH  
(1685-1750)

a 2 Clav. & Ped.

Clav. I

Clav. II

Pedal

3

1. 2.

5

© Les Éditions Outremontaises - 2008

Brothers and Sisters

Gordon Hall  
Octavius Neveaux

repeat several times  
free and sharp

80s.

45s.

25s.

30s.



R

INT

ER

MISSIONS

S

“BROTHERS AND SISTERS”

FEB 3-4, 2018

Gordon Hall

THE RENAISSANCE SOCIETY  
at the University of Chicago  
5813 South Ellis Avenue  
Cobb Hall, 4th Floor  
Chicago, Illinois 60637  
renaissancesociety.org

Sculptures on view from 12pm each day

Sat, Feb 3: performance at 5:08pm

Sun, Feb 4: performance at 5:10pm

Intermissions is a programming series devoted to ephemeral or performance-based works, staged in the empty gallery in between exhibitions. This recurring platform presents two major works every year, supporting a wide variety of live projects. Funded by a grant from the Elbogen Family Fund.

Gordon Hall  
Brothers and Sisters

Recorded music:  
Johann Sebastian Bach, *Ich ruf zu dir  
Herr Jesu Christ, BWV 639*, composed  
1708-17, performed and recorded by  
Ivan Dolgunov, 2017

Movement arranged and performed by  
Gordon Hall

Musical arrangement by Octavius  
Neveaux and Gordon Hall

Singers:  
Brandon Gallagher, Juliana Philippi,  
Logan Pitts, Jennifer Salant

Special thanks to Patrick Owens and  
David Hayes of the New York Choral  
Society

Brothers and Sisters was originally  
commissioned by the Renaissance  
Society at the University of Chicago as  
part of their Intermissions series and  
adapted for *This is Not a Prop* at David  
Zwirner New York

David Zwirner

Gordon Hall  
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*Orange or Salmon* is a lecture by Gordon Hall presented at The Swiss Institute, New York, on July 26, 2018 in conjunction with the exhibition *READYMADES BELONG TO EVERYONE* and in collaboration with the Graham Foundation for Advanced Studies in the Visual Arts. This PDF is a companion to the video documentation of the lecture, which can be found at <http://gordonhall.net/?q=Project&ID=103>. All images from *Brothers and Sisters* at The Renaissance Society at The University of Chicago were taken by Meg T. Noe. Performance images from *The Number of Inches Between Them* at MIT List Visual Arts Center were taken by Cassandra Rodriguez/Stealth Visuals. Support on this PDF and its accompanying video was provided by Nora Sanchez.