

# ☞ A HOUSE BOAT GOOD WATER PRESS-RELEASE ☞

— by —

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The Scene.

HOUSE BOAT GOOD WATER  
10 Bright Street, Toronto, ON.  
Spring 2024.

A voice comes to one in the dark. Imagine.

We hear a curtain going up. Slowly the sun rises. The sun sits high on the stage, looking over the scene. The light reveals a set of stairs, a fireplace, a piano, and a television. Hanging from centre stage a watch by Lawrence Weiner is suspended by a wire, it turns slowly in the air revealing its face which reads:

“MOI + TOI & NOUS”

As the watch turns its back to the audience, the TV volume rises. The TV is playing a roundtable discussion between THE SCHOLAR, THE COMIC, THE ORACLE, THE CLOUD, THE POET, and THE STORYTELLER.

THE SCHOLAR.: *Over-sight might be considered almost a structural feature of a work of art; and, in so doing, it intimates an opening of vision to the gaze of the world.*

THE COMIC.: *Everybuddie knows about art. Everybuddie understands the songs of the birds and Picasso.*

A laugh track titters.

THE ORACLE.: *In a culture that worships at the altar of knowledge, confusion is generally seen as void of value. Disorientation is pathologized and understood as a condition to be remedied and rid of as quickly as possible. People who seek counsel tend to fear the moon because it appears to be the opposite of what they think they need: clarity, guidance, answers.*

First Contact. The ECLIPSE begins. The Moon's limb is exactly tangential to the Sun's limb.

THE CLOUD.: *Of course we want to have full knowledge, to have a god's eye view, we want to be the omniscient narrator, but that isn't possible. Instead we have glimpses, short moments that contrast with the fugue state that is being alive. We are only allowed to apprehend moments of truth – but never the full truth. In order to have clarity one needs disorientation. The moment of clarity requires confusion. The glimpse, seen at the bottom of the stairwell, is interrupted by our need to look where we are going as we descend the staircase.*

Second Contact. The ECLIPSE develops. Starting with Baily's Beads (caused by light shining through valleys on the Moon's surface) and the Diamond Ring effect. Almost the entire disk is covered.

THE CLOUD.: *We need blindness to have insight.*

THE ORACLE.: *Yes exactly, but I'm curious why sight is so central to these metaphors, the glimpse, the in-sight, the god's eye view. Rather than centring the ocular, couldn't we think through the metaphor of what is graspable, what is ready-at-hand?*

THE STORYTELLER.: *Like a rush of gloom, a tornado, a cannonball, a loping god, the heeling over of a boat, a slug of anaesthetic up your arm...*

THE SCHOLAR.: *Of course. We can switch to the material and concrete, but then in order to grasp we need to have our hands free, we need to be grasping towards.*

THE POET.: *But I suppose the main thrust of your argument is of completeness and incompleteness. Knowledge is always blocked, and we wouldn't desire it if it wasn't. We could say desire needs to be obstructed or there is no desire, if you had something, you wouldn't desire it.*

THE COMIC.: *As any married couple knows.*

A laugh track plays, uproarious, full-throated.

THE CLOUD.: *Yes, it's an absence that is required, a losing in order to be found. A fullness in absentia....*

THE COMIC.: *Ya gotta see this place! Packed with so much NOTHING: it's a must see!*

A laugh track plays, hysterical and manic. Suddenly the ECLIPSE reaches TOTALITY and the laughter subsides. The Moon obscures the entire disk of the Sun and only the solar corona is visible.

Silence.

THE STORYTELLER.: *The sun was gone and the world was wrong. The grasses were wrong; they were platinum... This colour has never been seen on earth.... I was standing in it, by some mistake.*

Third Contact. The ECLIPSE recedes. The first bright light becomes visible and the Moon's shadow moves away from the observer.

THE SCHOLAR.: *You describe it almost as if it is theatre, theatricality. What is theatricality? It is theatre-minus-text, it is a density of signs and sensations built up on stage starting from the written substance, light — which submerges the text beneath the profusion of its external language....*

THE PLAYWRIGHT.: *There were saints riding by on clouds; there were showers and floods; there were ascensions and there was hell-fire. It was a great epoch, now lost to us, because the greatness did not rely on the text, but on the effect of the parts relating to the whole and the psychological appropriateness of the symbols seen as spectacles.*

THE COMIC.: *No buddie is not a Blessed Isle, in the Churning Cosmic Screw.*

THE SCHOLAR.: *There is no great theater without a devouring theatricality.*

Fourth Contact. The ECLIPSE ends. The trailing edge of the Moon ceases to overlap with the solar disk. Slowly, the watch that has been spinning reaches equilibrium and is still.

“MOI + TOI & NOUS”

Darkness.

Dramatis Personae.

THE WATCH, Lawrence Weiner.

THE SCHOLAR, Jacques Lacan and Roland Barthes.

THE COMIC, Ad Reinhardt.

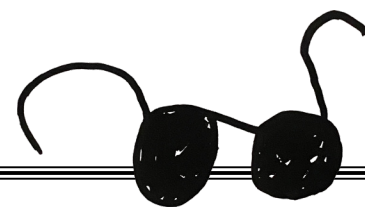
THE ORACLE, Jessica Dore.

THE CLOUD, Paul de Man.

THE POET, Anne Carson.

THE STORYTELLER, Annie Dillard and Anne Carson.

THE PLAYWRIGHT, Thornton Wilder.



**Anthony Douglas Cooper**

musical composition/sculpture for 1920 BELL piano, 2024

- plywood boards w/holes & dowels w/various thicknesses/lengths
- to be played vertically/horizontally/upside down & lying flat in either direction

**Moyra Davey**

folded photograph/mailler, 2024

- mailed to 10 Bright St for HBGW
- cut open, unfolded and nailed to wall

**Andrew Di Rosa, small project studio**

HBGW Mailer, 2024

- printed digitally and then run through the HBGW kitchen table press, multiple variations
- edition unlimited

**Eric Glavin**

Coin Laundry (black), 2024

- glossy black vinyl stencil installed on entire flat black wall
- design based on Glavin's documentation of common front window signage in laundrettes in London, UK

**Ella Gonzales**

Shadow Silhouette, 2024

- painting completed directly on the entirety of two opposing walls
- black gouache

**Marcin Kedzior**

HBGW Preamble, 2024

- blow-up of a long, illustrated sentence
- this work also presented on moire.ca as an offsite HBGW project

**Brennan Kelly**

Spiral Response, 2024

- graphic work that examines and demonstrates the spiral nature of HBGW

**Nestor Kruger**

Blue, 2024

- digital animation with sound
- installation in basement video projection room

**Danan Lake**

Acoustic Mirrors for Birdsong, 2024

- main floor installation of a collection of smooth, chiseled out limestone rocks, variable arrangement, harvested from the Guelph, ON area

**Ella Dawn McGeough**

change-form\_sprues, 2024

- six small bronze sculptures cast from organic material, plants, etc.

**Elizabeth McIntosh**

matching/flipped images on two walls, 2024

- template traced by pencil and filled in roughly with graphite

**Sally Späth**

three-floor wall drawing, 2024

- drawing initiated on 2nd floor, descending a staircase to main floor, multiple walls with continued descent to basement
- various grades of graphite, erasure, rubbing on multiple walls

*Additional Material from the goodwater files to augment HBGW:*

**Richard Artschwager**

Hair Box, 1990

- signed/numbered edition 19/100
- rubberized horsehair
- Parkette Edition, Zurich, Switzerland

Complete Multiples, 1991

- Brooke Alexander Editions, New York, USA
- catalog w/BLIP multiple insert

**Bernd & Hilla Becher**

photograph insert, 2000 (framed)

- from special reprint edition of Framework Houses, Schirmer/Mosel, Munich, Germany
- edition 66/100

**Joseph Beuys**

felt postcard, 1985

- silkscreen on felt
- unlimited edition by Edition Staeck, Heidelberg, Germany

**James Lee Byars**

gold exhibition invitation card, 1989

- 4 March to 25 March 1989, Mary Boone Gallery, New York, USA

**Hanne Darboven**

exhibition invitation, 1986,

- Leo Castelli, 142 Greene Street, New York, NY
- Ansichten >85<, 1984-85
- collage, photographs and ink on paper
- installation consists of 162 sheets, each measures 19 5/8" x 27 1/2"

**Jan Dibbets**

postcard, 1969

- On May 9 (friday), May 12 (monday) and May 30 (friday) 1969 at 3:00 Greenwich Mean Time (9:00 EST) Jan Dibbets will make the gesture indicated on the overside at the place marked "X" in Amsterdam, Holland
- published by Seth Siegel, New York

**Hans-Peter Feldmann**

Sunday Pictures, 1976

- self-published
- 21 black & white images
- cheap offset lithograph on cheap paper
- folded down in cheap envelope
- the set on view is a photocopy of the original set housed in the goodwater files

5 Bilder, 1973

- published by Gian Enzo Sperone, Torino, Italy

**Isa Genzken**

Lampe, 1992

- Texte zur Kunst magazine, Berlin, Germany
- signed/numbered edition, 52/100, 20aps
- office lamp, sprayed on at 1:1 scale using a stencil

X-ray, 1990

- bookmark edition, Buchhandlung Walther König, Köln, Germany

**Felix Gonzalez-Torres**

exhibition invitation card, 2000

- Andrea Rosen Gallery, New York, NY, USA

**Group Material**

plastic shopping bag, 1989

- distributed in local shops and department stores for D & S Ausstellung, Kunstverein, Hamburg, Germany

**Jenny Holzer**

Bar Coaster set (4), 2001

- Baltic Centre for Contemporary Art, Gateshead, UK

Truisms

- Walker Art Center, Minneapolis, MN, USA, 1994
- folded card from boxed set
- from Holzer's Truisms, 1977

**Allan Kaprow**

exhibition invitation card, YARD, 2009

- Hauser & Wirth New York, USA

**Mike Kelley**

Alma Pater (Wolverine Den), 1992

- exhibition invitation card, Portikus, Frankfurt am Main, Germany

**Anselm Kiefer**

Nothun – ein Schwert verhielt mir der

Vater/Bücher und Gouachen, 1983

- (rough translation: child of need - my father gave me a sword/books and gouaches)
- exhibition catalog with essay insert, Staatliche Kunsthalle Baden-Baden, Germany

**Martin Kippenberger**

KING SIZE, 1991

- bookmark edition, Buchhandlung Walther König, Köln, Germany

**Louise Lawler**

The Cheese Stands Alone

This Takes The Cake

Squid In Its Own Ink, 1991

- three matchbooks
- Carnegie International Exhibition, 1991-92, Pittsburgh, PA, USA

**Sol LeWitt**

book of drawings, May 1973,

- Galleria Marilena Bonomo, Bari, Italy

**Maurizio Nannucci**

Another Notion of Possibility, 1998

- SHARK editions, Toronto, Canada, engraved black sphere, rolled on floor
- 50 copies w/signed/numbered card, boxed
- There Is No Reason To Believe That Art Exists, 1997
- shopping bag listing a program of public events taking place in Florence, Italy from October 12-26, 1997
- signed on bottom

**Maria Nordman**

Note 1973 – 1984

- Edizioni Pieroni, Roma, Italy, 1984
- edition 500 copies, printed at Studio Tipografico, Roma

**Ad Reinhardt**

blow-up of comic: A Portend of the

Artist as a Yhung Mandala, 1955

- originally published in ARTnews, May, 1956

**Gerhard Richter**

exhibition invitation, 2001

- paintings 1996 – 2001
- Marian Goodman Gallery, New York, USA

**Kay Rosen**

Liszt, 1990

- a complete list of the works of Liszt
- one of four screen prints from Rosen's List Portfolio, signed/edition 25

Sisyphus, 1991

- gold ink printed on blue ribbon w/safety pin, w/Sisyphus spelled 67

different ways

- self-published and included in exhibition: Candy Ass Carnival, Stux Gallery, New York, USA 1991

**Lawrence Weiner**

BOOKS DO FURNISH A ROOM, 1989

- poster for exhibition and publication of catalog raisonné, Portikus, Frankfurt, Germany

WITH RELATION TO THE VARIOUS MANNERS OF USE:

WITH AN ADVANCE DECLINED

AT/TO (WITH OR WITHOUT LEVERAGE) / WITH AN ADVANCED REVERSED AT / FROM / (WITH OR WITHOUT LEVERAGE), 1974

- offset printed poster, Köln, Germany

Nauemi Art, Bilong Yumi (the art of

today belongs to us), 1988/89

- coin edition

SOMETHING TO STAND ON, SOMETHING TO HOLD, SOMETHING TO THROW, 1989

- Anthony d'Offay Gallery, London, England – exhibition invitation

MOI + TOI & NOUS, 1995

- SHARK editions, Toronto, Canada, wristwatch edition
- boxed, signed/numbered

**Ai Weiwei**

Kui Hua Zi (Sunflower Seeds), 2010

- one porcelain sunflower seed from the project taking place at the Tate Modern, London, UK in 2010

**Christopher Wool**

catalog

- Galerie Gisela Capitain, Köln, 1988