

Jonathan Berger, *An Introduction to Nameless Love*

In collaboration with Mady Schutzman, Emily Anderson, Tina Beebe, Julian Bittiner, Matthew Brannon, Barbara Fahs Charles, Brother Arnold Hadd, Erica Heilman, Esther Kaplan, Margaret Morton, Richard Ogust, Maria A. Prado, Robert Staples, Michael Stipe, Mark Utter, Michael Wiener, and Sara Workneh

February 23 - April 5, 2020  
Opening Sunday, February 23, noon-7pm

From February 23 - April 5, 2020, PARTICIPANT INC is pleased to present **Jonathan Berger, *An Introduction to Nameless Love***, co-commissioned and co-organized with the Carpenter Center for the Visual Arts at Harvard University. Taking the form of a large-scale sculptural installation that includes over 533,000 tin, nickel, and charcoal parts, Berger's exhibition chronicles a series of remarkable relationships, creating a platform for complex stories about love to be told. The exhibition draws from Berger's expansive practice, which comprises a spectrum of activity – brought together here for the first time – including experimental approaches to non-fiction, sculpture and installation, oral history and biography-based narratives, and exhibition-making practices.

Inspired by a close friendship with fellow artist Ellen Cantor (1961-2013), *An Introduction to Nameless Love* charts a series of six extraordinary relationships, each built on a connection that lies outside the bounds of conventional romance. The exhibition is an examination of the profound intensity and depth of meaning most often associated with “true love,” but found instead through bonds based in work, friendship, religion, service, mentorship, community, and family – as well as between people and themselves, places, objects, and animals. Even as they are persistently unacknowledged by contemporary society at large, these instances of what Berger puts forth as “nameless love” nonetheless enable people to live wholly fulfilling lives steeped in tenderness, ardor, empathy, care, vulnerability, salvation, redemption, and pleasure.\*

Over the past five years, Berger has conducted a series of dialogues with diverse subjects about these types of relationships. Drawing on conversations and correspondences, the ongoing outcome of this process is a series of autonomous texts, each of which is generated collaboratively between Berger, the subject(s), and a guest editor of specific significance to each story. In this regard, every text becomes its own idiosyncratic, collectively produced work with Berger and the invited editor (none of whom are editors by profession) in some way supporting the subject's authorship of their own narrative. The relationships in *An Introduction to Nameless Love* are embodied by these hybrid texts, which incorporate song lyrics, testimonials, poetry, and scripts as well as excerpts from books, transcribed conversations and interviews, email and letter correspondence, historical documents, reportage, and journal entries.

The exhibition presents a selection of these stories in the form of six differently configured and elaborately constructed large-scale text-based sculptures, evoking historical and cultural forms ranging from illuminated manuscripts to narrative tapestries and vernacular typography. Comprised of some 33,000 one-inch tin letters, meticulously fashioned by Berger and a team of associates, each letter was soldered by hand to nickel wire and affixed in various configurations ranging from scaffold-like panels to spheres, ribbons, diagonal planes, architectural dividers, and topographical surfaces. Imbued with a reverence for their subject, evidenced in the detail, effort, and labor of the human hand, the sculptures create unique embodiments of the stories they tell. Like the narratives they are based on, each sculpture is distinct; and when taken as a whole, the custom-designed font in which all are type set, the exclusive use of tin and nickel material, and Berger's transformation of the floor into a setting of over 500,000 charcoal cubes serve to unify the texts' eclectic contents. Through this lens, the exhibition can also be considered as a total work, much like a book with seemingly disparate chapters.

The figures chronicled in this presentation of *An Introduction to Nameless Love* are designers Charles and Ray Eames, turtle conservationist Richard Ogust, Shaker Brother Arnold Hadd, Autistic writer/philosopher Mark Utter with his communication supporter and collaborator Emily Anderson, and Maria A. Prado, former resident of the New York City underground homeless community known as The Tunnel. Concurrent to Berger's exhibition, Mady Schutzman published *Behold the Elusive Night Parrot*, a separate yet parallel work, both of which were informed by a two-year correspondence with each other. Schutzman's book occupies its own section of the installation.

*An Introduction to Nameless Love* is an ongoing endeavor, which will continue to evolve alongside Berger's consistent practice of working to chronicle love in the lives of others. Future iterations will present new text sculptures and different stories that change the exhibition's form, content, and considerations of what love can be, where it can be found, who and what can possess it, and its potential to shape experience.

Lighting for *An Introduction To Nameless Love* is designed by the artist Glen Fogel.

**Jonathan Berger** (b. 1980, New York) lives and works in New York City. Over the past fifteen years, his practice has encompassed a spectrum of activity, pursuing a rigorous investigation of the many ways in which the exhibition site can be repurposed. He maintains an interest in abstract and experimental forms of non-fiction, including embodied biography and portraiture, as rendered through the creation of large-scale, narrative-based exhibitions made from both constructed and found objects. He has presented solo installation projects at the Busan Biennial, South Korea; Vox Populi, Philadelphia; Maccarone, Karma, and Grimm-Rosenfeld Gallery, New York; Frieze Projects, London; Adams and Ollman, Portland; and VEDA, Florence. His collaborative and curatorial projects have been presented at venues including MOCA, Los Angeles; The Hebbel Theater, Berlin; and The Queens Museum of Art, Participant Inc, and Performance Space 122, New York, among others. From 2013-2016, Berger served as Director of 80WSE Gallery at NYU, where he mounted a wide range of major exhibitions and collaborative projects presenting the work of Ellen Cantor, Bob Mizer, Printed Matter, James Son Ford Thomas, Michael Stipe, Vaginal Davis, Susanne Sachsse, and xiu xiu, among others. He is a Clinical Associate Professor in the Department of Art and Art Professions at New York University.

Image: Jonathan Berger, *An Introduction to Nameless Love*, installation view at Carpenter Center for the Visual Arts. Courtesy of Adams and Ollman, Portland Oregon, VEDA, Florence Italy, and the Artist. Photo: Julia Featheringill / Stewart Clements.

\* The term "nameless love" was used by Allen Ginsberg in a 1974 Gay Sunshine Interview with Allen Young (Grey Fox Press).

Jonathan Berger, *An Introduction to Nameless Love* is co-organized by PARTICIPANT INC, New York and Carpenter Center for the Visual Arts at Harvard University and is curated by Lia Gangitano, Founder/Director, PARTICIPANT INC and Dan Byers, John R. and Barbara Robinson Family Director of the Carpenter Center. It is presented in its entirety across a two-part exhibition, on view at The Carpenter Center (October 16-December 29, 2019), and at Participant Inc (February 23-April 5, 2020).



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Our programs are supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

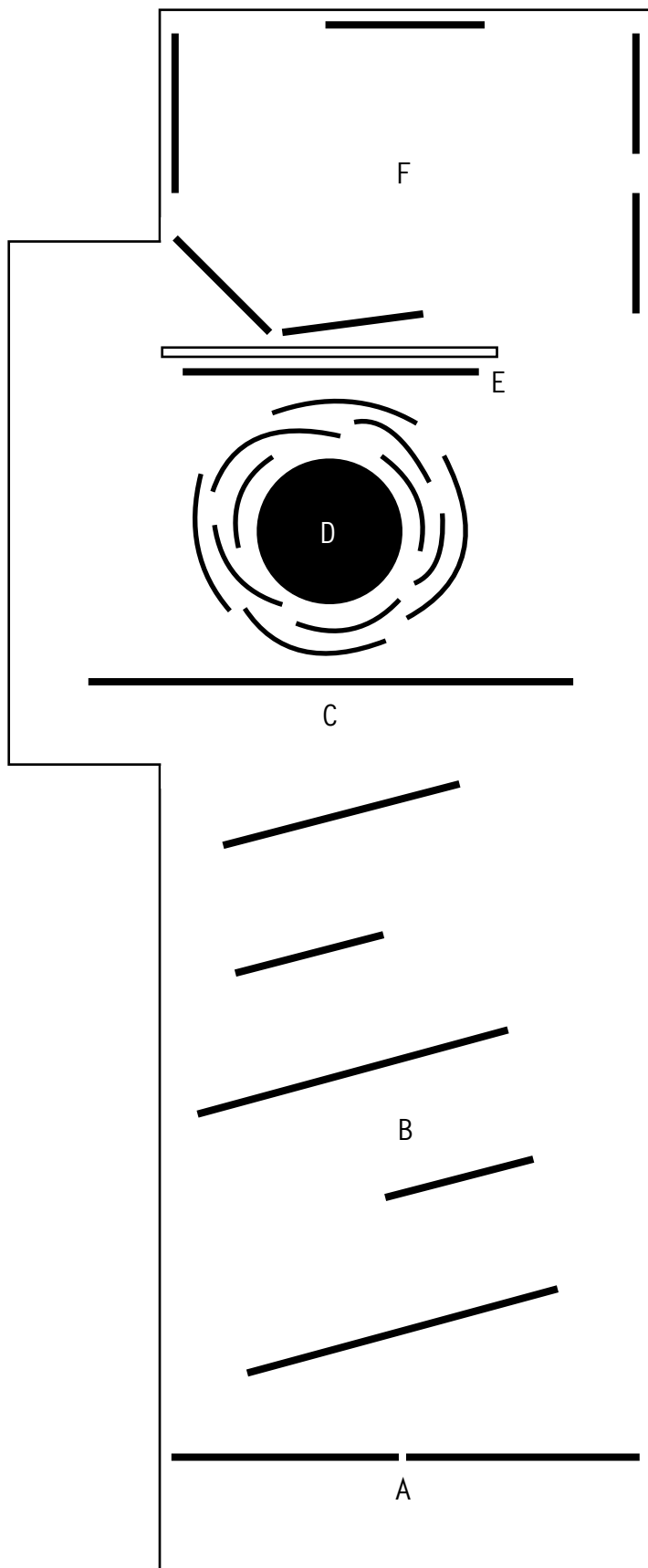
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PARTICIPANT INC is located at 253 East Houston Street between Norfolk and Suffolk Streets. The closest trains are the F (2nd Ave) and the J/M/Z (Essex/Delancey); the closest wheelchair accessible stop is the 4/6 (Bleecker/Lafayette). The entry is on grade and the gallery is barrier free throughout with an all gender, wheelchair accessible bathroom. Service animals are welcome.

Gallery hours: Weds-Sun, noon-7pm.

Jonathan Berger  
*An Introduction to Nameless Love*



- A.  
*Untitled (Maria A. Prado and Margaret Morton, with Esther Kaplan)*, 2019  
Tin, nickel
- B.  
*Untitled (from Behold the Elusive Night Parrot, by Mady Schutzman)*, 2019  
Tin, nickel
- C.  
*Untitled (Brother Arnold Hadd, with Sarah Workneh)*, 2019  
Tin, nickel
- D.  
*Untitled (Tina Beebe, Barbara Fahs Charles, Robert Staples, and Michael Wiener, with Matthew Brannon) / Untitled (My Name is Ray, by Michael Stipe)*, 2019  
Tin, nickel
- E.  
*Untitled (Richard Ogust)*, 2019  
Tin, nickel
- F.  
*Untitled (Emily Anderson and Mark Utter, with Erica Heilman)*, 2019  
Tin, nickel

## THE TUNNEL

I WOULD GO THROUGH THAT WINDOW, HOP OVER THE LEDGE. THERE WAS ANOTHER LEDGE ON THE OTHER SIDE THAT WAS ABOUT FOUR FEET WIDE, NOT VERY MUCH. AND THEN RIGHT OVER THERE WAS A HUGE DROP, SAY ABOUT SEVEN FEET. THERE WAS A SMALL LADDER. YOU COULDN'T SEE IT BECAUSE IT LOOKS LIKE IT'S A PART OF THE WALL. BUT IF YOU LOOK CAREFULLY YOU CAN SEE THERE'S AN OLD SKINNY LADDER. REALLY RUSTED. YOU CAN GO RIGHT DOWN TO THE TRACKS FROM THERE. IT WAS QUITE A FEW YEARS I STAYED DOWN HERE. WE STAYED BETWEEN THE TUNNEL AND UNDER THE ROTUNDA, BACK AND FORTH. WE'D GO INSIDE THE TUNNEL FOR SAFETY. EVERYBODY HAD THEIR OWN LITTLE DIVISION. LIKE, WE WERE HERE AT I03RD, THAT WAS OUR LITTLE DIVISION. WE DID EVERYTHING FOR US THERE. THEY HAD ANOTHER AREA THAT WAS UP ON I08TH STREET. THEY HAD THEIR OWN LITTLE DIVISION. THERE WAS ANOTHER ONE DOWN FURTHER. THERE WAS ABOUT, I'D SAY, BETWEEN 72ND AND I08TH, FIVE DIVISIONS IN TOTAL. IT WAS MY HOME, MY OTHER HOME. WE WERE REALLY A COMMUNITY. WE WORKED TOGETHER. WE GOT FOOD TOGETHER. WE ALL WENT UP ON TOP AND FOUND FOOD AND BROUGHT IT DOWN, NOT FOR ONE BUT FOR EVERYBODY. IF ONE DIDN'T HAVE A BLANKET, ANOTHER ONE WOULD HELP. WHEN I FIRST CAME DOWN THERE, A GENTLEMAN REACHED OUT TO ME, HE SAYS, LISTEN, BEING THAT YOU'RE GOING TO BE LIVING DOWN HERE WITH US, LET US SHOW YOU HOW TO LIVE. AND THAT'S WHAT THEY DID. THEY SHOWED ME HOW TO DUMPSTER DIVE. YOU KNOW, SMELL THIS BEFORE YOU EAT IT BECAUSE THEY HAVE A TENDENCY OF POURING BLEACH. THEY SHOWED ME HOW TO EAT OFF THE LAND. THERE IS NOTHING LIKE LIVING LIFE ON THE LAM, LIKE, BEING FREE. ACTUALLY HAVING TO LIVE FROM DAY TO DAY, NOT KNOWING WHERE YOUR NEXT MEAL MAY COME FROM OR IF YOU'RE GOING TO GET ONE. NOT KNOWING WHEN YOUR NEXT DOLLAR IS GOING TO COME FROM TO GET HIGH, OR TO DO WHATEVER. YOU HAVE NO RESPONSIBILITIES BUT THE RESPONSIBILITY TO JUST DO YOUR PART, WHATEVER IT MAY BE. EVERYBODY WAS DOWN HERE FOR THEIR OWN REASON. SOME WERE RUNNING FROM THE LAW. SOME REALLY HAD NOWHERE ELSE TO GO. WE WERE JUST LIVING. WE GOT A LOT OF RESISTANCE FROM THE POLICE, THE PARKS DEPARTMENT. YOU'RE NOT SUPPOSED TO BE HERE! WE'RE GOING TO HAVE YOU ARRESTED! SO IN ORDER TO KEEP OUR STUFF AND STAY OUT OF THEIR WAY, WE DECIDED TO GO INSIDE THE WALLS. THIS WAS A SECRET THING WE HAD GOING ON. WE'D COME DOWN HERE, WE'D COME HOME, NOBODY KNEW NOTHING. I WAS BROUGHT DOWN HERE BY A GENTLEMAN. HE BROUGHT ME HERE AND WE GOT HIGH. HE SAID, I WILL BE BACK, AND HE LEFT. I'VE NEVER SEEN HIM AGAIN. HE BROUGHT ME RIGHT TO THIS SPOT, UNDER THE ROTUNDA. SO I WAITED AND I WAITED, AND A COUPLE OF GUYS SAID, WELL, WHILE YOU'RE HERE, YOU CAN HELP US OUT. AND BEFORE I KNEW IT I WAS STAYING DOWN HERE AND IT BECAME MY SECOND HOME. I HAD MY CHILD DOWN HERE, UNDER THAT ROTUNDA. IT WAS THE DEAD OF WINTER. I DELIVERED MY CHILD, ON MY OWN, RIGHT THERE UNDER THAT ROTUNDA. SOMETIMES WE WOULD SEE THE LIGHTS SHINING FROM THE OUTSIDE INTO THE TUNNEL. THAT'S HOW WE WOULD KNOW IT'S DAYTIME. IT'S BEAUTIFUL IN ANOTHER GORY SENSE. WE HAVE SEEN AN ARRAY OF ANIMALS DOWN THERE. I HAVE SEEN AN ANT THAT WAS ALL OF THE SIZE OF MAYBE A RAT. IT WAS HUMONGOUS! AND HE WALKED DIRECTLY PAST ME. I'VE SEEN HUGE RATS. I'VE SEEN A POSSUM WALK THROUGH THERE. THEY HAVE WATER BUGS DOWN THERE THAT ARE THE SIZE OF MY HAND. NOW IT TAKES A LOT TO MAKE MY STOMACH FLIP, BUT THOSE WATER BUGS! BY ME STAYING DOWN HERE, I HAD LOST A LOT OF THE ESSENTIAL THINGS OF BEING A GIRL. WASHING UP. KEEPING MYSELF TOGETHER. DOING MY HAIR. I FORGOT A LOT OF THAT STUFF. YOU KNOW, AS A MECHANISM TO KEEP PEOPLE AWAY, I PURPOSELY WOULDN'T TAKE A SHOWER. THAT WAS MY, GET BACK! I'M FUNKY, GET AWAY! YOU DON'T WANT TO BE AROUND ME! AFTER MONTHS OF BEING IN THAT FUNK, I GOT ACCUSTOMED TO IT. YOU KNOW, I'VE COME VERY CLOSE TO GETTING RAPED A FEW TIMES. OUTSIDE OF THE TUNNEL. I'VE BEEN BEAT UP, I'VE BEEN ROBBED. AND I'VE HAD TO DO LITTLE DIRTY THINGS, TOO, YOU KNOW, AS WE ALL DID WHEN WE'RE IN THE STREET LIFE. YOU HAVE TO GET A LITTLE DIRTY AND GRITTY TO SURVIVE. I LEARNED FROM MY TEACHERS WHAT I NEEDED TO DO. THE TUNNEL, WE WERE A PROTECTED ENTITY. IT WAS A SAFE HAVEN. LIKE, THERE WAS A CREW. THERE WAS TWO FEMALES, AND THERE WAS FIVE OR SIX GUYS. AND NINE TIMES OUT OF TEN, WE WERE PROTECTED. WE WERE THEIR LITTLE SISTERS, SO TO SPEAK. AND THEY WERE ALL BROTHERS. WE PRETTY MUCH LOOKED OUT FOR EACH OTHER. FOR ME, I WOULD NEVER TAKE IT BACK. IF I HAD THE TIME TO TURN BACK THE CLOCK, I WOULDN'T CHANGE ANYTHING THAT I'VE WENT THROUGH UNDER THE ROTUNDA, IN THE HOLE. MY WHOLE EXPERIENCE, I WOULDN'T CHANGE FOR NOTHING. IT SHOWED ME HOW TO FIGHT. IT SHOWED ME HOW TO BE INDEPENDENT. I'VE BEEN BULLIED ALL MY LIFE. I NEVER REALLY SPOKE UP FOR MYSELF. HERE, I HAD NO CHOICE IF I WANTED TO TRY TO LIVE. IT WAS, "RIA, YOU'VE GOT TO OPEN YOUR MOUTH, TALK, TELL THEM YOU WON'T DO THAT." I'VE HAD FIGHTS DOWN HERE, STANDING MY GROUND. THE EXPERIENCE AND THE EDUCATION THROUGH THOSE YEARS IS SOMETHING INCREDIBLE.



FERNANDO PESSOA

THE WRITER FERNANDO PESSOA EXPERIENCED HIMSELF AS HAVING NO PERSONALITY, A MAN WITHOUT RECOGNIZABLE QUALITIES, A CHAOS OF MOODS SIMPLY IMPLAUSIBLE TO UNIFY INTO A SINGULAR IDENTITY. FOR PESSOA, MADNESS WAS NOT THE FAILURE TO MAKE SENSE, BUT THE ATTEMPT ITSELF. INSTEAD OF SEEKING HIS VOICE, HE SOUGHT HIS VOICES; HE WROTE AS IF HE WERE A MEDIUM. ACCORDING TO ADAM PHILLIPS, PESSOA WAS ALWAYS AT THE POINT OF DISAPPEARING FROM HIMSELF, AND THAT'S THE WAY HE LIKED IT.

I WOULD LIKE TO BE LIKE PESSOA. TO ELUDE THE CONSISTENCY I HEAR IN ALL I SAY, IN ALL I WRITE. PESSOA DIDN'T NEED TO IMITATE HIMSELF IN ORDER TO KEEP WRITING. RATHER, HE EXPLODED HIMSELF, WROTE IN SEVENTY-EIGHT DIFFERENT NAMES, WHAT HE CALLED HETERONYMS: ALVARO DE CAMPOS, ALBERTO CAEIRO, RICARDO REIS, BERNARDO SOARES, FERNANDO PESSOA, AND SEVENTY-THREE OTHERS! PESSOA BECAME HIS OWN PANDEMONIUM, A CACOPHONY OF TONGUES, FLIRTING AND CAJOLING HIMSELF INTO A STATE OF PERPETUAL EMERGENCE.

I LOVE FERNANDO PESSOA. HE WOULD NEVER MISTAKE ME FOR MYSELF.

"IF I ONLY HAD A HEART" THE TIN MAN, FROM THE WIZARD OF OZ, 1939

I MET MARKEY DOODLES AT A GATHERING OF VENTRILOQUIST DUMMIES THAT I HOSTED IN LOS ANGELES IN MARCH 2018. WE ALL SAT AROUND IN A CIRCLE AND TALKED. I ASKED THE DUMMIES—FOUR OF THEM IN TOTAL—A NUMBER OF QUESTIONS ABOUT LOVE, RELATIONSHIPS, PARTNERING, FRIENDS (IMAGINARY AND OTHERWISE), FEARS, EVERYDAY PREOCCUPATIONS, AND THE CURRENT POLITICAL CLIMATE. "WHAT ARE YOUR PASTIMES?" "ARE YOU IN A RELATIONSHIP RIGHT NOW?" "WHAT MAKES YOU SAD?" "DO YOU HAVE ANY ADVICE FOR ME ABOUT LOVE?" BEFORE PARTING WAYS, I POSED ONE FINAL QUESTION: "WHERE DO YOU SEE YOURSELF FIVE YEARS FROM NOW?" MARKEY DOODLES, THE YOUNGEST OF THE GROUP, DID NOT HESITATE TO ANSWER: "I'D REALLY LIKE TO BE A PERSON BY THEN."

I FIND IT FASCINATING THAT MARKEY DOODLES, LIKE THE TIN MAN NEARLY EIGHTY YEARS EARLIER, LONGS FOR WHAT HUMANITY HAS TO OFFER WHILE WE HUMANS ARE EVERY DAY CONVERTING OURSELVES INTO AUTOMATA AT FURIOUS RATES. IT'S YOUR TIME, MARKEY! WE HUMANS WANT TO BE YOU! WE LITERALLY LOVE YOU TO DEATH.

DUMMIES: IN THE CARPOOL LANE

MADY: WHAT CAN I ASK YOU THAT NOBODY SEEMS TO EVER ASK YOU?

ROSCOE: "DOES THAT GUY [POINTS TO HIS VENTRILOQUIST] TALK TO YOU WHEN YOU'RE NOT PERFORMING?" AND THE ANSWER IS, YES, HE DOES.

M: DOES HE TALK TO YOU WHEN NO ONE ELSE IS AROUND?

R: HE TRIES TO, BUT I IGNORE HIM.

M: HE DOESN'T LISTEN TO YOU?

R: I DON'T LISTEN TO HIM!

DARLENE: CHRISTINE AND I TALK TO EACH OTHER WHEN NO ONE'S AROUND. THAT'S WHAT FRIENDS DO!

R: WE'RE NOT THAT KIND OF FRIENDS.

D: SOMETIMES CHRISTINE LEAVES ME IN THE CASE. ONE TIME SHE WAS TRYING TO MOVE OVER INTO THE CARPOOL LANE AND I WAS IN THE CASE AND I WAS YELLING, "LET ME OUT! THEY'RE NOT GOING TO KNOW I'M HERE! YOU'RE GOING TO GET A TICKET." THAT REALLY HAPPENED.

COLIN AND ELAINE

I HAD KNOWN ELAINE MEANEY FOR OVER THREE DECADES. SHE WAS A PAINTER AND WEAVER, FIERCELY INDEPENDENT, LONG SINCE DIVORCED AND SOMEWHAT REGRETFUL ABOUT HAVING CHILDREN. SHE WAS DEEPLY INVOLVED IN EASTERN PHILOSOPHY AND RUTHLESSLY DISPARAGING OF THE NEW-AGE PRACTICES THAT PERVADED HER EVERYDAY LIFE IN SOUTHERN CALIFORNIA. WE REALLY GOT ALONG.

WHEN I LEARNED OF HER DEATH IN 2005, I MADE THE TRIP TO COLORADO TO ATTEND AN INTIMATE MEMORIAL SERVICE BEING HELD AT HER DAUGHTER CARYN'S HOUSE.

AS I DROVE UP, ELAINE'S GRANDSON COLIN, ABOUT ELEVEN YEARS OLD AT THE TIME, WAS OUT IN THE STREET FEVERISHLY AND DOGGEDLY DIRECTING TRAFFIC, TELLING US WHERE TO PARK, DIRECTING US TO THE HOUSE AND LISTING OUR NAMES IN ORDER OF ARRIVAL ON A LARGE YELLOW LEGAL PAD. ONCE EVERYONE WAS INSIDE AND SEATED, HIS AUNTS AND UNCLES BEGAN THE SERVICE. COLIN INTERRUPTED SEVERAL TIMES TO ANNOUNCE THAT WE WERE NOT GOING IN THE PROPER ORDER, THAT TESTIMONIALS WERE TO BE DELIVERED ACCORDING TO THE NAMES ON HIS LIST. AFTER SEVERAL SUCH INTERRUPTIONS, THE ADULTS CONCEDED TO HIS DEMANDS AND THAT'S EXACTLY WHAT WE DID. AFTER AN EXHAUSTING (AND COMICALLY POIGNANT) TWO HOURS, COLIN'S MOM LISE ASKED COLIN IF HE HAD ANYTHING TO SAY. WITHOUT HESITATION, HE SAID THAT HE DID NOT WANT TO SPEAK, BUT RALPH, ELAINE'S DOG, HAD SOMETHING TO SAY. COLIN TOOK HIS PLACE FACING THE ASSEMBLED CROWD AND CALLED FOR RALPH WHO CAME IMMEDIATELY AND SAT BY HIS SIDE. "THANK YOU, ELAINE, FOR TAKING CARE OF ME," COLIN SAID. "THANK YOU FOR BRUSHING ME, AND TAKING ME ON WALKS, AND FOR FEEDING ME SLICES OF TURKEY OFF YOUR PLATE AT LUNCHTIME. I LOVE TURKEY."



I. I AM IN HERE

MARK: I HAVE A BODY AND MIND  
CONNECTION. ON DISORDER.

MY LIVING FEELT LIKE I WAS ON  
MY OWN. YET MUCH AT THE TIME  
WAS GIVEN TO MY BODY. IF YOU  
CAN IMAGINE BEING A GLORIFIED  
PET, THAT IS WHAT IT WAS  
LIKE.

I USED TO FIND IT EASIER TO  
DESCRIBE MY MIND AS A CASCADING  
ASCENDING WITH MANY ROOMS.  
AND EACH ROOM HAS A FOCUS,  
SUCH AS GOOD MEMORIES AND  
SWEET THOUGHTS AND FUNNY  
THINGS AND OLD MOVIES.

I WAS IN THE WORLD BUT  
EXPERIENCE IN MY OWN WAY.  
PEOPLE DIDN'T KNOW I KNEW  
EVERYTHING THAT WAS GOING ON  
AROUND ME. IF YOU DID IT  
FOR US TRAITING THAT PEOPLE FOUND  
ME STUPID, AND I WAS NOT.

'THE LITTLE GREEN BIRD SAYS:  
I AM Tired of SOMETHING  
FRINDLES DAILY IN MY LIFE. I  
WANT TO KNOW HOW IT FEELS TO  
HAVE OLD, COLD, LONELY SOME  
LONGING FOR LOVE GONE.' THAT  
IS A LINE I WROTE LONG AGO. I  
AM AWARE THAT FEELT DEEPLY  
AWARE OF LOVE FOR A LONG TIME.  
I FELT LOVE, AND I SAW LOVE  
BE TWEEEN REAL PEOPLE, AND  
BE TWEEEN THE MOVIE TV FOLKS  
TOO. BUT I WAS NOT A  
PARTICIPANT, THOUGH I FOUND  
FEELT IT IN ME.

I WANT THE TRUTH FOR MATTER ALL  
SOOTHING OF SOMEONE KNOWING  
ME, AND VICE VERSA.

II. WE DESERVE ROYAL TREATMENT  
FOR OUR LOSST SOULS

EMILY: FOR TWO HOURS A WEEK HE CAME. I ONLY KNEW HIS MIND.  
SOMEONE BROUGHT HIM AND TOOK HIM AWAY. AS WE DID  
MORE WORK TOGETHER, I GOT MORE OF A SENSE OF HIS LIFE. ONE  
TIME I HAD TO BE WITH HIM FOR 5 DAYS AND DO HIS DAILY  
THING. HE SAID, 'YOU THINK MY LIFE'S  
DEPRESSING.' I SAID, 'WELL IT IS DEPRESSING.  
YOU BOWL, AND YOU HAVE THE KIND OF LIFE THAT SOMEONE  
IN SERVICES HAS.' BUT I'D NEVER SEEN IT UP CLOSE ALL  
DAY LONG. I STARTED TO UNDERSTAND WHAT IT'S LIKE TO BE IN  
DEVELOPMENTAL SERVICES.

I AM AN ACCOMMODATION FOR WHAT MARK IS THINKING. I'M BRINGING  
NOTHING, EXCEPT THIS HAS BECOME A WAY FOR MARK TO  
GET HIS THOUGHTS OUT. THERE ARE OTHER WAYS HE COULD LEARN TO  
PICK LETTERS. MY SUPPORT IS JUST PHYSICAL. WHEN HE WAS LEARNING  
TO TYPE TO COMMUNICATE, HE WOULD REACH FOR A LETTER HE  
WANTED, AND MY ROLE AS FACILITATOR WAS TO PULL HIS  
HAND BACK AFTER HE GOT THAT LETTER. SOMETIMES HE PICKS  
THE WRONG LETTERS AND HAS TO SLOWLY TAKE THEM OUT. IT'S A  
DIFFICULT THING HE DOES.

SO HE NEEDED A GREAT COMMUNICATION PARTNER, AND A GREAT  
COMMUNICATION PARTNER IS REALLY CALM. IT MEANT THAT  
IN ORDER FOR MARK TO HAVE A GOOD PARTNER, HE NEEDED TO WORK  
THROUGH SOME OF THE STUFF HOLDING ME DOWN. 'HOW  
CAN I HAVE HEAR BE THE QUOTE,  
EASIER PEERSON THAT WOULD ALLLOW  
FACILITATE COMMANICATION  
TO WORK EFFECTIVELY?' THERE WERE  
THINGS IN MY LIFE THAT WEREN'T WORKING. MARK HELPED ME REALIZE  
I DIDN'T WANT TO BE AT MY JOB ANYMORE. OR IN MY RELATIONSHIP  
ANYMORE.

MARK SAID, 'I BRING POSITIVE  
THINKING. EMILY STRUGGLES  
WITH IT.' WHICH IS TRUE.

SO MARK AND I MADE A DEAL. I WOULD HELP HIM GET OUT IN THE  
WORLD, BUT HE WOULD HELP ME WITH MY INNER WORLD. HE'S EITHER  
CLAIRVOYANT, OR HE'S JUST SUPER POSITIVE. HE SAID, 'YOU  
CAN PULL YOURSELF UP INTO A  
LIGHTER PLACE. EVERYTHING'S  
GOING TO BE BETTER. I'M  
TELLING YOU, EVERYTHING'S  
GOING TO BE FINE.'

III. ■■■ I' M ■ T I R E E D ■ O F ■ B E I N G ■ T H E ■ O N L Y  
■ O N E . ■ S H E ■ I S ■ T I R E E D ■ O F ■ B E I N G ■  
T H E ■ O N L Y ■ O N E . ■

E: MARK, DO YOU WANT TO SIT A LITTLE BACK IN THE CHAIR? YOU LOOK A LITTLE UNCOMFORTABLE. PUT BOTH YOUR FEET ON THE FLOOR.

MARK WILL CLAP SO LOUD THAT THE PERSON IS DROWNED OUT. IT'S INAPPROPRIATE. ME PERSONALLY? I GET UPSET BECAUSE IT HURTS MY EARS. BUT HE DOESN'T WANT TO BE ASLEEP IN THE CORNER. HE WANTS TO BE VERY ALIVE.

M: ■ ■ ■ A M ■ M A K I N G ■ A ■ C O N C E R T ■ E D ■  
E F F O R T ■ T O ■ B E ■ E N G A G E D ■ I N ■ M Y ■  
L I F E , ■ S O ■ I ■ A M ■ N O I S Y . ■ I ■ O F T E N ■  
C L A P ■ R E A L L Y ■ L O U D ■ A T ■ T O O ■ M A N Y ■  
T H I N G S ■ A N D ■ F O R ■ T O O ■ L O N G . ■  
E M I L Y ■ T H I N K S ■ I ■ A M ■ G O I N G ■ N U T S , ■  
B U T ■ I ' M ■ J U S T ■ T R Y I N G ■ N O T ■ T O ■  
S I N K . ■ I ■ H A V E ■ A ■ L O T ■ O F ■ F E A R ■ T H A T ■  
■ I ■ A M ■ S T U C K ■ H E R E ■ I N ■ T H E ■ V A L L E Y ■  
■ B E T W E E N ■ ' I ■ A M ■ I N ■ H E R E ' ■ A N D ■  
T H E ■ L I F E ■ I ■ W A N T ■ A S ■ A ■ V O I C E ■ O F ■  
O U R ■ T I M E . ■

E: THERE HAVEN'T BEEN PEOPLE WHO ASK US QUESTIONS IN THIS WAY. WE FEEL LIKE WE'RE ON AN ISLAND. WHY DON'T OTHER PEOPLE UNDERSTAND?

M: ■ ■ ■ C A N ■ S E E ■ E M I L Y ■ I N ■ M Y ■ M I N D ■ ...  
■ I N ■ H E R ■ C A S T L E , ■ W H I C H ■ I S ■  
S O M E T I M E S ■ N E A R ■ A N D ■ C L E A R ■ A N D ■  
S O M E T I M E S ■ F O G G Y ■ A N D ■ F A R . ■

E: I PULLED BACK MY SUPPORT FOR MARK WITH THE HOPE THAT OTHER PEOPLE WOULD START TO SHOW UP. BUT NOTHING CHANGED. I THINK I'VE DONE MY PART. BUT THEN I THINK I WANT TO BE A PART OF MARK'S LIFE. BUT NOT THE ONLY PART. WE EXIST IN A WORLD WHERE SYSTEMS DON'T WORK. IT'S A WORLD THAT MARK IS VERY MUCH A PART OF. PEOPLE THINK, 'WHAT DO YOU EXPECT US TO DO? THIS IS HOW DEVELOPMENTAL SERVICES WORKS.'

M: ■ ■ ■ A M ■ T O T A L L Y ■ S O ■ T I R E E D ■ A N D ■  
Y E T ■ T H I S ■ I S ■ T H E ■ O N L Y ■ A V E N U E ■  
J O Y ■ H A S ■ G I V E N ■ M E . ■ I ■ H A V E ■ G O T ■  
T O ■ M A K E ■ I T ■ W O R K . ■ I ■ H O P E ■ F O R ■  
T H E ■ B E S T . ■

IV. ■ ■ ■ L O N G ■ G A M E ■

M: ■ ■ ■ A M ■ T H I N K I N G ■ O F ■ T H E ■ L O N G ■  
G A M E ■ A L W A Y S . ■ C A N ■ Y O U ■ S E E ■ T H E ■  
F I N I S H ■ L I N E ? ■ O H , ■ Y E S , ■ I ■ C A N . ■

E: 'OH, YES, I CAN?'

M: ■ ■ ■ O H , ■ Y E S , ■ I ■ C A N . ■ A N D ■ I T ■ I S ■  
G O O D . ■

E: SO CAN YOU SEE THE FINISH LINE?

MAYBE THAT'S MY LIFE'S WORK— TO FIGURE OUT IF MARK CAN REALLY TELL THE FUTURE, OR IF HE IS JUST SAYING HE CAN BECAUSE IT'S POSITIVE. IT'S SUCH A BEAUTIFUL, FUN, AMAZING THOUGHT TO THINK, 'OH, MY FRIEND CAN SEE IT, AND NOW WE'RE MOVING TOWARDS IT.'

M: ■ ■ ■ F U N . ■

E: YEAH. LIKE, THE 'CHURCH OF MARK UTTER'.

M: ■ ■ ■ Y E S . ■

E: 'CAUSE ALSO YOU DON'T HAVE TO PAY TAXES IF IT'S A CHURCH.

M: ■ ■ ■ T H I N K ■ W E ■ S H O U L D ■ B E ■ D A R I N G ■  
■ A N D ■ W R I T E ■ S O M E ■ D I A L O G U E ■ F O R ■  
■ A ■ T R A G E D Y ■ T H A T ■ E N D S ■ W I T H ■  
E M I L Y ■ L E A V I N G ■ A N D ■ T H E ■  
E P I L O G U E ■ I S ■ T O T A L L Y ■ P O S I T I V E ■  
A N D ■ T R U E ■ ... ■

V. DO LIL'S HOUSE MOVE MENTIS  
OUT INTO THE WORLD  
BY MARK UTTER

SCENE I

M: I'LL TRY TO MAKE THIS  
WAY OF BEING LAST  
FOREVER.

E: THIS IS NOT POSSIBLE. I  
NEED TO NOT BE A PERSON  
HELD FOR SO LONG IN THIS  
ROLE OF COMING IN  
SUPPORT.

M: WILL YOU SOMETHING  
SUPPORT MY THOUGHTS  
COMING OUT?

E: ON THE TABLE IS THE  
BOOK I HAVE ASKED YOU  
IN CAREATING. IN IT ARE  
OF THINGS I HAVE LEARNED  
ABOUT YOU AND YOUR  
LARGER WAY OF LOOKING AT  
THE WORLD. THIS IS GOING  
TO ASK YOU AMAZINGLY.

M: HALLELUJAH. I KNOW IT  
EASILY WILL BE THE  
SPACE YOU ARE LEAVING.  
ARGH, THIS IS PAINFUL. DON'T  
NOT GO.

E: I WILL ALWAYS THINK OF  
YOU AND OUR WORK  
TOGETHER AND WHAT AN  
IMPACT WE HAVE HAD ON EACH  
OTHER'S LIVES.

M: MAY I EMILY YOU?

E: YES. IT WILL BE SUCH

A PLEASE SURE TO HEAR FROM  
YOU.

M: I WILL SEND YOU ALL  
THE SUPPORT YOU WILL BE  
MISSED. YOU MIGHT GET  
CONFUSED AND LOST  
WITHOUT ME.

E: NO. NO.

M: I MUST HELP YOU IF YOU  
NEED IT.

E: I AM NEEDING YOU FOR  
THE NEEDS HELP BUT NOT ALL  
THE LIFE ADVICE YOU HAVE  
BEEN FEEDING ME FOR  
YEARS. NOW THE MIRACLE  
IS GOING TO HAVE TO  
HAPPEN.

M: WHAT IS THE MIRACLE?

E: IT IS SOMETHING WE  
BOTH HAVE TO BELIEVE IN  
AND GET OUR HEARS TO BELIEVE  
INTO.

M: OH, I WILL!

E: FOR THIS TO HAPPEN I  
MUST LEAVE. GOODBYE.  
(SHE GOES OUT)

M: SHE IS GONE. I  
THOUGHT SHE WOULD NEVER  
REALLY GO. (HE PICKS UP  
BOOK) AND NOW FOR THE  
MIRACLE OF MIRACLES.

## LIVING TOGETHER ALONE

THE RELATIONSHIP WITH GOD HAS TO REALLY BE LIKE A LOVER. YOU HAVE TO FEEL THAT CONNECTION. ██████████ TO BE A SHAKER YOU HAVE TO FEEL SOMETHING THAT'S CALLED A CALLING. YOU HAVE TO FEEL A SENSING FROM GOD THAT THIS IS A PLACE AND A WAY OF LIFE THAT YOU NEED TO BE A PART OF. IT CAN'T BE SOMETHING THAT'S COMING FROM YOU BECAUSE IT LOOKS ROMANTIC AND IT'S NICE. COMMUNITY LIFE IS VERY DIFFICULT. THE CONCEPT OF COMMUNITY IS THAT 'THE STRONG WILL HELP THE WEAK ALONG.' NONE OF US HAVE PERFECT PERSONALITIES; WE ALL HAVE FAULTS AND FAILURES. WHEN YOU HAVE A COLLECTION OF PEOPLE WHO ARE TOGETHER, YOU GET TO TAP INTO THOSE RESOURCES THAT HELP YOU TO MAKE A COLLECTIVE WHOLE AND MAKE LIFE BETTER. ██████████ IN THE FIRST DAYS OF THE SHAKERS IN AMERICA, THEY HAD NO CONVERTS. THEY LIVED VERY APART AND VERY ALONE. MOTHER ANN KEPT TELLING PEOPLE TO GET READY, GET READY. THEY WOULD PLANT MORE CROPS EVERY YEAR, THEY WOULD BUILD BUILDINGS THEY DIDN'T NEED, AND NOBODY WAS GETTING IT. AND SHE SAID, THEY'RE GOING TO COME LIKE DOVES. AND THEY DID. BECAUSE SHE HAD SUCH A FAITH IN IT. MOTHER ANN, SHE RAISED WORK UP TO BE SO IMPORTANT. WE HAVE TO SEE BEYOND WORK TO SEE IT'S THE SPIRITUAL WORK THAT WE'RE DOING AT THE SAME TIME. SO THE HANDS TO WORK, HEARTS TO GOD IS A LIVING REALITY—WE'RE NOT TALKING ABOUT IDEALS, WE'RE TALKING ABOUT REALITY. ██████████ WE'RE DOING THIS TO HELP EACH OTHER AND TO HELP BUILD IT UP. AND SO NO MATTER HOW MEANINGLESS IT SEEMS THAT TASK IS, IT'S NOT MEANINGLESS AT ALL. NO MATTER WHAT JOB YOU'RE DOING, NO MATTER HOW HARD, DISGUSTING, REPULSIVE IT IS, IF YOU'RE IN THE MINDSET OF NOT SAYING, I HATE THIS, AND SAY TO YOURSELF, ALRIGHT, WE'RE GOING TO GET THROUGH THIS AND GOD GIVE ME THE STRENGTH TO MAKE IT HAPPEN, AND JUST RECOGNIZE THAT IT'S NOT YOU. ██████████ IT DEFINITELY BECOMES SOMETHING OF AN ACT OF DEVOTION. ██████████ BROTHER JOHN ANDERSON MADE, LIKE, 2000 SPECTACLE CASES. IF YOU ASKED HIM WHAT IS YOUR GREATEST ACCOMPLISHMENT IN LIFE, HE WOULDN'T HAVE SAID 2000 SPECTACLE CASES. HE WOULD HAVE SAID, 'I'VE BEEN A BELIEVER FOR 40 YEARS,' HE'S USING HIS HANDS AND HE'S USING HIS TALENTS TO HELP—THAT IS A PRAYER. ██████████ EVEN MY EVERY BREATH IS A PRAYER TO GOD. THAT'S THE IDEAL. SO ANYTHING WE'RE DOING IS POTENTIALLY AN ACT OF PRAYER, OF DEVOTION TO GOD. ██████████ WE PRODUCE GOODS BECAUSE WE NEED TO PRODUCE GOODS TO LIVE. AND WE HAD TO HAVE SOMETHING TO SELL SO THAT WE COULD AFFORD TO LIVE. AND WE ARE DETACHED FROM IT AND ALWAYS HAVE BEEN DETACHED FROM IT. TO SEE THESE PIECES AND THE WAY THEY WERE USED AND THEN NOT USED, AND TO UNDERSTAND THAT THERE HAS TO BE A FORWARD PROGRESSION, BOTH OF FAITH AND OF LIVING. WE DON'T CLING TO THE PAST. IT'S THIS WHOLE COSMIC STRUGGLE THAT'S GOING ON AROUND US AND INSIDE OF US, IT'S ALL OF THESE THINGS ABOUT OUR YEARNING NOT TO BE HERE ANYMORE. THIS IS NOT OUR HOME. THIS IS OUR HOME BUT OUR HEAVENLY HOME IS WHERE WE'RE AIMING FOR. ██████████ THE SHAKERS HAVE A VERY GOOD UNDERSTANDING OF PERFECTION, I THINK, AND THAT IS TO SAY, PERFECTION IS PROGRESSIVE. I COULDN'T COOK THE BEST TARRAGON CHICKEN I'VE EVER COOKED TODAY. FIVE YEARS FROM NOW I SHOULD BE COOKING IT BETTER THAN I DID BECAUSE I PRACTICE IT. I'VE DONE IT. I'VE REFINED IT. YOU CAN DO IT LITERALLY ON THE PHYSICAL PLANE AS WELL AS THE SPIRITUAL PLANE. SO THAT'S WHAT WE'RE AIMING FOR. IT IS A PROGRESSION. AND TO THINK YOU'VE OBTAINED THE PERFECT MOMENT, THERE IS NO SUCH THING. IT'S A PERFECT MOMENT FOR THIS MOMENT, AND THEN WE'RE MOVING ON. BUT YOU'VE ALSO GOT TO LOOK BACK EVERY NOW AND AGAIN. THAT'S SPIRITUAL TOO. DOUBT CAN BE A HEALTHY THING, BECAUSE YOU HAVE TO EXAMINE YOURSELF TO THINK, AM I LIVING UP TO MY EXPECTATIONS AND GOD'S EXPECTATIONS FOR ME AND THE COMMUNITY'S EXPECTATIONS FOR ME, AND IF I'M NOT WHY AM I NOT DOING IT? AM I UNHAPPY? WE DON'T KNOW WHEN WE'RE STRONG AND WE DON'T KNOW WHEN WE'RE WEAK, AND WHEN WE THINK WE'RE THE WEAKEST IS SOMETIMES WHEN WE'RE ACTUALLY THE STRONGEST. THE CHALLENGE—EVERY DAY TO GIVE AND FORGIVE AND TO BE FORGIVEN, AND TO JUST MOVE ON AND PROGRESS FORWARD AS MUCH AS POSSIBLE. ██████████ WE AS INDIVIDUALS HAVE TO BE MOTIVATED TO WANT TO CHANGE. WHEN THAT HAPPENS THEN GOOD THINGS START TO HAPPEN AND BETTER THINGS START TO HAPPEN THE MORE WE PRACTICE IT. AND WE FEEL A GENUINE LOVE, WHICH IS FREE FROM THE BODY. IT'S FULLY OF THE SOUL, AND IT'S FULLY FOR HUMANITY. AND IT'S, I THINK YOU CAN USE THE WORD COMPASSION, AND THAT, THAT'S WHAT IT'S REALLY ALL ABOUT. ██████████ I THINK A LOT OF PEOPLE MISUNDERSTAND THE WORD LOVE, AND I THINK A LOT OF PEOPLE MISUNDERSTAND LOVE. WHERE WE SEEM TO FALL SO SHORT IS WHEN WE TAKE AN IDEAL AND WE WANT TO MAKE IT A REALITY AND WHEN IT'S NOT A REALITY WE DON'T KNOW HOW TO COPE WITH IT. LOVE IS ALWAYS GIVE AND TAKE AND A GENUINE LOVE IS SOMETHING THAT, IS SOMETHING THAT CONTINUES TO GROW AND IS DEEP AND ABIDING. ██████████ THE REALITY IS LOVE TAKES A LOT OF WORK AND IT TAKES A WILLINGNESS TO COMPROMISE CONSTANTLY. IT TAKES A WILLINGNESS TO BE OPEN, A WILLINGNESS TO ADMIT WHEN YOU'RE WRONG, A WILLINGNESS TO PICK YOURSELF UP AND TO GO ON AND TO LOVE WITHOUT BOUNDS, BECAUSE GOD HAS LOVED YOU WITHOUT BOUNDS. AND THAT MEANS WE ARE CALLED AS THE INSTRUMENTS OF GOD EVERY SINGLE DAY OF OUR LIVES TO CONSTANTLY BE BREAKING DOWN THOSE BOUNDARIES THAT SEPARATE PEOPLE FROM US AND US FROM THEM. AND WE NEED TO OPEN IT UP AND HAVE TO RECOGNIZE THE ONENESS OF MAN THAT IS SO BROKEN AND SO DISTORTED, AND GOD'S CONSTANT CALLING US BACK TO THIS ONENESS WITHIN GOD HIMSELF. ██████████ THE THING IS YOU ALSO HAVE TO BE PREPARED TO RECOGNIZE THAT THERE ARE TIMES WHEN YOU'RE GOING TO HAVE A FEELING OF BEING VERY ALONE, VERY APART, AND VERY DESERTED. ██████████ THE WORK GOES ON. THE HANDS FALL OFF, THE FEET FALL OFF, THE WORK GOES ON. ██████████ I DO FERVENTLY BELIEVE AND IT HAS BEEN GIVEN TO ME TO UNDERSTAND THAT THAT IS GOING TO BE THE CASE. PEOPLE WILL STILL BE SHAKERS LONG AFTER ME, BECAUSE, WELL, I THINK THAT THIS IS THE TRUTH AND THE TRUTH CAN'T DIE. ██████████ WHEN YOU CAN FEEL THE LOVE OF GOD. OH HOW PRECIOUS, FILLING ALL IMMENSITY. AND A MILLION OTHER ONES.



██████████ BUT IT WAS UNBELIEVABLY, INTENSELY COMPLICATED. ██████████  
██████████ HE TALKED OF THIS VERY STRUCTURED PLACE. ██████████  
██████████ BUT WALLS CAME AND WENT ALL THE TIME. ██████████  
██████████ THAT REALLY IS CHARLES AND RAY TOGETHER- ██████████  
██████████ PUTTING ON THE PERFECT SHOW. ██████████  
██████████ WE'RE THE FINAL ACT. ██████████  
██████████ IT WASN'T LIKE ONE IMAGINES A COUPLE. ██████████  
██████████ I THINK IN MANY WAYS THEY WERE THEIR OWN CLIENT. ██████████  
██████████ EVERYTHING WAS THE PRODUCT OF THEIR LOVE. ██████████  
██████████ WHO YOU ARE AS AN INDIVIDUAL WAS PRETTY SECONDARY TO BEING THERE. ██████████  
██████████ THERE WAS ALWAYS A LOT OF CONTROVERSY AROUND CREDIT. ██████████  
██████████ SHE COMPOSED IN THREE DIMENSIONS AND HE COMPOSED IN TWO. ██████████  
██████████ HE WAS THE POLITICIAN. ██████████  
██████████ SHE WAS THE EYES OF THE OFFICE. ██████████  
██████████ SHE NEVER CAME TO ANY OF THE MEETINGS. ██████████  
██████████ HE'S WITH IBM AND HIS NAME IS ON THE LETTERHEAD. ██████████  
██████████ SHE REMEMBERED EVERYTHING VISUALLY. SHE WAS A SYNESTHETE. ██████████  
██████████ SHE MADE THE HOUSE LOOK THE WAY IT DID. ██████████  
██████████ HE LIKED THE PROCESS. SNAPPING POLAROIDS. ██████████  
██████████ CUSTOM MADE SUITS. ALL THESE GROUPIES. ██████████  
██████████ I THINK THE WORDS HE USED ARE LOVE AND DISCIPLINE. ██████████  
██████████ IT MOVES AWAY FROM FURNITURE AND INTO EXHIBITS, ██████████  
██████████ INTELLECTUAL EXCURSIONS. ██████████  
██████████ THE AQUARIUM THAT NEVER GOT BUILT. ██████████  
██████████ HE WAS TOUGH ON HER, AND IN WAYS THAT... ██████████  
██████████ LATER THEY WOULD COME TO WORK SEPARATELY AND ██████████  
██████████ PERHAPS LEAVE WORK SEPARATELY. ██████████  
██████████ EACH IN THEIR OWN CAR. ██████████  
██████████ BUT WHEN THEY WERE THERE, THEY WERE, ██████████  
██████████ YOU KNOW... ██████████  
██████████ HE KNEW. ██████████  
██████████ AND SHE KNEW. ██████████  
██████████ SHE TRIED FOR A WHILE AFTER HE DIED, ██████████  
██████████ BUT SHE REALLY COULDN'T DO IT. ██████████  
██████████ SHE COULDN'T KEEP THINGS MOVING. ██████████  
██████████ CHARLES KEPT PROJECTS MOVING. ██████████  
██████████ AND RAY STARTED LIVING, SLEEPING IN THE STUDIO. ██████████  
██████████ HE TALKED ABOUT THE CIRCUS AS A CITY PLAN. ██████████

## THE EMPRESS

IT WAS A DARK PERIOD OF MY LIFE. I HAD BEEN DEEPLY IMMERSSED IN WRITING WHEN MY FAMILY'S BUSINESS AND AN ENORMOUS AMOUNT OF DEBT FELL ON ME DURING THE SPACE OF A PHONE CALL. ALL ACTIVITIES STOPPED AND IT WAS OVER THREE YEARS BEFORE I WAS ABLE TO CRAWL OUT FROM UNDER IT. AND BASICALLY DURING MY THIRTIES FOR THAT WHOLE DECADE, I WAS NOT LETTING ANY LIFE INTO MY LIFE, OTHER THAN WHAT CAME THROUGH WRITING. THEN EVEN THAT WAS INTERRUPTED. ■ EMPRESS WAS NOT HER NAME, IT WAS WHAT MY FRIEND CALLED HER WHICH THE PRESS LATER LATCHED ONTO. SHE DID NOT HAVE A NAME AND I DID NOT RELATE TO HER THAT WAY. SHE CAME OUT OF AN ALL-YOU-CAN-EAT SPOT IN CHINATOWN CALLED BINGO'S THAT USED TO BE ON MOTT ST AND OPEN UNTIL 4 AM. THIS WAS AROUND 1993. I WOULD GO THERE WITH THE FACTORY OWNERS AND PRODUCTION MANAGERS FROM THE GARMENT DISTRICT AFTER WORK. WE WERE LEAVING AND THERE WAS A BEAUTIFUL GREY AND WHITE SKINNED TURTLE SWIMMING FRANTICALLY IN THE TANK WITH THE EELS WE PASSED ON THE WAY OUT. SHE RIVETED MY ATTENTION, BUT I DID NOTHING AND LEFT. ■ ALL NIGHT I KICKED MYSELF FOR MY FAILURE TO ACT, THEN RAN BACK IN THE MORNING. SHE WAS STILL THERE, DOWN AT THE BOTTOM OF THE TANK, LOOKING EXHAUSTED. I BOUGHT HER FOR \$20. THEY FISHED HER OUT OF THE TANK AND HEADED BACK TO THE KITCHEN TO CHOP HER UP. I MANAGED TO PREVENT THAT AND TOOK HER AWAY IN A BAG. ■ I KNEW NOTHING ABOUT THIS ANIMAL, NOT WHAT KIND OF TURTLE SHE WAS, NOR WHERE SHE CAME FROM OR HOW SHE GOT TO CHINATOWN, WHETHER SHE WAS MALE OR FEMALE, OR WHAT SHE ATE OR NEEDED. I KNEW SHE WAS A TURTLE. ■ I FIGURED OUT ENOUGH TO KEEP HER IN A 200 GALLON TANK WITH AQUARIUM SALT IN THE WATER, A BASKING LIGHT AND HAUL-OUT LOG OF CORK BARK. WE RELATED LARGELY THROUGH THE RELATION OF OUR BODIES IN SPACE. I NEEDED TO MOVE SOFTLY SO AS NOT TO FRIGHTEN HER. SHE COULD FLY OFF THE LOG AT SPEED AND SLAM INTO THE GLASS SIDES OF THE TANK. SHE SAW ME PRIMARILY AS SOMETHING DARK MOVING OVERHEAD SWIFTLY OR, DANGER. LATER, SHE HAD A PROVIDER CATEGORY FOR ME. SHE DID RESPOND TO MUSIC AND MY FRIEND SANG TO HER. ■ SHE WAS A DIAMONDBACK TERRAPIN, MALACLEMYS T. TERRAPIN, A BRACKISH WATER TURTLE NATIVE TO THE MID-ATLANTIC SEABOARD SALT-MARSHES AND HAD BEEN ILLEGALLY HARVESTED FROM HIBERNATION. A MONTH AFTER ARRIVAL, SHE DROPPED FIVE EGGS IN THE WATER. I PUT THEM ON THE KITCHEN COUNTER IN VERMICULITE. 57 DAYS LATER, 3 HATCHED. I WAS ALREADY IN LOVE WITH THIS TURTLE, BUT SEEING THE HATCHLINGS EMERGE FROM THEIR EGGS I WAS COMPLETELY OVERTAKEN. ■ TO UNDERSTAND HER BETTER, I BEGAN TALKING TO A WIDER CIRCLE OF PEOPLE, MUCH LIKE ANY LOVE RELATIONSHIP CAN BRING YOU INTO CONTACT WITH A LARGER COMMUNITY. I BECAME A NEW YORK STATE WILDLIFE REHABILITATOR, AND I BEGAN TO ACQUIRE TURTLES OUT OF FOOD MARKETS IN SOUTHEAST ASIA TO BUILD ASSURANCE COLONIES. IT WAS 1998, THE YEAR THE CONSERVATION COMMUNITY UNDERSTOOD THE PRECIPITOUS CRASH OF TURTLE POPULATIONS WAS WORLDWIDE. ■ I TRANSITIONED QUICKLY FROM FOUR TO 200 TO 1500 TURTLES, AND SOON HAD THE SECOND LARGEST CAPTIVE GROUP OF THREATENED AND ENDANGERED TURTLES IN THE U.S., INCLUDING THE LARGEST GENETIC POOLS OF FIVE SPECIES PRESUMED EXTINCT IN THE WILD. ■ RELATIONSHIPS WITH PEOPLE ARE ABOUT A HUNDRED DIFFERENT THINGS AT ONCE. WITH AN ANIMAL, YOU KNOW MUCH BETTER WHAT IS GOING ON, WHAT YOU ARE DOING AND WHAT YOU ARE FEELING. ■ IT IS LIKE WHEN YOU MEET SOMEONE ON THE STREET AND YOU KNOW THAT YOU KNOW THE PERSON AND HOW YOU FEEL ABOUT THE PERSON, BUT YOU CANNOT PLACE THE PERSON – YOU ARE IN A SPACE OF RECOGNIZING-WITHOUT-IDENTIFYING. THEN THE COMPULSION TO FIGURE OUT “WHO THIS PERSON IS” SETS IN. AS SOON AS YOU DO, EVERYTHING COLLAPSES AND THE OPEN FEELING IS GONE. WITH AN ANIMAL, THE PRE-VERBALIZED FEELING OF RECOGNITION CAN REMAIN MUCH LONGER. ■ THERE IS A LOT OF MORTALITY DEALING WITH ANIMALS FROM FOOD MARKETS AND CONFISCATIONS. WHEN THESE CREATURES DIE, THEY SLIP AWAY WITH NO TRACE. DEATH IS SILENT. THEIR DYING MAKES NO NOISE, HAS NO MARK IN HISTORY. THE SADNESS SHAKES YOU TO THE CORE. WE MAKE MUCH OF OUR NAMES AND WE GIVE THEM TO OUR ANIMALS. BUT ANIMALS WERE PERSONS BEFORE THEIR NAMES. ■ I USED TO SAY WRITING WAS MY PUBLIC LIFE, AND ANIMALS WERE MY PRIVATE LIFE. ■ I RELEASED THAT DIAMONDBACK TERRAPIN INTO HER NATIVE HABITAT ALONG THE ATLANTIC COAST AFTER A LONG QUARANTINE.