

## 8

# Carried on Both Sides

Presented at four locations—The Metropolitan Museum of Art, Lesley Heller, LMAK, and the Knockdown Center in New York City—in 2018, *Carried on Both Sides* aimed to uncover the history of the @ symbol. Featuring carved wooden [columns](#), hand blown [glass](#) amphorae, [glass murrine](#), a single-channel video, and soft sculptures made of kevlar, this project questioned how present logics of freedom and exchange carry with them resonances of past [imperial](#) lives. This project was the result of three years of collaborative work between Helen Lee, Alexander Rosenberg, Lika Volkova, and Caroline Woolard, and was supported by residencies and fellowships at Pilchuck [Glass](#) School and UrbanGlass.

In 2015, Woolard invited Lee and Rosenberg to join her in an application to work together for the Hauberg Fellowship at Pilchuck [Glass](#) School. Woolard wrote that she “approached Helen Lee, who ‘uses [glass](#) to think about language’ and Alexander Rosenberg, who concerns himself with systems of display and all things on the edge of breaking, about a collaboration at Pilchuck.” When the group received the Fellowship, a three-year research project began that included multiple self-organized residencies and research trips. The resulting work was individually authored in relationship to shared research about the @ symbol, an approach to collaboration that enables deep engagement with shared topics alongside individual expression.

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The @ symbol derives from a graphic representation of the amphora, a vessel used in ancient Rome to transport goods like olive oil or grains.

Founded in research and expressed across media, the project explored the visual, political, and material lineage of the @ symbol. The @ symbol derives from a graphic representation of the amphora, a vessel used in ancient Rome to transport goods like olive oil or grains. The project's title references the amphora's original meaning—to "carry on both sides"—referring to the vessel's two carrying handles. The works on view aim to evoke questions about what connections we may find between this ancient mode of transportation and commerce, and today's digital communication. All materials here are reproduced with the consent of the artists. More information is at: <http://carriedonbothsides.com>

A material-specific approach to this research endeavor enabled an expansive way of thinking about the past, present, and future of a symbol and its ability to change meaning over time and across cultures.

—Helen Lee, 2019

*Carried on  
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Reflect

Idea in Public

Experiment

Timeframe

Inquiry

Commitment

Study

Experience

2015-2018

[cybersecurity](#)Ray Romlinson "inventor" of  
email dies 2016

Obama 2009-2017

@

overwhelm

Rome

wired and tired

identity

screens

glowing

glowing books

overstimulated

[glass](#)

sleep

cracked



Study

Respect [labor](#)! Ideas are held  
in making; I will collaborate  
on the research and the  
making side of the project  
with glassblowers.

Commitment

Helen Lee invited me to do a  
talk in the [Glass](#) Dept. I loved  
it and wanted to keep working  
with her, and with [glass](#).

Experience



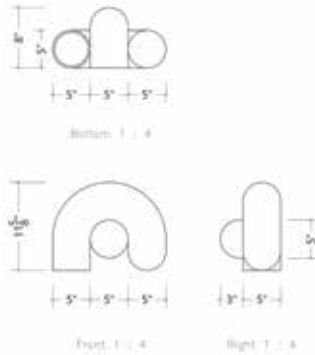
Inquiry

screen time  
[tapping](#)

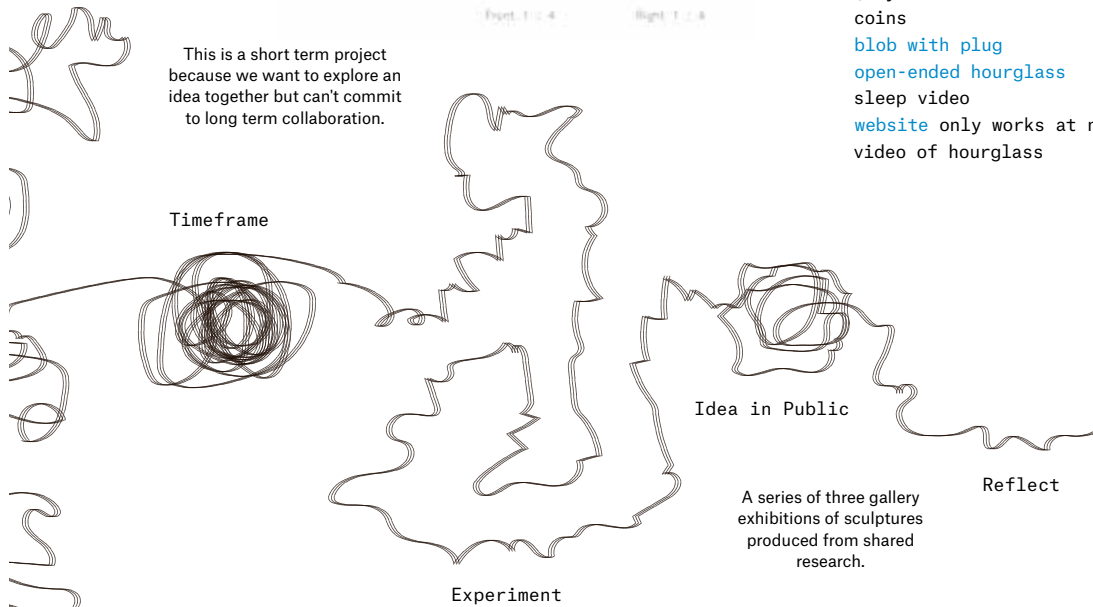


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sound of blowing on a [glass](#)  
bottle  
glassblowers : smart phones  
presentations  
@  
something with kevlar  
newspaper  
[columns](#)



kevlar soft sculpture  
kevlar garment  
[glass](#) level  
[glass](#) slideshow where [glass](#)  
slides are the work itself  
slides  
@ symbol unfurls to be a wave  
coins  
[blob with plug](#)  
[open-ended hourglass](#)  
sleep video  
[website](#) only works at night  
video of hourglass



@ for email:Ray Tomlinson,  
engineer  
@ at the price of:16th century  
Rome  
Giorgio Stabile, historian  
"[The amphora] is a symbol of  
the [wheels](#) of [imperial](#) poli-  
tics in action."  
- David Williams, archeologist  
"the amphora capitolina" was  
in many ways a notional  
measurement"  
Dressel 20  
"Amphorae were in essence  
the trade packaging of the  
ancient world."

"Some linguists believe that @  
dates back to the sixth or  
seventh century, a ligature  
meant to fuse the Latin prep-  
osition ad-meaning "at", "to,"  
or "toward"-into a unique pen  
stroke. The symbol persisted  
in sixteenth-century Venetian  
trade, where it was used to  
mean amphora, a standard-size  
terracotta vessel employed by  
merchants, which had become a  
unit of measure."  
- Paola Antonelli  
sleep

Nancy Rothstein, sleep well-  
ness consultant to Fortune  
500 companies, Director of  
CIRCADIAN® Corporate Sleep  
Programs™  
Nicholas Chua, clinical sleep  
research coordinator  
Icahn School of Medicine at  
Mount Sinai

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## Creative Labor Shared by Artists

Cybele Maylone is the Executive Director of The Aldrich Contemporary Art Museum. A non-collecting institution located in Ridgefield, CT, The Aldrich was one of the first contemporary art museums in the country and is today one of the oldest. Prior to leading The Aldrich, Maylone spent five years as the Executive Director of UrbanGlass in Brooklyn, NY.

**Cybele Maylone, Executive Director of The Aldrich Contemporary Art Museum, 2020.**

In *Carried on Both Sides*, Caroline Woolard, Helen Lee, Alexander Rosenberg, and Lika Volkova explore the amphora, an object that links the past with the present through its use and form. Originally used to store and transport goods like olive oil, the amphora evolved to inform the @ sign, a ubiquitous symbol in contemporary communication. Woolard collaborated with glassblowers to create glass sculptures, a choice of material that connects this Greek and Roman form to 21st century technology.

While primarily made in ceramic, amphorae were in use during an age that was rich for glassmaking: some of the most exquisite examples of early blown glass date to the Greek and Roman empires. In *Carried on Both Sides*, glass serves as a link to both the past and the future. Not only is glass an important record of human creation across the centuries, today it is a defining material of contemporary life; it clads our buildings, supports our telecommunications systems, and mediates our experience with screen-based technologies.

In addition to glass's metaphorical value, the material is perfectly suited for a project exploring physical and intellectual labor. Because of the highly physical—and often incredibly uncomfortable—nature of the glassblowing studio, creating 2,000-degree molten glass necessitates groups of people working together to accomplish a singular piece. An object created in a glassblowing studio is generally overseen by an artist with a specific vision leading a small team. The

Study

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teams who work at the bench are the [eyes](#) and hands of the artist behind the project, serving as fabricators for their vision. For *Carried on Both Sides*, Woolard conceived of a project where the physical and creative [labor](#) would be shared by artists working together, upending the traditional relationship in a [glass](#) studio.

While Lee and Rosenberg are technically skilled glassblowers—whose abilities in the studio would make them highly skilled fabricators—as artists, they each employ their technical [skills](#) in larger conceptual [practices](#) that engage a variety of media and explore ideas around language and [labor](#). The natural collaborative element of the [glass](#) studio was thus pushed even further: Lee, Rosenberg, and Woolard did not just share the physical [labor](#) of creating amphorae, they shared the intellectual and creative direction of the project as well, resulting in a work that embodies the very ideas that it explores.

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## Lengthening and Twisting 'round Itself

D. Graham Burnett is based in New York City. He trained in the history and philosophy of science, and works at the intersection of historical inquiry and artistic [practice](#). Recent work includes: "Schema for a School" (with Asad Raza and Jeff Dolven) at the Ljubljana Biennial (2015) and The Shed (2018); and "El Halo del Cuidar" (with Lane Stroud and Gabriel Pérez-Barreiro) at the Reina Sofia (2019). Burnett is associated with the research collective ESTAR(SER) and the "Friends of Attention." He teaches at Princeton.

### D. Graham Burnett, 2020.

It was at first a dream reported in intimate settings. Because it hardly seemed to merit wider dissemination. Those visited by the vision in the early phase of the outbreak merely shared it with those beside whom they awoke—or if they opened their [eyes](#) alone, took up a worn pad by the bed and jotted a few lines. Writing helped. It was good to link the letters in a cursive hand.

I can reproduce my own scribbles here: "It was as if each of the letters of the alphabet, one by one, curled up like a cat, enfolding itself in sovereign disregard. Quite like a cat, in that each letter grew a little tail, which it then wrapped about itself in complacent solipsism. It was the 'a' that did it first, lengthening and twisting 'round itself until it became an @—an 'a' withdrawn defiantly into its shell. The whole alphabet followed: b, c, d, in turn, folding away into cysts of themselves, impervious, inert, durable, solitary."

That was how I tried to describe it. Only gradually did it become clear that the dream was operating along lines of transmission hitherto unknown in the annals of human experience. Was it actually infectious? Did whatever spirit-spore that secreted its principle move between people by touch? By breath?

There were panics, naturally, but they abated—since, for all the mystery, there seemed to be no adverse effects. Indeed, there were hardly even consequences. We sensed, to be sure, that language itself was somehow tiring of us. That those work-horses of our expressive enterprise—the

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individual letters—were nightly staging an unsettling protest. Even so, we awoke in the mornings and found each character again willing to serve its role, to submit to ligatures, to trip off the tongue, to pulse upon the screen. They were not the pillbugs of our recurrent nightmare.

Now, of course, the dream itself is widely shared, but I think we would all agree that we go about our business much as before. Though it is true that there is something different about the @ these days. Who can see it (on the keyboard, on the screen) and not feel a little nocturnal shiver? It has about it, we sense, an air of rebellion—a certain cloaked recalcitrance.

We use it less, I think. Or maybe more.

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Idea in Public

IMAGINE A GROUP GATHERING

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IMAGINE A GROUP GATHERING

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fig. 8-1, 8-2, 8-3  
(pages 490-493)

*Untitled (Imperial Forms)*,  
turned cherry wood, poplar,  
(not included: glass form and  
blow mould), 72 × 12 × 12  
inches, dimensions variable.

fig. 8-4, 8-5  
(pages 494-497)

*Countermeasures: Level*, 2018,  
glass, mineral oil, turned  
cherry wood 18 × 8 × 14 inches.  
Courtesy of the artist.  
Photo by Levi Mandel.

fig. 8-6, 8-7  
(pages 496-503)

*Countermeasures: Water Clock*,  
2018, glass, water, turned  
cherry wood, 18 × 10 × 10 in  
each. Courtesy of the artist.  
Photo by Levi Mandel.

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fig. 8-8  
Still from *Now*, 2015-2017,  
single channel video, 60 minute  
loop. Courtesy of the artist and  
Leslie Heller Gallery.

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*Now* continues Woolard's interest in time-keeping devices. Rather than understanding time as neatly divisible, linear, and disciplinary—the project of modernization—this artwork begins with the premise that contemplative visual art *practices* can offer an experience of time which is specifically marked by our social engagement with one another.

The single-channel video was made possible by Jeff Sterrenberg, director of photography and editor, and Meerkat Media. Meerkat is a production company cooperative and arts collective committed to making films through a non-hierarchical collaborative process.

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fig. 8-9  
 TA73060918 (*TANTALUS*), 2018,  
 blown glass, outlet, plug, oil  
 painted poplar, hardware, 24 1/2  
 × 24 1/2 × 7 1/2 inches each  
 (set of two).

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A [glass](#) form sags as it connects to an electrical box in Caroline Woolard's *TA73060918* (2018). The sculpture points at viewers' attachments to devices that must always be charging; Woolard provides [outlets](#) which induce desire but which cannot hold a charge. The title, Ta, refers to the periodic table symbol for tantalum. An element distinguished by its exceptional anti-corrosive and conductive capacity, tantalum's presence becomes more common every day; it is crucial in the production of ever-smaller, ever more durable electronic devices, from cell phones to laptops to all varieties of consumer and industrial electronics. Tantalum makes possible our lives of [power](#), portability, and networked sociality. The element's name derives from Tantalus, the Greek mythological figure who is condemned to stand knee-deep in [water](#) for eternity, surrounded by succulent fruits that are just beyond reach.

## Woolard provides [outlets](#) which induce desire but which cannot hold a charge

This project was supported by a residency at Pilchuck [Glass](#) School where Woolard had the privilege of working with gaffers Jason Christian and Daryl Smith, and assistants Emily McBride and Phoebe Stubbs.

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fig. 8-10  
*Countermeasures: Level*, 2018,  
blown glass, mineral oil, turned  
cherry wood, hardware, 18 × 8 ×  
14 inches.

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Measures come to us pre-formed and static. This certainty is what allows them to work as measures, of course. But to have a measure then requires that someone is subject to a measure, and in being measured, individuals and groups are denied their own forms of signification. Measurement is always a collective process whose very collectivity is overshadowed by the tool which represents it. These *glass* objects are countermeasures; they seek to access an immaterial value of the present that originates from nowhere other than the people holding the object. Made of *glass* and filled with *mineral oil*, each object may reach a *level state* through the process of being shared, held, and manipulated. In gatherings facilitated by the artist, visitors are asked to remove these objects from the wall and reach a level with others in the space, whether friends or strangers.

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This project was supported by a residency at Pilchuck *Glass* School where Woolard had the privilege of working with gaffers Jason Christian and Daryl Smith, assistants Emily McBride and Phoebe Stubbs, and coldworker Celeste Wilson.

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## Ephemera

In the pages that follow, you will find the correspondence, budgets, readings, and research documents made in the process of developing *Carried on Both Sides* with Helen Lee, Alexander Rosenberg, and Lika Volkova. Enormous [glass](#) levels are pulled by [gravity](#) over wooden knobs. A deflated object is plugged into a box the size of a ceiling tile, always charging. An hourglass never runs out of time.

Enormous [glass](#) levels are pulled  
by [gravity](#) over wooden knobs.  
A deflated object is plugged into  
a box the size of a ceiling tile,  
always charging. An hourglass  
never runs out of time.

[Water](#) clocks (also called [clepsydrae](#)) work like this: one large vessel is made, and filled with [water](#). On the [water](#)'s surface, a smaller vessel is placed. The smaller vessel is made with a small hole at the bottom that allows the [water](#) to flow in. One interval has passed when the bowl sinks to the bottom of the larger bowl. The top of the Column features a "blow mold," a wooden form which is used by glassblowers to replicate forms quickly and are never shown with the final work in [glass](#). Here, the mold has been carved on the outside as well as the inside, becoming a sculpture that reflects its own conditions of production. Alexander Rosenberg and Helen Lee used the mold to create the [glass](#) amphora on view in the installation.

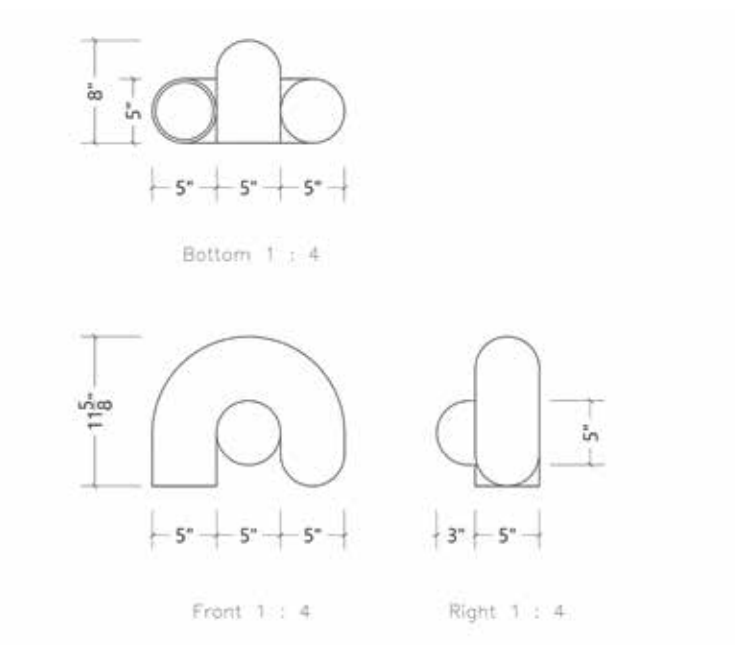
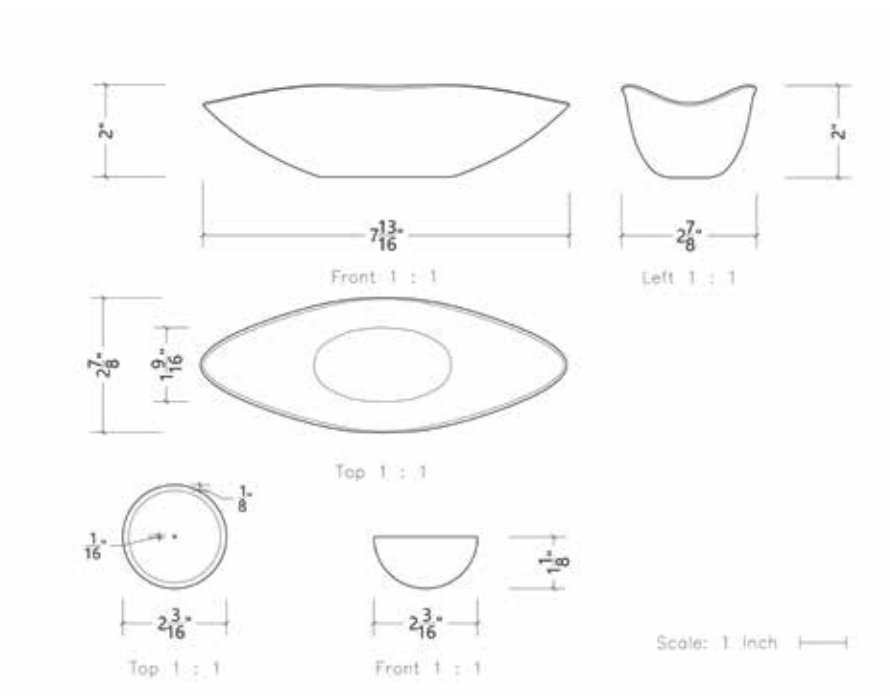
The [glass](#) edition of *Countermeasures: Water Clock* was made possible by a residency at Pilchuck with gaffers Jason Christian and Daryl Smith and assistants Emily McBride and Phoebe Stubbs, and the *Column* was made in collaboration with Helen Lee and Alexander Rosenberg, with support from John Hallett, who carved the blow mold.

Woolard has selected ephemera that serves as visual reference points for *Carried on Both Sides*. All materials here are reproduced with the consent of [collaborators](#).

Study

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fig. 8-11  
 Technical drawings for  
*Countermeasures: Water Clock.*



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## Making

While I loved being able to work with expert [craftspeople](#) and artists to fabricate my designs for *Capitoline Wolves* <sup>see chapter 7</sup>, I did not like being so distant from the process of making and thinking. While I made rough prototypes with cardboard to scale, and spent hundreds of hours doing small material tests, I missed the making, as the process itself often influences the final project; thinking happens while making. This brings up a real issue with [conceptual art](#) that is not based in one material [practice](#). If conceptual, project-based, and [research-based](#) artists believe that form and material follow concept, but do not know enough about a given material to understand what forms it might make, how can these artists determine that the material is truly appropriate for any given concept without spending months learning about that material? I wanted to return to a thinking-making [practice](#), and *Carried on Both Sides* allowed this to happen.

If conceptual, project-based, and [research-based](#) artists believe that form and material follow concept, but do not know enough about a given material to understand what forms it might make, how can these artists determine that the material is truly appropriate for any given concept without spending months learning about that material?

I made the following rules for myself, when thinking about the form and process in 2015:

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*Where does form come from?*

- I go through the following process: I define the qualities of the work I want to make. I figure out what steps I need to get there, and then list which things are supporting me and what is blocking me. I then make a list of things to do, a schedule, and get started.

*Right now the work I want to make:*

- is tactile and can be appreciated for its [craft](#)
- is well researched/conceptualized
- is the lovechild of Tenorobu Fujimori, Peter Ivy, Etienne Boulanger, Bas Jan Ader, and Serverine Hubbard
- is something I would want to live with in our [house](#) (if possible, my partner Leigh Claire La Berge likes it)
- is something I could imagine my friends wanting as a [gift](#)
- is something I could imagine people I know using/enjoying in [meetings](#) see chapter 1

*To get to that place it would be good if I could:*

- spend time in the hot shop blowing [glass](#), if that is somehow possible
- apprentice with a [yakisugi](#) teacher and woodworker
- continue to read about amphorae, reach out to amphorae scholars
- look at more work that I love

*The things supporting me in the above are:*

- a residency in Santa Ana with a storefront at Grand Center Arts Center
- time away from work, a new job that supports work from afar at CoLab.coop
- relaxation and support from Leigh Claire

*The things blocking me from doing the above are:*

- my [impatience and self-judgement](#)
- finding a method to “just go” or “just start”
- [fear](#) of sitting with myself and needing recognition/immediate feedback from [collaborators](#)

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In early 2015, I was invited to be a Visiting Artist at the University of Wisconsin at Madison by Helen Lee, an artist whom I met when I was taking classes at Rhode Island School of Design in 2004 as an exchange student from Cooper Union during my BFA. Helen was now the head of the [Glass](#) Lab at UW-Madison, and had been following my work since then. I loved the collaborative, physical, and alchemical properties of [glass](#) in 2004, and fell right back in love with the material. I asked Helen Lee, if I apply for a residency to work together, and we get it, will you come? She said yes. Helen is an incredible artist, both conceptually and technically, a generous host, and a clear project manager, so I knew she would be amazing to work with. I also asked Alex Rosenberg, another artist who I met in [Glass](#) at RISD in 2004, the same question, and he said yes. I was ready to go.

When we were students, Caroline and Alexandra Ben-Abba and I were working together in the hot shop. The two of them kept imagining geometries of [glass](#), and I would respond by offering a variety of ways one might approach those geometries on the glassblower's bench. I remember Caroline calling me "a walking Rolodex of [glass](#) techniques." It was a dialog between imagination, material, and embodied knowledge that I think still resonates with Caroline's [practice](#). For me, it's very gratifying to see material add value to a given [practice](#), and to play the [glass](#)-whisperer role in connecting people's thoughts to [glass](#). [Glass](#) occupies a very dominant role in my [practice](#). But in Caroline's [practice](#), it's fulfilling for me to see [glass](#) situated within a range of materials that structure spaces and objects—and by extension, the people within those spaces, the people who use those objects, and the systems of exchange that are so pivotal to Caroline's [practice](#).

- Helen Lee, 2019

I wrote the following application in 2015:

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October 28, 2015

#### PROPOSAL

At Pilchuck, Helen Lee, Alexander Rosenberg, and Caroline Woolard will work together to develop a project tentatively called "@ : Carried on Both Sides." This collaborative group will cast replicas of Roman amphorae and etch a lecture about language and **glass** on oversized **glass** slides, to be presented at the Met (where a large collection of amphorae are housed) in New York City, in 2017.

#### COLLABORATION

I approached Helen Lee, who "uses **glass** to think about language" and Alexander Rosenberg, who concerns himself with systems of display and all things on the edge of breaking, about a collaboration at Pilchuck. I want to work with them because they are interdisciplinary artists who use the medium of **glass** with conceptual agility and material poetry. Although I have only worked in **glass** once, and only for six months (at Pilchuck and RISD with Lee and Rosenberg), I know that my socially engaged, performance-based work will benefit from an exploration of language and display in the Mold and Kiln shop and Cold Shop.

#### TECHNICAL ABILITY

We will be using the Mold and Kiln shop and Cold Shop primarily, but would like to access the Print Shop

and Wood and Metals Shop as well. Both Lee and Rosenberg are faculty members in **Glass** Departments (University of Madison at Wisconsin and University of the Arts) who teach students to work with **glass** on a daily basis. Helen Lee has been blowing glass consistently since 1998, is experienced with the Pilchuck printing press, as well as photosensitive sandblast resists. She has basic cold working, mold, kiln, and casting **skills**. Alexander Rosenberg is an experienced flame worker and mold maker for **glass** casting. Caroline Woolard has limited experience with flame working and cold working, but will be writing and documenting the process as the collaboration develops.

#### PROJECT BACKGROUND

I would love a space to work on a project tentatively called "Carried on Both Sides." This year marks the 45th anniversary of the use of the @ symbol online, but at least the 480th anniversary of its use in mercantile accounting, and the 3000th anniversary of the standardization of the shape to which merchants initially referred. I will make an installation and performance that engages this history of **transmutation**, from shape to accounting to preposition. The installation space will be made with **yakisugi** wood, optical lenses, and blown **glass**, using staining and burning

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techniques that I am developing now. The performance will be done using oversized [glass](#) slides while wearing kevlar costumes that I am developing with Lika Volkova. Amphorae has been translated to mean “carried on both sides.” This two-handled shape connected [producers](#) to consumers throughout the Roman Empire; the @ which shares the amphora's philology links correspondents today. *Carried on Both Sides* is both a series of objects and a performance lecture on handmade, oversized [glass](#) slides that follows this [legacy](#) of exchange at intimate distance.

Before the @ symbol was used for the first email in 1971, the @ found its way to keyboards in the 20th century for accounting purposes. Before that, the @ sign was shorthand, in mercantile script, for “amphora.” An amphora was a common, two handled vessel used to transport grain and liquid, both a shape and a measure of mass in the ancient Mediterranean world. Transport amphorae were ubiquitous and thrown away after a single use. As Michael Ezban has written, “at the height of the Empire, an impressive 18,000 metric tons of olive oil, along with 8,000 metric tons of clay amphorae, were imported annually from Hispania to Rome ... each year over 280,000 amphorae were smashed and deposited in a series of raised terraces that

became Monte Testaccio.” This amphorae-only landfill, this hollow hill of terracotta records known as Monte Testaccio, is 115 feet tall today.

We may etch words related to: odometers for email, digital shipwrecks, resting places for @s, repurposed data centers, email auto-responders for digital rest, images visible exclusively at dawn and dusk, or the history of the word talent.

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## Managing

To prepare for Pilchuck, we started coordinating times when we could work together, so that the residency could lead to deeper work together. Alex is based in Philadelphia, Helen in Madison, Wisconsin, and Lika and I in New York City. Here is the schedule that I drafted, and that Helen added to. Alex and Lika were less responsive and I needed to call them to fill out the schedule for them.

ROUGH 2015 SCHEDULE  
column research/amphora/lens research/  
tech drawing by-feb 20

Sat the 13th—Alex in NYC (Sunday is good too)

March 10-13—I'm in Philly

April 27-May 13—Pilchuck

June 2nd-8th—we work together in NYC? 4/5/6/7  
8-11, 11-12, 12-3 (end by 5)

late August, early Sept—Madison?(before Sept 9)

When we got together in person, we had a huge brainstorm session, to think about how our individual interests, [skills](#), and readings could support our collective research and a group show about one topic. I wrote it down in a shared, digital document.

Managing

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WHAT IS THE FUTURE OF THE @ SYMBOL?  
 The amphora has followed the following **transmutation**: from quantity (vessel of terracotta) to accounting (@mphora in ink script) to identity (@ in vector graphic) ????? to memory/sleep (in X) ?????

By Viewing format  
 Web/Installation/Presentation

By relationship to the @  
 Historical/Present  
 Speculative/Future

By **Collaborator**  
 Collective US/Alex/Caroline  
 Helen/Lika

CW: What should we make next?

AR: A VIDEO of HAND LAPPING showing an amphora, cut in half, and ground down to a polish with grit on sheet **glass** (a process called hand lapping).

HL: 5x5 **GLASS** FONT which materializes the experience of reading vector graphics through pixels on a screen.

CW: 1. **GLASS** AMPHORAE at 1:3 scale of the historic Dressel 20 from the Roman empire.

2. A BLOW MOLD which is also a sculpture; in this case, the blow mold is also a section of a Roman column.

3. A VIDEO of HAND LAPPING showing an amphora, cut in half, and ground down to a polish with grit on sheet **glass** (a process called hand lapping). The grinding process itself turns the **glass** opaque, **hiding** the amphora until the grit is fine enough and it comes back to a polish. The sound of this action becomes the audio for another video project.

4. A PRINT of HAND LAPPING showing the image that is created after an amphora, cut in half, and ground down to a polish with grit on sheet **glass** (a process called hand lapping).

5. COINS with the @ on one side and an amphora (the Dressel 20 amphora)

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on the other side. One coin is a [circle](#). One coin is a square shape that functions as a slide for a slide projector.

6. A PRINT of COINS with the @ on one side and an amphora (the Dressel 20 amphora) on the other side, blind embossed into paper.

7. 5x5 [GLASS](#) FONT which materializes the experience of reading vector graphics through pixels on a screen.

8. A series of prints that illustrate the words used for the @ symbol in a variety of languages.

9. A sculptural garment for glass-blowers, made of kevlar.

10. Clothing for sleep.

11. A clothing hanger which is a level.

12. A video of [glass](#) amphorae on the beach at night, with a full moon, and waves gently rolling over them.

13. A neon @ symbol inside an amphora, at the actual size of the Roman vessel used for transport.

14. A [blob](#) of [glass](#) hangs on a laptop, magnifying the screen.

15. A [website](#) is made with a font that is 5 pixels by 5 pixels. [Glass](#)

must be used to magnify the screen.

16. The @ symbol unrolls to become a sleeping person like o\_\_\_ . This mimics the process Helen Lee uses to make the @ handles of the amphorae in hot [glass](#).

17. A sleep app which incorporates all of the objects and proposals here, to lull people to sleep.

18. The amphorae are shown in a [glass](#) tank filled with [water](#) and sand. One side of the tank can be frosted to display a video projection.

19. A shipping crate which doubles as an exhibition display case. The case holds: [glass](#) slides for slide projection during lectures, a blow mold for workshops, and an amphora that results from the blow mold.

20. A newspaper which lists all projects that could have happened. This becomes the folded, wet newspaper used by glassblowers to shape hot [glass](#).

21. A lecture using a slide projector and [glass](#) slides. The [glass](#) slides move through the spectrum of visible light, as the slides themselves are colored [glass](#) or create prisms.

22. A [sleep hotline](#) that you can call.

*Carried on  
Both Sides*



23. An amphora on a bedside table is a speaker for a recording that lulls you to sleep. Perhaps it is linked to the [sleep hotline](#).

24. A wall text where the periods in each sentence are physical [spheres](#)/magnets on the wall. One period is added to the wall to coincide with the sinking of one bowl into another in a large [water](#)-clock (clepsydra), like Caroline Woolard's [water](#) clocks and Helen Lee's [glass](#) periods on the floor and Helen's project *I miss the little ding at the end of the line*.

25. An audio recording of clicks on a computer or phone, similar to Helen Lee's project of finger-prints [tapping](#).

26. The pupil of each person in the portrait is a square. Audio from [tapping](#).

27. A recording of the amount of the distance an email travels, made in collaboration with Jonah Brucker-Cohen.

28. A video of [yawns](#), and a performance that encourages yawning. Caroline has always wanted to do this project.

29. The installation when seen in plan view is the @ in the pixel font.

30. The sound in the space is amphoric, made by blowing over the mouth of a [glass](#) amphora.

Collectively-  
Initiated

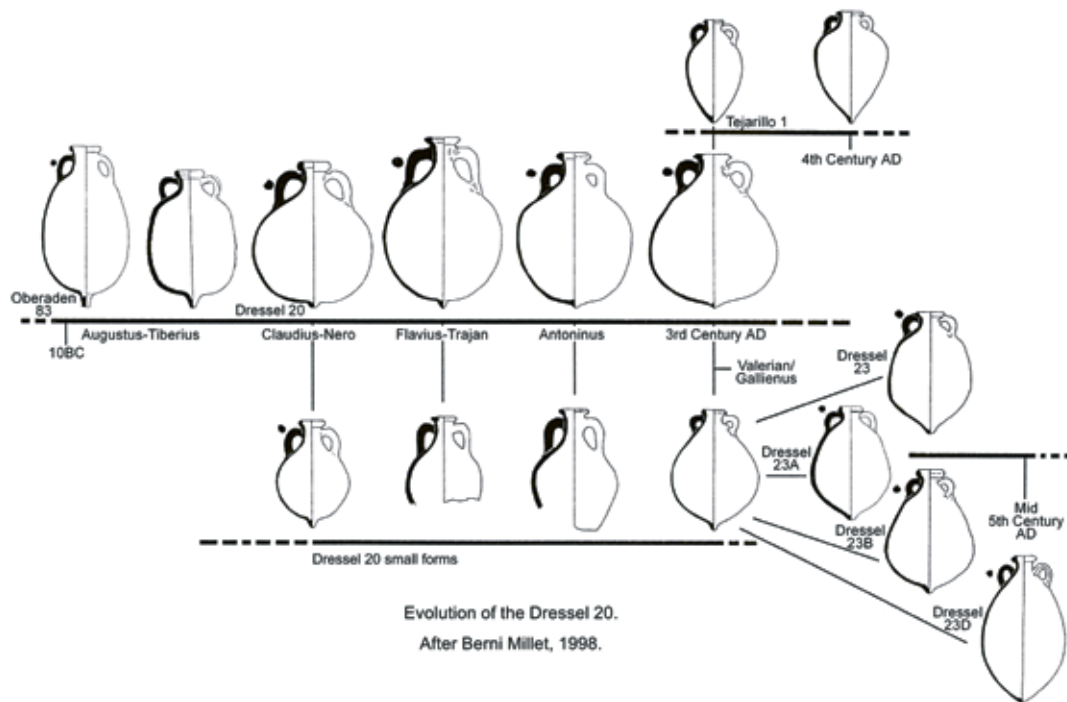
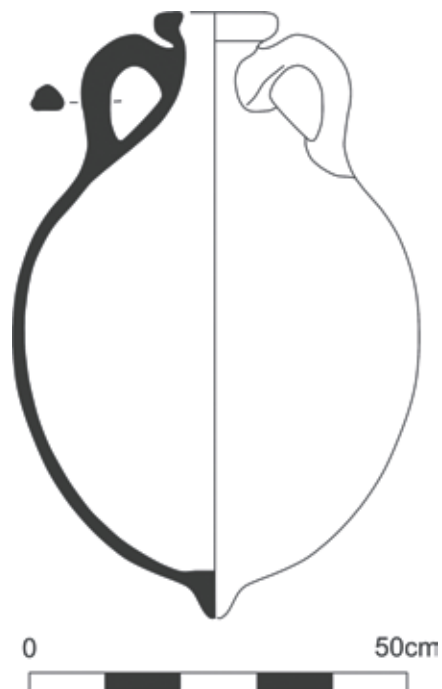


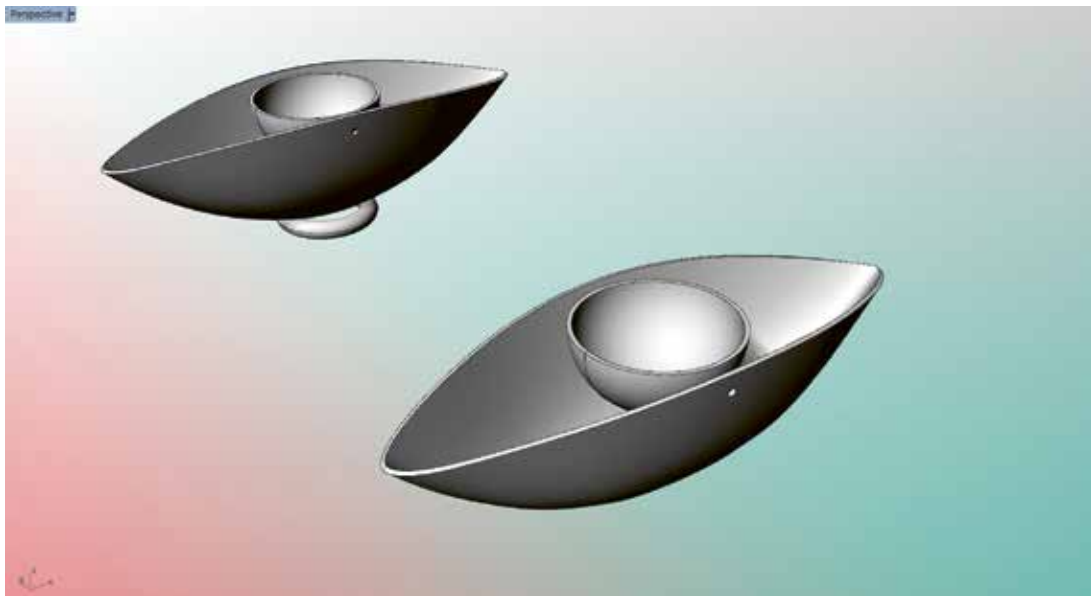
fig. 8-12  
Diagram showing the evolution  
of the Oberaden 83, Dressel  
20 and 23 forms. After Berni  
Millet, 1998.

fig. 8-13  
Roman Amphorae, Dressel 20 D  
rawing at 1:10 scale, after  
panella, 1973 Penny Copeland.



Carried on  
Both Sides

Managing



Commitment

fig. 8-14  
Rendering for the smaller,  
affordable, 3D printed ceramic  
version of *Countermeasures:*  
*Water Clock*, 2018.

fig. 8-15  
*Countermeasures: Water Clock*,  
2018, 3D-printed porcelain and  
water, 8 × 2 × 2 inches. Photo  
by Levi Mandel.

Later on, we talked about the projects we liked the most,  
and could actually get done, and figured out who was doing  
what using a spreadsheet.

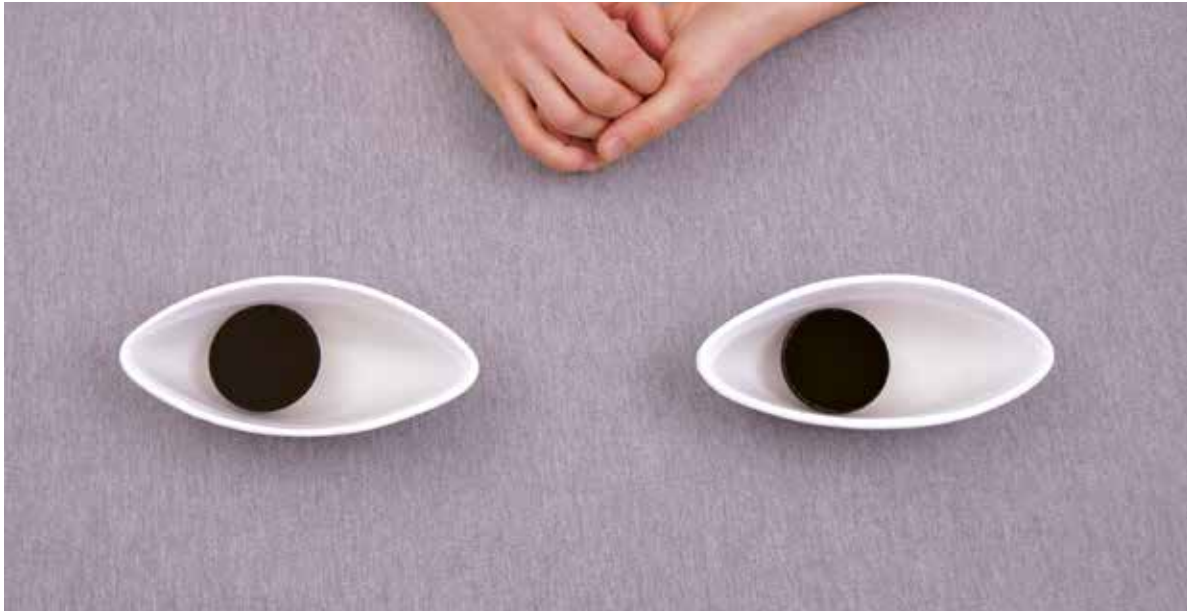
Collectively-  
Initiated

TITLE	DESCRIPTION	BY VIEWING FORMAT	BY COLLABORATOR	MONTHS TO COMPLETION
GLASS AMPHORA	GLASS AMPHORAE at 1:3 scale of the historic Dressel 20 from the Roman empire.	installation	collective	0
HAND LAPPING PRINT	A PRINT of HAND LAPPING showing the image that is created after an amphora, cut in half, and ground down to a polish with grit on sheet <a href="#">glass</a> (a process called hand lapping).	installation	Alex	0
COINS / CURRENCY PRINT	A PRINT of COINS with the @ on one side and an amphora (the Dressel 20 amphora) on the other side, blind embossed into paper.	installation	Caroline	0
5x5 GLASS FONT	5x5 GLASS FONT which materializes the experience of reading vector graphics through pixels on a screen.	installation	Helen	0
MONKEY TAIL PRINTS	A series of prints that illustrate the words used for the @ symbol in a variety of languages.	installation	Helen	0
BLOW MOLD	A BLOW MOLD which is also a sculpture; in this case, the blow mould is also a section of a Roman column.	installation/ presentation	John Hallett	0
CLOTHING FOR GLASS	A sculptural garment for glassblowers, made of kevlar.	installation/web	Lika	0
@ WATER PHOTO				0
HAND LAPPING VIDEO	A VIDEO of HAND LAPPING showing an amphora, cut in half, and ground down to a polish with grit on sheet <a href="#">glass</a> (a process called hand lapping). The grinding process itself turns the <a href="#">glass</a> opaque, <a href="#">hiding</a> the amphora until the grit is fine enough and it comes back to a polish. The sound of this action becomes the audio for another video project.	installation	Alex	1
COINS / CURRENCY	COINS with the @ on one side and an amphora (the Dressel 20 amphora) on the other side. One coin is a <a href="#">circle</a> . One coin is a square shape that functions as a slide for a slide projector.	installation	Collective	1
CLOTHING HANGER	A clothing hanger which is a level.	installation	Alex	1
AMPHORA @ NEON	A neon @ symbol inside an amphora, at the actual size of the Roman vessel used for transport.	installation	Alex	1
AMPHORA ON BEACH VIDEO	A video of <a href="#">glass</a> amphorae on the beach at night, with a full moon, and waves gently rolling over them.	installation/web	Collective/Caroline?	1
EMAIL ODOMETER	A recording of the amount of the distance an email travels, made in collaboration with Jonah Brucker-Cohen.	installation/web	Collective?	1
WEBSITE	A <a href="#">website</a> is made with a font that is 5 pixels by 5 pixels. <a href="#">Glass</a> must be used to magnify the screen.	web	??	1
BLOB	A <a href="#">blob</a> of <a href="#">glass</a> hangs on a laptop, magnifying the screen.	installation	Collective	1.5

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AQUARIUM	The amphorae are shown in a <a href="#">glass</a> tank filled with <a href="#">water</a> and sand. One side of the tank can be frosted to display a video projection.	installation	Caroline	2
WALL TEXT	A wall text where the periods in each sentence are physical <a href="#">spheres</a> / magnets on the wall. One period is added to the wall to coincide with the sinking of one bowl into another in a large <a href="#">water-clock</a> (clepsydra), like Caroline Woolard's <a href="#">water</a> clocks and Helen Lee's <a href="#">glass</a> periods on the floor and Helen's project <i>I miss the little ding at the end of the line</i> .	installation	Helen?	2
NEWSPAPER	A newspaper which lists all projects that could have happened. This becomes the folded, wet newspaper used by glassblowers to shape hot <a href="#">glass</a> .	installation/ presentation	Collective	2
@ ANIMATED TO UNFURL	The @ symbol unrolls to become a sleeping person like o___. This mimics the process Helen Lee uses to make the @ handles of the amphorae in hot <a href="#">glass</a> .	web	??	2
CLOTHING FOR SLEEP	Clothing for sleep.	installation/web	Lika	2.5
HOTLINE	A <a href="#">sleep hotline</a> that you can call.	installation/web	??	2.5
BEDSIDE AMPHORA	An amphora on a bedside table is a speaker for a recording that lulls you to sleep. Perhaps it is lined to the <a href="#">sleep hotline</a> . (18)	installation/web	??	2.5
YAWNS	A video of <a href="#">yawns</a> , and a performance that encourages. Caroline has always wanted to do this project.	installation/web	Caroline	3
SLEEP APP	A sleep app which incorporates all of the objects and proposals here, to lull people to sleep.	web	??	3
CLICKS	An audio recording of clicks on a computer or phone, similar to Helen Lee's project of fingerprints <a href="#">tapping</a> .	installation	Helen	3.5
PUPILS	The pupil of each person in the portrait is a square. Audio from <a href="#">tapping</a> .	installation	Helen	3.5
SHIPPING CRATE DISPLAY CASE	A shipping crate which doubles as an exhibition display case. The case holds: <a href="#">glass</a> slides for slide projection during lectures, a blow mould for workshops, and an amphora that results from the blow mould.	installation	Alex	4
LECTURE / SLIDES	A lecture using a slide projector and <a href="#">glass</a> slides. The <a href="#">glass</a> slides move through the spectrum of visible light, as the slides themselves are colored <a href="#">glass</a> or create prisms.	installation/ presentation	Collective	4

Collectively-  
Initiated



From there, I wrote about our process, to thank Pilchuck for supporting us, and to prepare to create a proposal for exhibitions in New York:

Managing

fig. 8-16  
The smaller, affordable, 3D  
printed ceramic version of  
*Countermeasures: Water Clock*,  
2018. Image by Herman Jean-Noel.

*Carried on  
Both Sides*

We, like most [research-based](#) artists, believe that artwork tells us more about the time period when it was made than about the author of the artwork. Another way to say this is to ask, "What forms are available to any artist, and where did they come from?" We were interested in the technologies, materials, and cultural conditions that allow individual expression to occur and then be displayed and understood as art. As Marshall McLuhan said, we believe that "the medium is the message." We did this research to understand the histories of the forms, materials, and art contexts that we are drawn to, and to understand how our project will be received by non-artists at this moment in time. The Hauberg Fellowship at Pilchuck allowed us to explore [glass](#) as the material through which all digital communication occurs.

We wanted to link everyday experiences with [glass](#) screens on smartphones to the history and future of studio [glass](#), so we started [looking](#) for connections between the medium and the message, between [glass](#) and email. We started reading. I found an article about the history of the @ symbol, made popular in MoMA's acquisition of the mark, and realized that this year marks the 45th anniversary of the use of the @ [at] symbol in email, but at least the 480th anniversary of its use

in mercantile accounting, and the 3000th anniversary of the standardization of the shape to which merchants initially referred. Doing more reading about the shape, I read that amphora is translated to mean "carried on both sides." We read that @ is called "monkey tail" and "snail shell" and "ear" and much more descriptive things than the "commercial at" in other languages. We studied the amphorae classification systems used by archaeologists, and made a blow mold of the Dressel 20, a standard shape used to transport olive oil during the Roman Empire. Amphorae were as common as the @ symbol is today, used in such quantity for transporting goods that one landfill in Rome is made entirely of amphorae. We decided to make a blow mold of the Dressel 20, to make murini that mimic the pixels of a computer screen, and to make an object that hangs over a computer screen, among other things. It is our hope that our research will be felt materially, so that people who see our work have a sense that they have seen these forms before (likely in a museum of natural history and on their smartphones), but suddenly we have made these conventional experiences strange enough to notice and question. We are still exploring the final presentation of the project, but we know that *Carried on Both Sides* will reference or take place on sites important to

Collectively-  
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the history of the meaning of the @ symbol: (1) a twitter account, (2) a mercantile script with flourishing a's from 1536, and (3) [glass](#) school demonstrations with blow molds of the Dressel 20.

We wanted to link everyday experiences with [glass](#) screens on smartphones to the history and future of studio [glass](#), so we started [looking](#) for connections between the medium and the message, between [glass](#) and email.

Without the Residency at Pilchuck, our project simply would not have happened. We live in different places and are very busy, so we would not have been able to spend the time together that is necessary for a [trusting](#) and experimental collaboration. The Residency includes 24/7 access to studios, kilns, a cold shop, and a print shop, all staffed by incredibly generous and skilled technicians. During this time, Helen Lee was able to cut sheet [glass](#) and to fuse it to make every letter of the alphabet for murini that will mimic a computer

screen, and to print a series of lithographs based on the word for @ in other languages. Alexander Rosenberg was able to make a video that reveals the iconic shape of the amphorae while hand lapping [glass](#), and to cast silver coins that I designed. I was able to make 16 sheets of fused [glass](#) which will be used in frames of images from the history of the @ symbol, and to make blind embossed prints of the coins Alex made.

*Carried on  
Both Sides*



I fell in love with the collaboration, and wanted to find institutional invitations to honor our work. After Pilchuck, I applied to many residencies and exhibitions for us, with the help of Alex and Helen, who sent images, image lists, and edits to my writing. Helen and I went back and forth to refine the writing, and she made floor plans and helped with the administrative work. We were given a short residency at UrbanGlass. This unusual residency came about because our application was not successful, but we got an email back from the Director asking if we would be interested in some kind of short usage of their facilities.

Subject: UrbanGlass residency

January 15, 2016

Hi Helen, Caroline, Alex, and Lika,

Hello from UrbanGlass! Thank you so very much for submitting an application to our recent residency call. A jury comprised of artist Jessica Julius and Shannon Stratton, Chief Curator, Museum of Arts and Design, sat down and evaluated proposals and unfortunately did not select yours for the program.

That said, they felt it was a very strong proposal and suggested that we find out if there is a way that UrbanGlass might support the work in some other way. So I am writing to investigate!

A few questions: do you have a sense of what amount of time in the hot shop would be most helpful? Are you interested in a specific quality of [glass](#) (our student furnace uses cullet). And finally, do you have dates in mind?

Thanks again for your interest in this. [Looking](#) forward to seeing what might be possible!

All the best,  
Cybele

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Cybele Maylone  
 Executive Director  
 UrbanGlass  
 647 Fulton Street  
 Brooklyn, NY 11217

I did my best to find a gallery for us to show the project. I asked lots of people if they knew of spaces, and I asked my friend Maya Valladares if she would be open to organizing an event with us at the Met, where she worked as an Assistant Educator of Public Programs. Here is what I wrote to her:

Subject: bold question  
 February 14, 2017  
 Maya,

I hope this message finds you in a space of revolutionary love. Have you watched <https://www.youtube.com/watch?v=LCenwgheIBs&app=desktop?> Please do, it's my daily vitamins these days.

I'm writing because I have continued to make the amphora/@ project that I wrote to you about two years ago, and it will be featured in a documentary by PBS/Art21 for New York Close Up this summer. More info is here: <http://carolinewoolard.com/project/carried-both-sides/> and a video in progress is here: [https://www.youtube.com/watch?v=JQ7m2mXI\\_60](https://www.youtube.com/watch?v=JQ7m2mXI_60)

I would love to do a public workshop/lecture/event at the Met, but I have no idea how or if I could ever propose this to you or someone at the Met. Is there any chance for this? I know this is a bold request, but you have said such nice things about me on FB that I thought I would be bold and ask if you can help me figure out how to approach the Met.

Wondering what the process is,  
 Caroline

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 Both Sides*

Managing

Maya wrote back:

Caroline you may always ask any question. I think the best fit for this may be artists on artworks, and I wonder if March might be the right month; there are a few possibilities. I'll check with a colleague who currently oversees this program and she or I (using the fancy met email address) will [circle](#) back to you asap. Let me know next week if you don't hear anything? Thanks for asking!

The event was planned at The Met for July 28th, 2017. After asking friends about how to meet gallerists, a colleague of mine at the School of Visual Arts, Jim Clark, who I taught with in MFA Fine Arts, introduced me to Lesley Heller. This is what I wrote to her, after he introduced us:

Re: Introduction  
April 30, 2017  
Thanks so much Jim, and hello Lesley,

I would be honored to meet with you in the coming weeks, to talk about this project I'm working on, and about my hopes for the ways we might work together. Please suggest two days/times to meet in person or speak on the phone.

The short story is:

Art21 is making a documentary about a project I've been developing with two master [glass](#) blowers for the last two years, but the venue we were going to be in fell through last minute.

I would be so grateful to film an interview about the project in your gallery around June 6th (the date is somewhat flexible) and to discuss the possibility of working with you to present the project there in 2017 or 2018, if it is a good fit and if your schedule allows.

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You can see some information about the project here: <http://carolinewoolard.com/project/carried-both-sides/>

I will also give a lecture at The Met about this project on July 28th, and you can see my other speaking engagements at <http://carolinewoolard.com/#events>

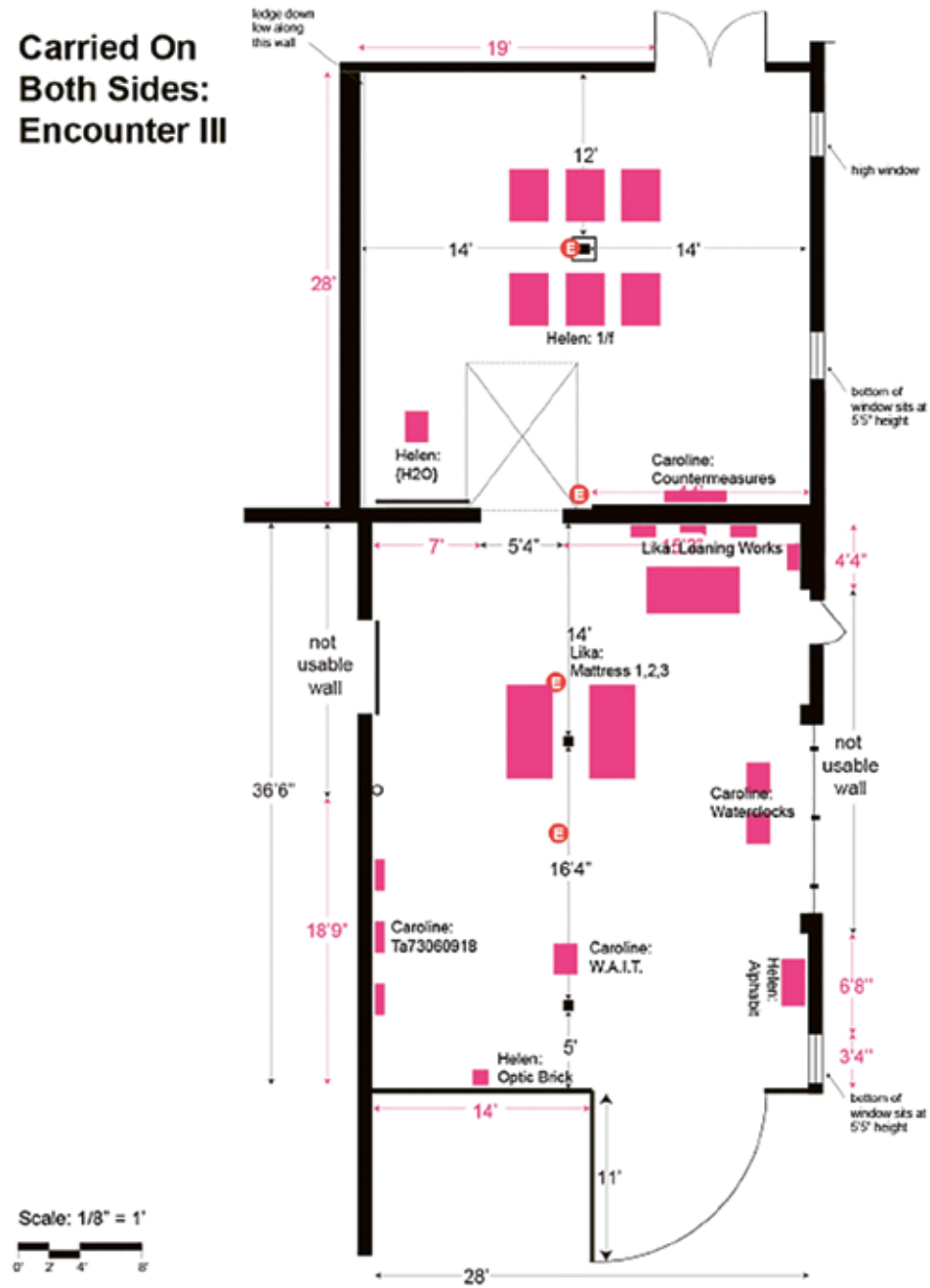
Best wishes,  
Caroline

After my first meeting with Lesley, in person, she seemed interested in having a show with us. This was a huge deal as Lesley Heller is a for-profit gallery, and we were all used to working in [nonprofit](#) exhibition spaces, including artist-run spaces and museums. Lesley typically sells work from every show, and told me directly that our work might be a bit too conceptual for her collectors, but that she was open to giving it a try. In May of 2017, she confirmed the show. It opened in November of 2017, and by that time, we had been accepted (via an open call application) to a show at the Knockdown, and I had been invited to do a show at LMAK. Suddenly, we had more exhibitions than we had ever imagined, and we needed to make more work. We decided to call each exhibition an “encounter” to link the exhibitions, from one space to the next, over time.

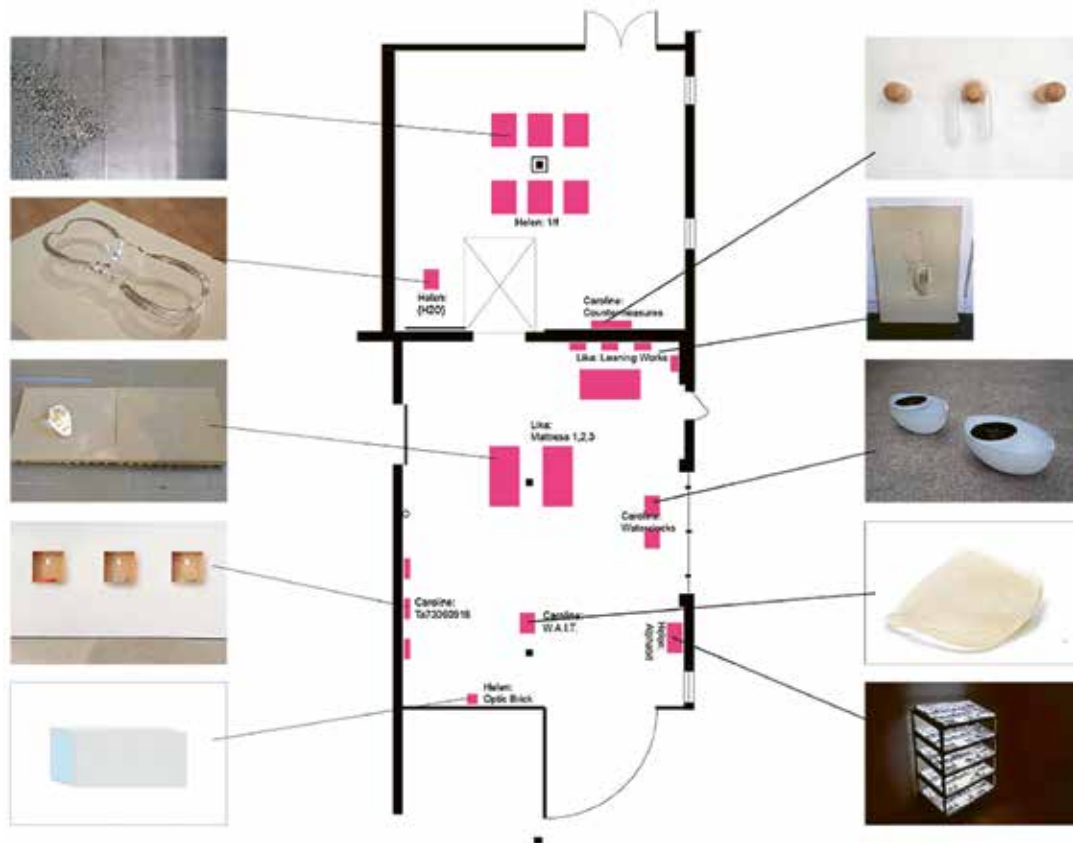
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*Carried on  
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## Carried On Both Sides: Encounter III



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fig. 8-17  
Installation floor plan created  
by Helen Lee.

*Carried on  
Both Sides*



## Mediating

Idea in Public



I continue to be interested in shaping the way that the public understands projects. Luckily, all of the spaces we worked with were very open to our edits and suggestions for press releases. Here is the version that we all agreed to, and that Helen and I worked on together, with a lot of help from my partner Leigh Claire La Berge, for Lesley Heller:

fig. 8-18  
Research image for *Carried on Both Sides* created by Caroline Woolard at the Metropolitan Museum of Art for promotional purposes. Photo by Levi Mandel.

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For Immediate Release:

*CARRIED ON BOTH SIDES*

Caroline Woolard, Helen Lee,  
Alexander Rosenberg, Lika Volkova  
November 4-December 16, 2017

Opening Reception:

Saturday, November 4, 6-8 p.m.

Panel Discussion:

Thursday, December 14, 6:30 p.m.

Lesley Heller is pleased to present Encounter One of *Carried on Both Sides*, a three-part immersive exhibition and collaboration between Caroline Woolard, Helen Lee, Alexander Rosenberg, and Lika Volkova that uncovers the history of the @ symbol. The installation presented at Lesley Heller directs attention specifically to our contemporary digital world and the [imperial](#) residues that exist in it, chiefly the ubiquitous @ symbol.

The exhibition stems from an insistence that [imperial](#) forms long outlive the empire from which they were generated. Tributes to this can be found today on many college campus and government buildings where the use of classical [columns](#) is abundant. American currency contains many of these icons; the nation's symbol—the bald eagle—can likewise be traced back to the myth of the founding of Rome. The @ symbol is derived from what was originally a

graphic representation of a Roman vessel—the amphora—written with a flourishing @. Amphorae were primarily used as containers to transport tributes such as olive oil and grains from the periphery back to Rome. At the height of Roman [power](#), so many of these amphorae were sent to Rome that they were discarded into a landfill of shards and handles reaching 115 ft high and covering 220,000 sq ft, known today as Mt. Testaccio.

For *Carried on Both Sides*, the four artists worked together to collectively investigate the material history of classical shapes from the Roman Empire as they have come to structure our online world and our current economic environment, which social theorist Jodi Dean calls “communicative capitalism.” If in the 19th century, the capitalist imperative was to “produce,” today it is to “communicate.” Online has now become omnipresent. Using the [legacy](#) of the @ symbol as a provocation, these artists have [crafted](#) new [imperial](#) artifacts. The project consists of three exhibitions over the next year. Each exhibition will reveal a unique addition to the project. At Lesley Heller Workspace, clay amphorae are transmuted into [glass](#) by Alexander Rosenberg; hand pulled [glass](#) murrina by Helen Lee recall the pixelated imagery of digital computing; a single-channel

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video by Caroline Woolard records an hourglass which never runs out; kevlar forms by Lika Volkova drape from the walls.

**If in the 19th century,  
the capitalist imperative  
was to “produce,” today  
it is to “communicate.”**

*Carried on Both Sides* is the result of two years of collaborative work between Woolard, Lee, Rosenberg and Volkova and was supported by residencies at Pilchuck Glass School and UrbanGlass.

For more information on this project, see:  
<http://CarriedOnBothSides.com>  
Art21 documentary:  
<https://art21.org/watch/new-york-close-up/caroline-woolards-floating-possibility/>

*Carried on Both Sides:*  
*Encounter One*  
November 4-December 16, 2017  
Lesley Heller Workspace  
54 Orchard Street  
New York, NY 10002  
<http://www.lesleyheller.com/exhibitions/2017104-caroline-woolard-carried-on-both-sides>

*Carried on Both Sides:*  
*Encounter Two*  
January 19-February 25, 2018  
LMAKgallery  
298 Grand Street  
New York, NY 10002  
<http://lmakgallery.com/>

*Carried on Both Sides:*  
*Encounter Three*  
Summer 2018  
The Knockdown Center  
52-19 Flushing Ave  
Maspeth, NY 11378  
<http://knockdown.center>

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Before we heard back about the residency at Pilchuck in 2015, I was already working on mediating the project. I knew that Art21, the PBS documentary film series, was interested in making a second video about my work. I knew that a video of this quality would help us get an exhibition, as galleries like visibility, so I wrote to Art21 to ask about a second documentary, focused on [glass](#), research, and collaboration. Nick Ravich, the Director of Production, who had made the first video with me, wrote back right away.

Subject: Checking in  
November 8, 2015  
Caroline,

Very nice to hear from you.

Glad to help the cause. Very proud of the work we all did on that one. Slowly submitting it to festivals now. But I'm guessing your dedication and charisma has as much to do with protest turnout as the video.  
BM protest is Tues Nov 11 or Wed Nov 12?

And let me know if/when you're up for another video. Maybe something not quite as epic as the last one, but hopefully effective.

Good luck,  
Nick.

Nick Ravich  
Director of Production, Art21  
133 West 25th Street, #3E  
New York, NY 10001

My reply:

November 8, 2015  
Hey!

Wow—festivals? Sounds amazing. Protest is Nov 17, but it turns out I have a speaking gig that whole day and want the cash, so

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Both Sides*

Mediating

I'm organizing a bunch but won't be there.  
Of course I'm up for another one! I'd love  
to do something this winter if possible, or  
spring ... What's good for you all?

I'm working on a blown [glass](#) vessel with  
[collaborators](#) that I can explain.

*Carried on Both Sides*

hand blown [glass](#), [yakisugi](#) cedar wood  
2015 (and ongoing)

*Carried on Both Sides* is a project about the  
ancient Roman shape that a common computer  
symbol comes from. What if every tap of the @  
symbol conjured an image of an ancient Roman  
vessel? Next year marks the 45th anniversary  
of the use of the @ symbol in email, but at  
least the 480th anniversary of its use in  
mercantile accounting, and the 3000th anni-  
versary of the standardization of the shape  
to which merchants initially referred.

Nick from Art21 and I talked about the video, and I told him  
that I wanted it to be used by art teachers to help students  
think about [research-based](#) art making. I "directed" my own  
speech to give him audio that would flow in that way because I  
think videos of this kind should be about the artist herself and  
also a broader concept that applies to many artists.

When he sent me the rough cut of the video in July of 2017, I  
sent him detailed edits.

FEEDBACK / SUGGESTIONS / QUESTIONS

00:00-00:53—perfect start/great intro!  
[music, waves, to talking about voraciously  
curious, perfect]

Then add this: As a [research-based](#) artist,  
How do I balance conceptual rigor with  
material poetry?

I begin with a line of inquiry, a question that  
might sustain my attention.

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I then determine the methods and expertise that I need to follow this line of inquiry, which often involves bringing in *collaborators* in areas of expertise beyond my own.

We open ourselves up to the process itself, allowing the material to speak, in dialogue with our research.

We then find conceptually relevant ways for the project to circulate.

00:54-1:23—great audio, but don't show the click at 01:06-01:22 as that's the wrong amphorae and not accurate at all, so use the dressel 20 I click on or use other images than Google search, like [http://archaeologydata-service.ac.uk/archives/view/amphora\\_ahrb\\_2005/details.cfm?id=83](http://archaeologydata-service.ac.uk/archives/view/amphora_ahrb_2005/details.cfm?id=83) or <http://museum-of-artifacts.blogspot.com/2015/11/ancient-roman-graveyard-ofolive-oil.html> or <http://www.shipwreck.net/documents/OMEPapers42.pdf>

1:24-1:50—done, great sequence [conjuring an *imperial* form]

1:50-1:55—[skype Helen] (maybe this should come after I talk about her as an artist?)

1:55-2:03—[economy and exchange] (add something about *imperial* forms long outlive empires)

2:03-2:15—[Helen showing the *murrine*] great, but add talking about process and intro *collaborators* (I then determine the methods and expertise that I need to follow this line of inquiry, which often involves bringing in *collaborators* in areas of expertise beyond my own. / We open ourselves up to the process itself, allowing the material to speak, in dialog with our research.)

*Carried on  
Both Sides*

2:15-2:33—"people who know [glass](#)." INTRO Helen and Alex's work—they are not my fabricators, please include me talking about them as artists.

2:33-4:40—[urbanglass] great. Except for 5 seconds of footage. Please cut this footage from 03:56-04:00—don't show the ugly handles she's making, show other Helen b-roll (too ugly of an object to show) Show footage of me [looking](#) at the vessels on the shelf (the hour [glass](#))

4:40-5:28—[beach] great, but cut the audio here 04:40-4:42—please don't have me saying "babies, lots of babies," and cut the footage from 04:56-05:00 with Alex and I playing in the sand.

5:28-5:58—[lovely dream waves] great please add more of this in the beach b-roll throughout, I love this wave part. More floating in waves without the beach being seen! Like 07:21-07:30

5:58-6:48—[saying yes speculative future sequence] great, but for the b-roll images from 6:08-6:12 add the best work, the *Capitoline Wolves* table, the roman [columns](#), Helen's newest tray of [murrine](#), Helen's marble overhead, etc.

6:48-7:38—[dream state] YES so good, cut audio 6:55-6:58 "to escape everything" so it just says "it's where I went to ... be alone with myself." Add "[imperial](#) forms long outlive empires."

consider adding <http://carriedonbothsides.com/?time=night> which will soon have [https://www.dropbox.com/s/zjiivw0nv0i4npu/Hourglass\\_v1.mov?dl=0](https://www.dropbox.com/s/zjiivw0nv0i4npu/Hourglass_v1.mov?dl=0) on it

We went back and forth, as he kept wanting to start with a romantic image of me and I kept pushing back.

Feedback/Suggestions/Questions

NOTE: my major requests/needs are in bold  
I like "floating possibility" a lot!

Collectively-  
Initiated



00:00-00:12—great start visually, not sure about the “I grew up surrounded by the ocean” audio, but fine.

00:17-00:21—you MUST cut the audio that says “where I went to be alone.” This is upsetting to me as it is romantic-era language, not 21st century collaborative language, and not at all about my [practice](#). If you must, you can start with “I grew up near the ocean” but PLEASE cut the audio “to be alone.” I am finishing a book now on the future of art education with Susan Jahoda that is precisely taking up this image of the solitary artist right now, to be published this December. It would be very hard for me to show this video with confidence to anyone if that “alone” language is included.

00:21-01:20—great (minor weird audio cut from 01:08-01:09)

01:20-1:30—new image for the amphorae rather than showing “getty images logo.” you can use this <http://www.gillianmcmillan.com/blog/wp-content/uploads/2010/12/PA170520.jpg> and perhaps an image of ancient Rome shipment like this: [http://archaeologydataservice.ac.uk/archives/view/amphora\\_ahrb\\_2005/images/reynolds\\_map.jpg](http://archaeologydataservice.ac.uk/archives/view/amphora_ahrb_2005/images/reynolds_map.jpg) or this <http://3.bp.blogspot.com/-Q1P0pRMkegg/T1oe911HtMI/AAAAAAACAw/5PrKYadaw6M/s1600/AmphoraMap.jpg> or a general map [http://orig09.deviantart.net/d4c5/f/2015/295/1/e/the\\_roman\\_empire\\_\\_ad\\_125\\_by\\_undevicesimus-d7j3bm5.png](http://orig09.deviantart.net/d4c5/f/2015/295/1/e/the_roman_empire__ad_125_by_undevicesimus-d7j3bm5.png)

01:38-01:40—weird audio jump

01:42-01:50—maybe don’t show Helen/Alex’s emails? I’m fine with it, let me see if they are.

02:02-02:07—maybe cut audio “for me it felt like a clear direction to go in” to give [silence](#)/pause.

*Carried on  
Both Sides*

02:16 or 02:29—drop in title card “Helen Lee—artist” here.

02:39-02:42—cut this, go straight to the [glass](#), let the [glass](#) image lead.

03:57-03:58— weird audio jump

04:11-04:15—cut the shelf shot, give us more sexy [glass](#) studio shots.

04:49—slow cuts before this, to really prepare viewers for video shift “we decided to go to the beach.”

04:59-05:03—can you replace this b-roll with another shot that’s less childlike?

05:07-7:21—[beautiful](#), work in the audio with b-roll and it’s done!

05:33-05:39—cut audio “the objects have a life of their own ... what the objects want.” Too romantic.

06:09—please add the slide of Helen’s tray of [murrine](#) (in HELEN PICS folder)

07:06—great! This can be the last spoken word “Suspend disbelief and make a work of art that’s for a dream state.”

07:21-07:40—cut audio “what if art could be ... a kind of glistening [glass](#) object in the middle of the ocean ... that is the encounter, that is the exhibition.” as this makes no sense at all. Perhaps in this section you can bring in more audio from me about Helen’s work and Alex’s work? Or just bring up the music and the wave sounds!!!

In the end, Nick and Art21 determined that the video needed to be focused on me, as they had not done work about collaborative projects before, and I yielded to their interest in the

Collectively-  
Initiated

Political interventions, crossing through art, inextricably linked to the institution, must be aware of the clash between recognition and distribution, or else, politics and the economy and how historically constituted artistic [labor](#) operates within this class, or conflict, both materially, and as an analytical category.

—Angela Dimitrakaki, 2018

narrative of the singular artist with adjustments to bring in more audio and context about Helen and Alex. This was a difficult compromise to reach. I agreed to an approach to representing the project where Helen Lee was honored as a [conceptual artist](#) in her own right.

In other projects and platforms, such as *The Meeting* see chapter 1 and *The Study Center for Group Work* see chapter 2, the group determined that we would produce our own media so that we could more accurately represent collaborative [practices](#). My other book-length efforts, including *TRADE SCHOOL: 2009–2019* and *Making and Being: a Guide to Embodiment, Collaboration, and Circulation in the Visual Arts*, are co-authored because they hold a commitment to a [practice](#) of collaboration in writing and [reflection](#) as well as in making art. And yet, the writing I am doing on this page, for this traveling exhibition and book, has been done alone, with feedback from [collaborators](#).

My work will continue to hold the [tension](#) between “autonomy—as the subjective [power](#) of the encounter with an artwork—and heteronomy—as the process of erosion of art disciplinary borders into non-art and into the social dimension” because this [tension](#) cannot be resolved on the scale of the individual.<sup>47</sup> The shift toward solidarity art worlds and a dominant narrative of collective [subjectivity](#) in the arts will be realized over generations, collectively, with policies and funding that support [solidarity economy](#) efforts led by Black, Indigenous, and people of color, especially women, nonbinary people, and trans people.

To maintain a livelihood, I place one foot in the [elite](#) institution—the art school, the art gallery, and the art non-profit—and one foot in the [solidarity economy](#): barter and [mutual aid](#) see chapter 3, community currencies see chapter 4, collectives see chapter 5, [worker cooperatives](#) see chapter 6 and chapter 2, and group communication and collective governance see chapters 1, 2, 7, 8. I hope that you feel, with collective strength and experience, that another economy is possible in the arts, and beyond, because it already exists. Just as you have survived, this [solidarity economy](#) has survived, and is surviving. We can strengthen it, together. see pages 31–39

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Marco Baravalle, “On the Biennale’s [Ruins](#)? Inhabiting the Void, Covering the Distance,” The Institute of Radical Imagination, May 2, 2020, <https://instituteofradicalimagination.org/2020/05/02/on-the-biennales-ruins-inhabiting-the-void-covering-the-distance-by-marco-baravalle/>.

Carried on  
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Mediating