Transcript of Doug Hall Presentation 9-7-2024

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projects involving projections and that sort of thing in museums and in galleries and places like that. So this was a really, you know, I sort of like, are you sure you want me to do something? Well, let's think about it and see if we can come up with something.

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So I came up with two projects and I presented them both. And the second one I presented is this one that became known as Wittgenstein's Garden. And he said, which of the two are you most attached to? And I said, well, definitely this Wittgenstein project. And he said, okay, let's do it. So that was without budget, anything.

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So I started working on it. And now I have to sort of say a few things about the Tractatus, which is the text that I use to create the piece. And the Tractatus Logico-Philosophicus is a, I'm going to call it a work of philosophical art

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by the Viennese philosopher Ludwig Wittgenstein. And in it, he is laying out what he considers to be the limits of language. What language can, how language can form propositions which then reflect the world. But propositions are only true if they're constructed through a very disciplined and rigorous logical process. Later he would write another book, actually he never published it, but it was published after his death, called

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Philosophical Investigations, which refuted a lot of the things that he was claiming. The thing that I loved about it from when I first discovered it is, first of all, to me, it's extremely poetic. And also, running through it, there's this lament. And the lament is that language is simply

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incapable of addressing the things that matter most to us. So there's a pivotal moment in my installation where the girls' voices say, what can be shown cannot be said. And that's the whole thing. And so I'm putting you, us,

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in a situation of experience, not of understanding. I don't expect anyone to sit and ponder these inscrutable remarks by Ludwig Wittgenstein. But heard through the voices of these young girls, to me, it resonates like music.

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And then it begins to interplay with the sound of birds and the spells. And I really wanted you to have the opportunity to just sit down in this beautiful place, be stimulated by the voices of these girls. Let it sort of roll over you the way you would music

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or poetry or whatever. And also feel just the environment that we're in. So that's sort of the essence of what I was trying to do. Going back to the girls' chorus. So I had the good fortune of working with Valerie. Valerie, as you probably know, is a huge risk taker.

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And I went up to her, and actually, her and her colleague at the time, and told them about the project. And they said, great, let's do it. And so I wanted very young voices. We gathered, I think there were 30 of them,

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and 36 chorus and four soloists. And Valerie worked with them, you know, repetitively over time. And we got it down pretty well. And then we went to all the ballgame.

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You know, we really,

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there's, you know,

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we were there for what, 10 hours? It was really grueling, really hard on the girls, and they performed brilliantly. And then we edited it and turned it into this work you're about to hear.

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The only conflict I've ever had with Steve Oliver is over the length of this thing. So the length of it is 22 minutes. That's what I call the artist cut. And he said it was too long for the doses, that people couldn't hang in there with it.

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They got antsy and wanted to move on. So they generally, from what I understand, play the shorter version, which is the incorrect version. So I insist, as the artist, and if you get antsy, I apologize, but it'll be nice for you to just sit in the shade and rest and listen

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and be happy to be here. So I'm gonna play you the long version, which is 22 minutes.

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Okay?

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All singers, we're all coming from the various levels. It wasn't only the oldest singers. You had some seven years old, seven, eight years old. And so we just created this group specifically for this project. So you have, you're gonna hear those texts

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said by really, really young ones, you know? And that was, we had, we created a score. We probably have some still left at the girl chorus, where some of them, they draw things because you didn't have any melodies, but the work was to find a melody using the text.

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Then the text will give a melody and a sense of rhythm also. And they had fun at one point. So that was very interesting, and I have to thank you.

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No, I mean, I've had longer to work on it because you had a lot of insights when you were able to really implement in that short period of time. I mean, it was, I love her. And, you know, not only as a person, but as an artist.

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And working with, you know, artists working together is, you know, when you're locked into the same project and moving in the same direction, is one of the great, great experiences that I've had.

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What year was this done?

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2016. And it's so great, right, to have this piece here forever. And we have one mom, Ruby, who was in the project. And it's interesting because a lot of parents didn't hear this piece because you need to come as an organization. And so I'm glad you came.

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Yeah, for sure.

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So I started the program. You begin to hear it as you go up the stairs. Just find a place where you're comfortable and seat yourself down. Just find a place where you're comfortable and seat yourself down.

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Let's go.

Transcribed with Cockatoo