

7 Years of Living Art

An experience based on the seven energy centers in the body

PART A. INNER: ART/LIFE INSTITUTE

DAILY, FOR SEVEN YEARS, I WILL:

STAY IN A COLORED SPACE (MINIMUM THREE HOURS).
LISTEN TO ONE PITCH (MINIMUM SEVEN HOURS).
SPEAK IN AN ACCENT (EXCEPT WITH FAMILY).
WEAR CLOTHES OF ONE COLOR.

PART B. OUTER: THE NEW MUSEUM

ONCE A MONTH, FOR SEVEN YEARS, I WILL SIT IN A WINDOW
INSTALLATION AT THE NEW MUSEUM AND TALK ABOUT ART/
LIFE WITH INDIVIDUALS WHO JOIN ME.

PART C. OTHERS: INTERNATIONAL

ONCE A YEAR, FOR 16 DAYS, A COLLABORATOR WILL LIVE
WITH ME.
OTHERS CAN COLLABORATE IN THEIR OWN WAY WHEREVER
THEY ARE.

December 8, 1984–December 8, 1991

7 Years of Living Art

Preliminary notes

On December 8, 1984 I will begin a seven-year event, based on the seven energy centers of the body, dedicated to Dr. Ramamurti S. Mishra.

Part I. Focus

For the next seven years my daily activities at the Art/Life Institute will be:

- Staying in a colored space for extended periods of time so that the color can activate the center so that I am working on (minimum three hours).
- Listening with and without headphones to the pitch associated with that center (minimum seven hours).
- Wearing clothes that are the same color as the color of the center.
- Speaking in the accents to illustrate the center (except with family).
- Focusing my mind on the location of that center during everyday life actions.

Part 2. Outer

Once a month for seven years I will sit in a seven-year window installation at the New Museum where I will read palms, do Art/Life Counseling and talk about art and life with individuals who join me in the window.

<i>Year</i>	<i>Number</i>	<i>Quality</i>	<i>Color</i>	<i>Pitch</i>	<i>Location</i>	<i>Accent</i>
1984–85	1 (one)	Sex	Red	B	Tip of coccyx	French
1985–86	2 (two)	Security	Orange	C	Pubic area	Nun
1986–87	3 (three)	Courage	Yellow	G	Navel	Jazz singer
1987–88	4 (four)	Compassion	Green	D	Heart	Country & Western
1988–89	5 (five)	Communication	Blue	A	Throat	British
1989–90	6 (six)	Intuition	Purple	E	Third eye	Russian
1990–91	7 (seven)	Bliss	White	F	Top of head	Normal

Part 3. Other

I will open this experiment so that once a year for sixteen days an interested collaborator will join me either to observe the process or fully participate.

Others can collaborate by joining in their own way wherever they are.

Why seven years?

I have chosen to work with seven years for many reasons:

1. Biological:

In high school a teacher told us that every seven years each cell of the body is regenerated. We are totally new at conception, at seven years old, at fourteen years old, at twenty-one, twenty-eight, thirty-five, forty-two, etc. I have always been intrigued by this fact and now that I have entered the forty-two–forty-nine year cycle and am approaching fifty, I wanted to consciously watch these years and the passing of time.

2. Spiritual:

In 1970 I began to study yoga psychology with Ramamurti Mishra and since then have used the idea that there are seven energy centers (chakras) located on the spinal column and that each one aids the

healthy functioning of different organs in the body while also promoting psychological/spiritual assistance to the practitioner. I have structured this event on the seven chakras and each year will mentally/physically/metaphysically focus and give my attention to one of the centers for the purpose of concentrating my mind and clarifying energy. For example, in the fourth year, I will focus on the heart center, wear green clothes, listen to the pitch D, do palm reading in the green window at the New Museum and intend that compassion become more available in my daily life.

3. Personal history:

My early training was in Catholicism and we were always encouraged to meditate on the seven sorrows of the Virgin. There are seven sacraments in Catholic theology. In working with this time frame, I feel that I am linking my past spiritual training with my present interests and inclinations.

4. Art precedents:

In 1975, I developed seven characters/alter egos while sitting in front of a television camera/monitor. I practiced accents and gestures for a year. I feel that these selves come out of and reflect the seven energy centers, so I will refer to these personalities whenever appropriate, thereby linking old and new work. The first persona was Lamar, a French poetess, who speaks with an accent and represents the first chakra – intimacy. I will refer to this persona when necessary the first year.

In 1983, I was tied to Tehching Hsieh for a year, joining him in his *Art/Life: One Year Performance*. I experienced a deep blend of art and life, which I would like to continue for an even longer period of time.

5. Personal:

My mother has been seriously ill and has been given a year to live. Doing an event for seven years is a presumptuous way to play with time, impermanence, and the preciousness of human existence. Does it keep her/me alive and in control or grateful for each minute?

Disciplines Collaged together in this Experiment

- Seven chakras/yoga
- Colored room/Tibetan meditation chamber

- Uniform clothes/Catholic nuns
- Creating the ART/LIFE INSTITUTE/any institution
- Beginning the performance on December 8/Father's birthday, Buddha's birthday, Immaculate Conception of the Virgin Mary, full moon
- Large photo documentation of each year/art
- Listening to a tone for seven years/Pauline Oliveros and long tones
- Focusing on a part of the body where the center is located/Zen
- Creating a form where there is no distinction between art and life/conceptual art/Allan Kaprow
- Doing one drawing each year/Art/Zen.

Art/Life Institute

This will be a place where art and life are blended. There will be no separation and no guilt. The precedent was the MONTANO-PAYNE MUSEUM that I established while living in San Francisco with my husband Mitchell Payne. There I turned my home into a museum. Another precedent was my performance *Availability*, when I sat in my San Francisco garage available to interact with anyone who passed by.

Motivation

I am doing this to ensure that I am in the "state of art" or consciousness twenty-four hours a day for seven years while living a relatively normal life. My daily life will be disciplined enough to keep me deeply alert but flexible enough to appear normal. My intention is to reach the place of no-art so that life is enough. Before I reach that place, I will find ways to merge art and life so that I hone my attention and clarify awareness by structuring time with chosen tasks or intentions. In making a seven-year commitment, I am accepting the resulting oppression of that choice (inability to move from New York, no full-time job anywhere else, etc.). My work has never been without handicaps.

Community outreach

Friends in the area can come to THE ART/LIFE INSTITUTE for sitting meditation at night and on full moons. I will open the experiment to others so that once a year, for sixteen days an interested collaborator can join me to either observe the process or fully participate.

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