

ching Hsieh to be included in the show — he's the man who remained in a cage for a year, and who punched a time clock every hour on the hour for a year, and who tied himself to Linda Montano with a rope for a year.

He is there, but in a very quiet way, because his current performance involves not looking at, making, reading about or talking about art for 12 months. It is in that capacity that he is not there.

It is a little like what's going on with James Lee Byars. James Lee Byars is the man who during last fall's hurricane telephoned a number of people to announce that seven gold men would be smelling six museums and the Times building that day. Although the museums were closed, and very few passers-by witnessed the performance, it actually did happen.

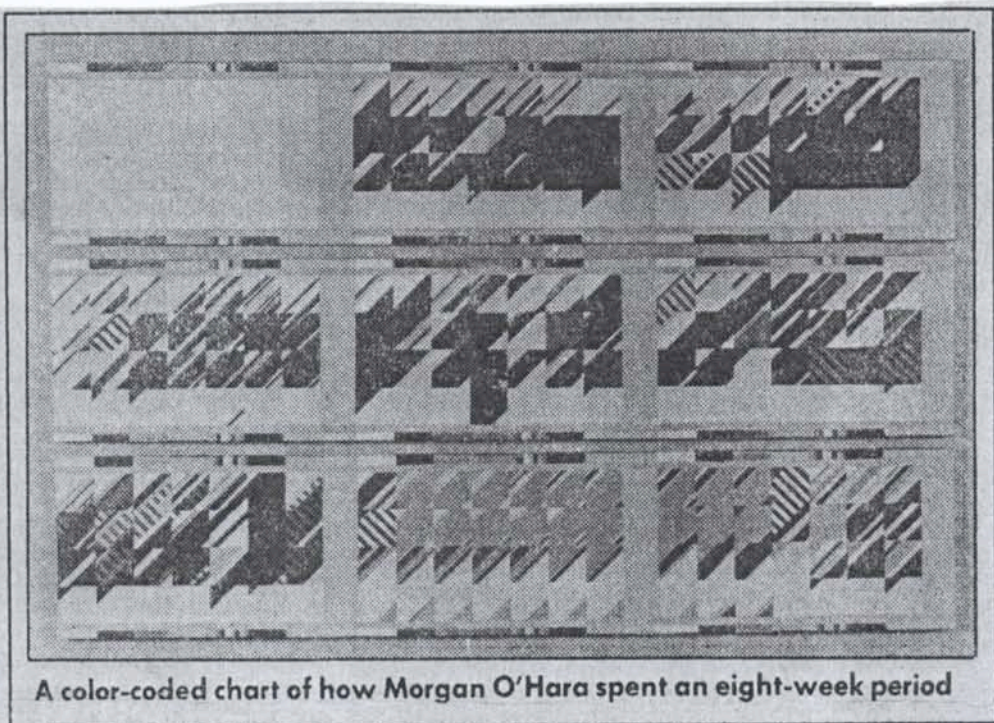
For this show, James Lee Byars' installation is called "The Ghost of James Lee Byars," and it is the black room you walk through at the entrance. His absence from the gallery — and this is true of most Americans and, indeed, people of other lands — is his presence. As a result, he missed all the finger food at the press opening. But art is like that.

Morgan O'Hara was there, however. She had a room all to herself — a room filled with charts and graphs recording how she has spent each moment of her life for the last 15 years.

"In 1970, I just didn't know what I was doing or why," she told us. "I was just raising a child and earning a living — perfectly adequately, but I felt like there was no purpose, no broader purpose. I thought, Maybe if I pay attention to how I spend my time I'll be able to make some sense of things. I wanted to take the tools used by modern management for business and apply them to my life."

At first, she merely kept statistics. "But they weren't visual enough for my brain, so I started making the charts, and one day I just looked at them and said, 'Hey, this is conceptual art.' I just laughed and laughed."

The charts use shades of red to



indicate time spent creating (different shades for drawing, coloring, meditating [written or visual], looking at other people's work, recording dreams, explaining her work and doing nothing); green for socialization (time spent with her daughter, friends, writing letters, making love); blue for education (studying, reading, exercising, meditating [physical], listening to music, working on languages, and analyzing dreams); and yellow for survival (earning money, doing paperwork, accounting, errands, commuting, and sleeping).

Ms. O'Hara, who is going to live to at least 86 and then "have a choice of when I check out" any time before 96, told us she had a "lifetime commitment" to the project but still found time for other work. She has done a number of drawings that trace the physical paths of people through their lives.

"From the moment we're born, we give off molecules in the air — they sort of trail behind us," she said, pointing to one of the drawings. "This man has spent a lot of time in Mexico, and

you can see his molecules heading south.

"Another thing — there is the musical piece that will be created by bouncing radar waves off different surfaces of the moon, but that isn't until 1987."

Linda Montano, the woman who was tied to Tehching Hsieh for a year, isn't joining him in his art sabbatical. In fact, she's an important part of the show.

She is spending a minimum of three hours a day in a colored space (this year orange, last year red), listening to a single pitch for a minimum of seven hours a day, wearing one-color clothes, and speaking, except with her immediate family, in an accent (this year Spanish, last year French).

This project will last until December 8, 1991, and, according to the catalog, "others can collaborate in their own way, wherever they are."

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