



produces extreme works of endurance, shock, and unlearning to arrive at a history told through the body, which is viewed as the site through and on which history is enacted, performed, and played out. Like Rainer, Lemon strives for a radical realignment of the body in order to reclaim it from oppressive or dualistic ways of thinking.⁶⁰ In 1995, having developed a deep ambivalence toward performing and the audience, he disbanded his dance company and began to explore the history of the American civil rights movement. The result, ten years later, was *The Geography Trilogy*, a series of works, studies, and what he calls "research events" — combinations of performance, movement, travel, drawing, and actual engagement with his subject through interviews and diaristic photographs, together constituting a self-critical project of historical memory and subjective experience.⁶¹ Lemon's "desire to present history as open-ended, incomplete, unresolved — instead of known, finished, and thus not worth consideration," Katherine Profeta writes, "meant he needed to avoid all ways of talking about the past that felt too familiar."⁶² Working with trauma and memory by mining the geography of the civil rights movement — locations such as Selma, Alabama, a flashpoint of the movement, or Jackson, Mississippi, the site of the assassination of Medgar Evers — and through readings of writers such as James Baldwin, Lemon reclaimed history and its residual traces in the present.

Lemon has often collaborated with performance artist Okwui Okpokwasili, for example in *Come Home Charley Patton* (2004; plate 208), a section of *The Geography Trilogy* in which, among other things, she played Lemon's Uncle William and performed a monologue about the first time she was

205. Vera Molnar
(French, born Hungary 1924)
Arbres et collines géométriques
(Geometric trees and hills), 1946
Crayon on paper
8 sheets, overall: 6 1/16 x 70 7/8"
(16 x 180 cm)

206. Vera Molnar
(French, born Hungary 1924)
Interruptions & recouvrements
(Disturbances through overlappings),
1969
Ink on paper
11 7/16 x 30 5/16" (29 x 77 cm)

207. Gego
(Gertrud Goldschmidt; Venezuelan,
born Germany, 1912–1994)
Dibujo sin papel 85/16
(Drawing without
paper 85/16), 1985
Stainless steel and iron
22 x 21 x 5" (55.9 x 53.3 x 12.7 cm)

