



THE MILCOM MEMORIAL READING ROOM *and* ATTENTION LIBRARY

*An ESTAR(SER) Installation at Mana Contemporary
Opening and Open House: 14 October 2018, 1–7pm*

The Milcom Memorial Reading Room and Attention Library is a space devoted to the study of *attention* in the broadest sense — which is to say, to the ethics, aesthetics, and politics of the focused mind and the directed senses. A creation of the research collective known as ESTAR(SER), this installation houses a book collection, a portion of ESTAR(SER)'s archives, and an exhibition of archival objects that bear on the historicity of the so-called “Order of the Third Bird” (a self-sequestering body of attentional artists, known for giving themselves to works of art in collective, durational rites of trance-like intensity). Presenting a hybrid lounge and office environment, the Reading Room invites visitors to engage with endangered practices of close and sustained attention. The space is named after Learned “Hogfoot” Milcom (1928–1972), an editor and archivist whose labors were crucial to the re-founding of ESTAR(SER) in its modern form. On the occasion of Mana Contemporary's Fall Open House, associates of ESTAR(SER) will be on hand to discuss their work and will present recent scholarship on attentional matters, including a new study detailing the provenance of Milcom's private collection, which now constitutes a large part of what is on public view in the Reading Room.

About ESTAR(SER): The “Esthetical Society for Transcendental and Applied Realization (now incorporating the Society of Esthetic Realizers)” is an established body of private, independent scholars who work collectively to recover, scrutinize, and (where relevant) draw attention to the historicity of the Order of the Third Bird. www.estarser.net

About the Order of the Third Bird: There remains some confusion about the history and practices of the body known as The Order of the Third Bird, but evidence points to its having been for some time a loose network of cell-like groups that engage in ritualized forms of sustained attention to works of art. The canons of secrecy around these activities — their structure and purposes — have traditionally been sufficiently restrictive as to leave some doubt as to whether any individual professing knowledge of the Order could in fact be genuinely associated therewith.