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(re-anecdoted Version)

Sens-Plastique

With One Hundred Reflective Illus. by Topor

The Art of Fiction

An Anecdoted Topography of Chance (reanecdoted Version) Done with the Help of
His Very Dear Friend, Robert Filliou, and Translated from the French, and Further
Anecdoted at Random by Their Very Dear Friend, Emmett Williams

Documents from The Store, 1961, and Ray Gun Theater, 1962

The Strange and Enchanted Life of Isidore Isou

Store Days

An Anecdoted Topography of Chance

Day of the Artist

Fluxus Codex

A Novel

~Anœ anecdoted topography of chance

The Mythological Travels of a Modern Sir John Mandeville

Edition Mat and the Transformable Work of Art, 1959-1965

an anecdoted topography of chance (re-anecdoted version) : done with the help of his very dear friend Robert Filliou

The Tenant

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Topography Of Chance
By Daniel Spoerri
Robert Filliou Emmett
Williams Dieter Roth
Roland Topor*

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GRACE VANG

Digital Fabrications Atlas Press (GB)

One girl, one painting a day...can she do it? Linda Patricia Cleary decided to challenge herself with a year long project starting on January 1, 2014. Choose an artist a day and create a piece in tribute to them. It was a fun, challenging, stressful and psychological experience. She learned about technique, art history, different materials and embracing failure. Here are all 365 pieces. Enjoy!

Writings of the Vienna Actionists

Zedele Editions/Reprint Collection

The term "artistic animator" is inspired by the definition "Kunstanimator" given to Spoerri by his longstanding friend Karl Gerstner during an interview with Katerina Vatsella in 1995. Wherever he went, Spoerri was capable of inspiring others to make art, and at the same time he absorbed, interiorized and transformed ideas from others. His fluctuating memberships during late Modernism (Zero, Nouveau Réalisme, Fluxus, Mail Art) explain why some areas of this work have not yet received their due attention and their connection to the whole picture has often eluded scholarly inquiry. Beyond his tableaux-pièges,

which gave him immediate notoriety through an early purchase by the MoMA, Spoerri discovered a new way to approach the multiples in sculpture (Edition MAT), he transformed his trap pictures into an experimental narrative form (Topographie Anécdotée du Hasard), he initiated the Eat Art movement, he tested an innovative curatorial approach (the Musée Sentimental and the Giardino). Despite constant interruptions due to his semi-nomadic lifestyle, this oeuvre presents an extraordinary coherence, where none of these ventures can be properly understood without considering all the others. This is the first monograph entirely devoted to Daniel Spoerri in the United States to date. With an introduction by Barbara Räderscheidt. Atlas Press LLC

'Emmett William's Sweethearts is a breakthrough. It is to concrete poetry as Wuthering Heights is to the English novel; as Guernica is to modern art. Sweethearts is the first large scale lyric masterpiece among the concrete texts, compelling in its emotional scope, readable, a sweetly heartfelt, jokey, crying, laughing, tender expression of love. It moves. Miraculously, the formal limitations of Sweethearts enabled Emmett to prove that, with both hands tied behind his back, gagged, just nudging letters out of a regular grid with his nose (look, no mirrors), a real artist can write the Book of Life all over again.'

- (Richard Hamilton)

An Anthology of Concrete Poetry

Atlas Press (GB)

In this entertaining and enlightening collection David Lodge considers the art of fiction under a wide range of headings, drawing on writers as diverse as Henry James, Martin Amis, Jane Austen and James Joyce. Looking at ideas such as the Intrusive Author, Suspense, the Epistolary Novel, Magic Realism and Symbolism, and illustrating each topic with a passage taken from a classic or modern novel, David Lodge makes the richness and variety of British and American fiction accessible to the general reader. He provides essential reading for students, aspiring writers and anyone who wants to understand how fiction works.

A Book of Rooms Random House

Writings on the "turn to the ordinary" in contemporary art examine the various ways artists have engaged with the everyday since 1945.

Intermedia, Fluxus and the Something Else Press: Selected Writings by Dick Higgins Atlas Press (GB)

Raymond Roussel (1877-1933) - poet, novelist, playwright, musician, chess enthusiast, neurasthenic, homosexual, drug addict, probable suicide - an astonishing individual whose life was almost as intriguing as his unique literary opus.

Sweethearts Deep South

"Sens-Plastique has now been a companion of mine for nearly 20 years, and so far as I am concerned, Malcolm de Chazal is much the most original and interesting French writer to emerge since the war." -W.H. Auden After seeing an azalea looking at him in the Curepipe Botanic Gardens (and realizing that he himself was becoming a flower), Malcolm

de Chazal began composing what would eventually become his unclassifiable masterpiece, Sens-Plastique, which would take its final form in 1948.

Containing over 2,000 aphorisms, axioms and allegories, the book was immediately hailed as a work of genius by André Breton, Francis Ponge, Jean Dubuffet and Georges Braque. Embraced by the Surrealists as one of their own, Chazal chose to avoid all literary factions and steadfastly anchored himself in his solitary life as a bachelor mystic on the island nation of Mauritius, where he would proceed to write books and paint for the rest of his life. Sens-

Plastique employs a strange humor and an alchemical sensibility to offer up an utterly original world vision that unifies neo-science, philosophy and poetry into a new form of writing. Mapping every human body part, facial expression and emotion onto the natural kingdom through subconscious thinking, Chazal presents a world in which humankind is not just made in the image of God, but Nature is made in the image of humankind: a sensual, synesthetic world in which everything in the universe, be it animal, vegetable, mineral or human, employs a spiritual copula. Malcolm de Chazal(1902-81) was a Mauritian writer and painter. Forsaking a career in the sugar industry, he spent the majority of his life in a solitary, mystical pursuit of the continuity between man and nature.

Speaking East Reaktion Books

Catalog of an exhibition held at the Mildred Lane Kemper Art Museum, St. Louis, Sept. 18, 2009-Jan. 4, 2010.

Brus, Muehl, Nitsch, Schwarzkogler Civil Coping Mechanisms

A vibrant account of both the sensuous cultural scene of postwar Paris and the life of an alluring icon of modern art.

Isidore Isou was a young Jew in wartime

Bucharest who barely survived the Romanian Holocaust. He made his way to Paris, where, in 1945, he founded the avant-garde movement Lettrism, described as the missing link between Dada, Surrealism, Situationism, and May '68. In *Speaking East*, Andrew Hussey presents a colorful picture of the postwar Left Bank, where Lettrist fists flew in avantgarde punch-ups in Jazz clubs and cafés, and where Isou—as sexy and as charismatic as the young Elvis—gathered around him a group of hooligan disciples who argued, drank, and had sex with the Parisian intellectual élite. This is a vibrant account of the life and times of a pivotal figure in the history of modern art.

Raymond Rousset Granta Books
Collects together a novel and a memoir of a triangular relationship during the early days of the Dada movement in New York along with its creative progeny, two magazines: *The Blindman* and *Rongwrong*. Henri-Pierre Roche is best known for his novel *Jules et Jim*, based on the three-sided relationship between himself, the artist Marcel Duchamp and the actress Beatrice Wood. A unique first-hand evocation of the three friends and lovers within their milieu, which included extraordinary characters such as Francis Picabia, Isadora Duncan, Arthur Cravan and many more.

The Dust of Suns Harry N. Abrams
Fluxus was an art movement of the 1960s and 70s that set out to abolish the canonized art idioms of the day. Pioneers of Conceptual Art and Minimalism, the Fluxus artists were known for their environments, performance art and mass-producible objects. This book is a study of the Fluxus movement.

Soldier Atlas Press (GB)
An Anecdoted Topography of Chance

Contingencies and Encounters of an 'Artistic Animator' MIT Press (MA)

There is a wide window with pale green curtains, facing onto Burger Street and the provincial offices of the Department of Transport There are two doors that lead, one outside onto the front stoep with its cracked and broken red tiles, the other into a long and dark passage with a dusty wooden floor and a dead light bulb that is never replaced There is the same old pine desk with four drawers filled with unopened NBS bank statements and old school exercise books he had bought because the girl with the red hair, who had a boyfriend waiting for her at home, had told him that all real writers keep notebooks for their profound thoughts and ideas But since he had never had any profound thoughts and ideas (or the discipline to be still and listen for them) the books are still sealed in their brown paper wrapping

Designer Stories for a Software-Based Planet ORO Applied Research + Design
These four artists from the sixties created a form of performance art which has become legendary for the extreme violence of its expression. Fined, gaoled, forced into exile, they were ignored by the art establishment of the day only to now be hailed as one of Europe's most outstanding contributions to post-war art. This anthology of their writings and documentation, brought together with the collaboration of the artists, Brus, Nitsch and Muehl, illustrates their intentions for the first time and shows how they established and explored a new territory for art.

The Age of Wire and String Vernon Press

Written during the Vietnam war, *Soldier* is perhaps the best-known work by the Concrete poet and editor Emmett

Williams (1925-2007). The poem consists of the word "soldier" printed continuously in a column down the right-hand page, with the word "die" inside the word "soldier" gaining one line per page, printed in red. The book was originally published in 1973 by Hansjorg Mayer and Something Else Press.

Daniel Spoerri Millipede Press

Sculptor, poet, diarist, graphic designer, pioneer artist's book maker, performer, publisher, musician, and, most of all, provocateur, Dieter Roth has long been beloved as an artist's artist. Known for his mistrust of all art institutions and commercial galleries--he once referred to museums as funeral homes--he was also known for his generosity to friends, his collaborative spirit, and for including his family in his art making. Much to the frustration of any gallery that tried to exhibit his work (supposedly none more than once), Roth thumbed his nose at those who valued high purpose and permanence in art. Constantly trying to undo his art education, he would set up systems that discouraged the conventional and the consistent: he drew with both hands at once, preserved the discarded, and reveled in the transitory. Grease stains, mold formations, insect borings, and rotting foodstuffs were just some of the materials used, both out of a fascination with their painterly, textural aspects and for their innate ability to make time visible and play to chance. "More is better," he once said, and more there always was. Roth never stopped working, and he believed that everything could be art, from his sketch pad to the table he sat at, the telephone he talked on, or his friend's kitchen (the kitchen was later sold to a museum). Roth Time: A Dieter Roth Retrospective is published to mark the first major survey exhibition

of the artist's work since his death in 1998. Five decades of drawings, graphics, books, paintings, objects, installations, films and video works are represented. The publication offers a window into Roth's creative world, reflecting him and his era. The exhibition is organized by the Schaulager with The Museum of Modern Art, New York and the Museum Ludwig, Cologne. Ultramarine Publishing Company Digital Fabrications is a collection of essays and half-true stories about design software and hardware. Written from the perspective of architectural design, each piece expands on emerging trends, devices, foibles, and phenomena engendered by an increased reliance on interactions with interfaces in the discipline. The essays ask, how do we characterize our post-digital design labor? What are the politics of design software? How is architecture adapting to a world largely dependent on platforms and scripts? What are the spatial mechanisms of the internet and VR? Using storytelling techniques, this book accepts that software is everywhere, and narrows in on a few ways it has taken command of our cultural products. From the perspective of architectural design, a field traditionally associated with sketching and its own myths of creativity, computers are an essential workplace tool. Projects rely on a wide assortment of software packages and standalone applications, but rarely do architects reflect on the structure of those programs or how they have infiltrated our disciplinary conventions. PDFs and JPGs are as much a part of our vocabulary as plans, sections, and elevations. A drawing today might refer to a rendering, a CAD document, a proprietary BIM file, or anything that

describes a project visually. While one way of examining this disciplinary shift might be to re-imagine what digital drawing can be, this collection of essays puts forth another way: to look at the behaviors, phenomena, collective trends, and oddities emerging as a result of global software proliferation. In other words, this book accepts that software is everywhere, and narrows in on a few ways it has taken command of our cultural products.

Being an Account of the Magic, Meatballs, and Other Monkey Business Peculiar to the Sojourn of Daniel Spoerri Upon the Isle of Symi, Together with Divers Speculations Thereon Mildred Lane Kemper Art Museum

In 1959, Swiss artist Daniel Spoerri pioneered an inventive new series of artist-created editioned multiples to be broadly distributed. While artists have long created editioned multiples of artworks--from prints and handmade books to sculptures--Spoerri's project placed a radical focus on multiplication and movement. His Edition MAT (Multiplication d'art transformable) presented a selection of works by key figures in postwar kinetic and Op art, including an array of artworks that could be manipulated, moved, and altered optically, electrically, or through physical interaction. Multiplied is the first in-depth English-language study of this

seminal project in the history of kinetic and postwar art. The catalog presents the entirety of Edition MAT's three collections--from 1959, 1964, and 1965--that together consist of forty-nine artworks by thirty-five European, North American, and Latin American artists, including leading figures such as Marcel Duchamp, Roy Lichtenstein, Man Ray, Dieter Roth, Jesús Rafael Soto, and Jean Tinguely, alongside lesser-known artists. With three essays, artwork entries, and an appendix of newly translated historical texts, this volume sheds light on under-studied artworks as well as the body of critical thought connecting art, commerce, and display in the postwar period.

Mapping Krasinski's Studio The Museum of Modern Art

An Anecdoted Topography of Chance is now acknowledged as the most important, and most entertaining artists' book of the post-war period, and this edition is the definitive appearance of a unique collaborative work by four artists associated with various avant-garde art movements, including Fluxus and Nouveau Realisme. From out of the banal detritus of the everyday a virtual autobiography emerges: of four perceptive, eloquent and engaging members of the human species.

Multiplied Walther König
Satirisk-humoristisk roman.