

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

Since its inception in Paris in 1960, the OuLiPo--ouvroir de littérature potentielle, or workshop for potential literature--has continually expanded our sense of what writing can do. It's produced, among many other marvels, a detective novel without the letter e (and a sequel of sorts without a, i, o, u, or y); an epic poem structured by the Parisian métro system; a story in the form of a tarot reading; a poetry book in the form of a game of go; and a suite of sonnets that would take almost 200 million years to read completely. Lovers of literature are likely familiar with the novels of the best-known Oulipians--Italo Calvino, Georges Perec, Harry Mathews, Raymond Queneau--and perhaps even the small number of texts available in English on the group, including Warren Motte's *Oulipo: A Primer of Potential Literature* and Daniel Levin Becker's *Many Subtle Channels: In Praise of Potential Literature*. But the actual work of the group in its full, radiant collectivity has never before been showcased in English. ("The State of Constraint," a dossier in issue 22 of *McSweeney's Quarterly Concern*, comes closest.) Enter *All That is Evident is Suspect*: the first collection in English to offer a life-size picture of the group in its historical and contemporary incarnations, and

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the first in any language to represent all of its members (numbering 41 as of April 2018). Combining fiction, poetry, essays and lectures, and never-published internal correspondence--along with the acrobatically constrained writing and complexly structured narratives that have become synonymous with oulipian practice--this volume shows a unique group of thinkers and artists at work and at play, meditating on and subverting the facts of life, love, and the group itself. It's an unprecedentedly intimate and comprehensive glimpse at the breadth and diversity of one of world literature's most vital, adventurous presences.

DISCUSSED: Sharks as poets and vice versa, the Brisbane pitch drop experiment, novel classifications for real or imaginary libraries, the monumental sadness of difficult loves, the obsolescence of the novel, the symbolic significance of the cup-and-ball game, holiday closures across the Francophone world, what happens at Fahrenheit 452, Warren G. Harding's dark night of the soul, Marcel Duchamp's imperviousness to conventional spacetime laws, bilingual palindromes, cartoon eodermdromes, oscillating poems, métro poems, metric poems, literary madness, straw cultivation.

An intimate account of everyday life and art in 1970s New York from a pioneering feminist artist Rosemary Mayer (1943-2014) produced a vast body of work that includes sculptures, outdoor installations, drawings, illustrations, artist's books,

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lyrical essays and art criticism. In 1971 she began to focus on the use of fabric as a primary medium for sculpture and to participate in a feminist consciousness-raising group which contributed to her involvement in A.I.R., the first cooperative gallery for women in the US. This was a pivotal period in Mayer's life and career, and she documented it in remarkable detail in her 1971 journal, where her plans, enthusiasms, ambitions and insecurities, as well as her opinions about the art around her, are recorded with self-awareness and honesty, along with her concerns about friendship, money and love. This illustrated edition of Excerpts from the 1971 Journal of Rosemary Mayer--previously published in a limited run of 300 copies--includes a new introduction and is expanded to twice the size of the first edition.

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

This book retraces one year in the life of Rob Pruitt (born 1964) through the quotidian objects that the artist once loved, consumed, then finally sold. An extension of the flea markets he has organized since the early 1990s, this collection--sold on eBay from September 2013 to September 2014--unearths the fragments of Pruitt's life.

One girl, one painting a day...can she do it? Linda Patricia Cleary decided to

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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!

Atlas Arkhive Four - Documents of the Avant Garde Arguably the most important and entertaining Artist's Book' of the post-war period, this edition is the definitive appearance to date of a unique collaborative work of four artists associated with the FLUXUS and Nouveau Realisme movements. Includes contributions from Robert Filliou, Emmett Williams, and Dieter Roth, together with 100 illustrations by Topor.'

"The Book of Masks" by Remy de Gourmont (translated by Jacob Howard Lewis). Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten?or yet undiscovered gems?of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

Twenty-nine stories celebrating ordinary American life showcase the humor and compassion found amongst the delicate, private, and quiet aspects of suburban life.

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First published by the legendary Something Else Press in 1967, "An Anthology of Concrete Poetry" was the first American anthology on the international movement of Concrete poetry. The movement itself began in the early 1950s, in Germany--through Eugen Gomringer, who borrowed the term "concrete" from the art of his mentor, Max Bill--and in Brazil, through the Noigandres group, which included the de Campos brothers and Decio Pignatari. Over the course of the 1960s it exploded across Europe, America and Japan, as other protagonists of the movement emerged, such as Dieter Roth, Oyvind Fahlstrom, Ernst Jandl, bpNichol, Mary Ellen Solt, Jackson Mac Low, Ian Hamilton Finlay, Bob Cobbing, Dom Sylvester Houedard, Pierre Garnier, Henri Chopin, Brion Gysin and Kitasono Katue. By the late 1960s, poet Jonathan Williams could proclaim: "If there is such a thing as a worldwide movement in the art of poetry, Concrete is it." The work of the 77 writers collected in this anthology varies greatly in its aims and forms, but all can be said to emphasize the visual dimension of language, manipulating individual letters and minimal semantic units to produce poems that are for contemplating as much as for reading. Emmett Williams, the book's editor, added explanatory commentary for the poems and biographies of their authors, making this volume--long out of print--the definitive anthology of this movement, which has so influenced artists and writers of subsequent generations.

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

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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.

Roland Topor's nightmare vision of paranoia, with a new introduction by famed horror writer Thomas Ligotti.

In *The Age of Wire and String* Ben Marcus welds together a new reality from the scrapheap of the past. Dogs, birds, horses, automobiles and the weather are some of the recycled elements in Marcus's first collection - part fiction, part handbook - as familiar objects take on markedly unfamiliar meanings. Gradually, this makeshift world, in its defiance of the laws of physics and language, finds a foundation in its own implausibility, as Marcus produces new feelings and sensations - both comic and disturbing - in the definitive guide to an unpredictable yet exhilarating plane of existence.

An Anecdoted Topography of Chance

This intimate publication documents an iconic art space of the 20th century, the Warsaw apartment and studio of Polish artists Henryk Stazewski (1894-1988) and Edward Krasinski (1925-2004)--a lively artistic and social space shared by

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multiple artists. Referencing Daniel Spoerri's landmark artist's book *An Anecdoted Topography of Chance* (1962), it interweaves a detailed photographic survey of the studio--still preserved today as it was after Krasinski's death in 2004--by Polish photographer Pawel Bownik with numerous short stories written by relatives, artists, critics, curators and friends of both artists in commemoration of the importance of this location in the definition and social life of the Polish avant-garde, and in the dialogue between Western and Eastern European contemporary art scenes. Contributors include Daniel Buren, Andrzej Przywara, Anka Ptaszkowska, Joann Mytlewska, Adam Szymczyk and many others. This is a book about Mark E. Smith and The Fall - or more precisely, their ever-influential world. The Fall were so many things, so many worlds; if you got it (and not everyone did), they represented everything. 'To 50,000 Fall Fans: please buy this inspired & inspiring, profound & provocative, beautiful & bonkers Book of Revelations, choc-stock-full of loving Acts by true Apostles, simultaneously both the scrapbook you wished you'd kept and a portal to futures & pasts, known & unknown, & a Fantastic Celebration of this Nation's Saving Grace.' DAVID PEACE 'Mind blowing... brilliant.' TIM BURGESS 'A container sized treasure trove bursting at the hinges with strangeness and wonder . . . I strongly advise you to buy it.' MAXINE PEAKE This is not a book about a rock band. This is not

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even a book about Mark E Smith. This is a book about The Fall group - or more precisely, their world. Over a prolific forty-year career, the Fall created a world that was influential, idiosyncratic and fiercely original - and defied simple categorisation. Their frontman and lyricist Mark E. Smith spun opaque tales that resisted conventional understanding; the Fall's worldview was an education in its own right. Who wouldn't want to be armed with a working knowledge of M. R. James, shipping-dock procedures, contemporary dance, Manchester City and Can? The group inspired and shaped the lives of those who listened to and tried to make sense of their work. Bringing together previously unseen artwork, rare ephemera and handwritten material, alongside essays by a slate of fans, EXCAVATE! is a vivid, definitive record - an illumination of the dark corners of the Fall's wonderful and frightening world.

Not Born Digital addresses from multiple perspectives – ethical, historical, psychological, conceptual, aesthetic – the vexing problems and sublime potential of disseminating lyrics, the ancient form of transmission and preservation of the human voice, in an environment in which e-poetry and digitalized poetics pose a crisis (understood as opportunity and threat) to traditional page poetry. The premise of Not Born Digital is that the innovative contemporary poets studied in this book engage obscure and discarded, but nonetheless historically resonant

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materials to unsettle what Charles Bernstein, a leading innovative contemporary U.S. poet and critic of “official verse culture,” refers to as “frame lock” and “tone jam.” While other scholars have begun to analyze poetry that appears in new media contexts, *Not Born Digital* concerns the ambivalent ways page poets (rather than electronica based poets) have grappled with “screen memory” (that is, electronic and new media sources) through the re-purposing of “found” materials.

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

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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 understudied artworks as well as the body of critical thought connecting art, commerce, and display in the postwar period.

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.

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

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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

Satirisk-humoristisk roman.

Dick Higgins and his Something Else Press epitomized the riotous art of the '60s There are few art-world figures as influential--and as little known--as Dick Higgins (1938-98), cofounder of Fluxus, "polyartist," poet, scholar, theorist, composer, performer and, not least, the publisher of the legendary Something Else Press. In 1965 he restored the term "intermedia" to the English language, giving it new dimension to recognize the dissolution of boundaries between traditional modes of art-making and the open field for new forms that cannot be compartmentalized. His own contributions to intermedia are many--as a participant and instigator of happenings, as writer and composer straddling traditional and vanguard forms, among others--but it was Something Else Press (1963-74) that redefined how "the book" could inhabit that energized, in-between space. Something Else Press was as much a critical statement and radical experiment as it was a collection of books by some of the most luminary artists and writers of the 20th century: Gertrude Stein, John Cage, Ray Johnson, Dieter Roth, Bern Porter, Ian Hamilton

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Finlay, Emmett Williams, Robert Filliou, and George Brecht, among many others. Along with his Great Bear Pamphlet series and the Something Else newsletter, Higgins exploited and subverted conventional book production and marketing strategies to get unconventional and avant-garde works into the hands of new and often unsuspecting readers. Edited by Granary Books publisher Steve Clay and Fluxus artist Ken Friedman, this judiciously curated and indispensable compendium of essays, theoretical writings and narrative prose dives deep into the ever-influential ideas that Higgins explored in theory and practice. Clay and Friedman have chosen works that illuminate Higgins' voracious intellectual appetite, encyclopedic body of knowledge and playful yet rigorous experimentation in a selection that includes many writings long out of print or difficult to find.

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.

Dieter Roth's 6 Piccadillies, published by Petersburg Press in 1970, are among

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the most celebrated prints of the last forty years. To celebrate the 75th anniversary of the artist's birth, this book traces the development of these magnificent prints and related projects, revealing Roth's astonishingly creative response to one of London's most famous landmarks.

Originated by Tomato, this work is closely related to the message and imagery of techno band Underworld's music, creating a typographic map of a journey through the streets of New York.

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

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(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.

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.

Examining the cultural dynamics of translation and transfer, Cultural Transfer Reconsidered proposes new insights into both epistemological and analytical questions. With its focus on the North, the book opens perspectives mainly implying textual, intertextual and artistic practices and postcolonial interrelatedness.

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