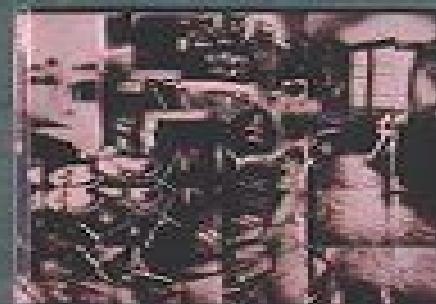


Daniel Spoerri

An
Annotated
Topography
of Chaos

Robert Filliou
Emmett Williams
Dieter Roth
Roland Topor



AN ANNOTATED
TOPOGRAPHY OF CHAOS

Daniel Spoerri Ankündigung
zu einer
Topographie
der Zufalls



Anecdoted Topography Chance Daniel Spoerri

Daniel Spoerri

Anecdoted Topography Chance Daniel Spoerri:

Daniel Spoerri Robert Filliou,1966

An Anecdoted Topography of Chance* Daniel Spoerri,Robert Filliou,2016

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

[An Anecdoted](#)

[Topography of Chance \(re-anecdoted Version\)](#) Daniel Spoerri,1966 Following a rambling conversation with his dear friend Robert Filliou Daniel Spoerri one day mapped the objects lying at random on the table of his room adding a rigorously scientific description of each These objects subsequently evoked associations memories anecdotes not only from the original author but from his friends as well a beguiling creation was born Many of the principal participants of FLUXUS make an appearance It is a novel of digressions in the manner of Tristram Shandy or Robbe Grillet it s a game a poem an encyclopaedia a cabinet of wonders a celebration of friendship and creativity Spoerri s topography personifies and pre dates the whole FLUXUS spirit and constitutes one of the strangest and most compelling insights into the artist s life From out of the banal detritus of the everyday a virtual autobiography emerges Translated from the French and further anecdoted by poet Emmett Williams From Atlas Arkhive Documents of the Avant Garde Fluxus Atlas Press London England

[Anœ](#)

[anecdoted topography of chance](#) Daniel Spoerri,1966

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 Daniel Spoerri,Robert Filliou,Emmett

Williams,1966

The Ideas, Identity and Art of Daniel Spoerri Leda Cempellin,2019-02-15

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 Realisme 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 pi ges 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 An cdot e du Hasard he initiated the Eat Art movement he tested an innovative curatorial approach the Mus e 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 R derscheidt

[An anecdoted topography of chance](#)

(Topographie anecdotée du hasard, engl.) Re-anecdoted version Daniel Spoerri, Robert Filliou, Roland Topor, Emmett Williams, 1966 **Material Imagination** Natalie Adamson, Steven Harris, 2017-07-24 Material Imagination examines the interrelated concepts of matter, materialism and materiality in postwar European art from 1946-1972. Provides a unique perspective on European art by prioritizing material dimensions over concept or context while also paying attention to theoretical and historical concerns. Explores artists' methods and materials in order to better understand the social and cultural environments in which their works of art were made. Demonstrates how materials can be harnessed to affect the critical interpretation of artwork. Brings together exceptional illustrations and new research in eight essays by art historians and scholars. Daniel Spoerri Daniel Spoerri, 1991 *Material Culture Studies in America* Thomas J. Schlereth, 1999 The country's leading authority on use of artifactual evidence in historical research collects twenty-five classic essays and gives his overview of the field of material culture. **Action Art** John Gray, 1993-05-30 This comprehensive international bibliography is the first to attempt documentation of this diverse field covering the history of Artist's Performance. It focuses on its early twentieth century antecedents in such movements as Futurism, Dada, Russian Constructivism and the Bauhaus, as well as its peak period in the 1950s, 1960s and 1970s, with such developments as Gutai, Fluxus, Viennese Actionism, Situationism and Guerrilla Art. Major emphasis is also given to sources on 115 individual performance artists and groups. More than 3700 entries document print and media materials dating from 1914 to 1992. Organized for maximum accessibility, the sources are also extensively cross-referenced and are indexed by artist, subject, title and author. Three appendices identify reference works, libraries and archives, and addenda material not found in the book text, and two others list artists by country and by group or collective. **Infowhelm** Heather Houser, 2020-06-16 How do artists and writers engage with environmental knowledge in the face of overwhelming information about catastrophe? What kinds of knowledge do the arts produce when addressing climate change, extinction, and other environmental emergencies? What happens to scientific data when it becomes art? In *Infowhelm*, Heather Houser explores the ways contemporary art manages environmental knowledge in an age of climate crisis and information overload. Houser argues that the infowhelm, a state of abundant yet contested scientific information, is an unexpectedly resonant resource for environmental artists seeking to go beyond communicating stories about crises. *Infowhelm* analyzes how artists transform the techniques of the sciences into aesthetic material, repurposing data on everything from butterfly migration to oil spills and experimenting with data collection, classification, and remote sensing. Houser traces how artists ranging from novelist Barbara Kingsolver to digital memorialist Maya Lin rework knowledge traditions native to the sciences, entangling data with embodiment, quantification with speculation, precision with ambiguity, and observation with feeling. Their works provide new ways of understanding environmental change while also questioning traditional distinctions between types of knowledge. Bridging the environmental humanities, digital media studies, and science and technology studies, this timely book reveals the importance of artistic

medium and form to understanding environmental issues and challenges our assumptions about how people arrive at and respond to environmental knowledge *Readings* Michael Dirda,2000 In these playful erudite and idiosyncratically personal essays from the Washington Post Book World Michael Dirda shares some of the pleasures of the reading life His subjects range from classics in translation to fantasy and crime fiction from children s books to American and European literature from innovative writing to neglected novels from the dark joys of collecting first editions to the untroubled pleasure of P G Wodehouse Dirda is a writer s reader and a reader s writer He is a sure guide to good reading from the casual to the scholarly and his columns are always diverting and informative always worth coming back to Readings presents many of his most memorable essays including The Crime of His Life a youthful caper Bookman s Saturday the scheming of a book collector an annotated list of 100 comic novels Heian Holiday on The Tale of Genji reflections on sex in literature Mr Wright an exemplary high school teacher Listening to My Father Turning Fifty and Millennial Readings In all these and in 40 other pieces Michael Dirda shows us books as sources of aesthetic bliss comfort and not least amusement The Law of Averages Frederick Barthelme,2000 From one of America s premier fiction authors a writer ahead of his time comes a sampling of the intimate funny and odd stories he has written over two decades about the frailties of relationships and the ways we look at each other when we mean things we cannot bring ourselves to say *AB Bookman's Yearbook* ,1968 Endless Present Maggie Finch,2010 Selected Shorter Poems, 1950-1970 Emmett Williams,1978 Something Else Press Peter Frank,1983 Recounts the history of the Something Else Press a small publishing house founded by Richard Higgins in 1964 that was devoted to producing artists books integral artworks designed for publication and distribution in traditional book formats Describes the circumstances and details of each item published by the Something Else Press *Foew&ombwhnw* Dick Higgins,1969 American Book Publishing Record ,1997-09

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Anecdoted Topography Chance Daniel Spoerri Introduction

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