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an anecdoted topography of chance by daniel spoerri robert filliou emmett williams dieter roth roland topor is available in our digital library an online access to it is set as public so you can download it instantly.

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An Anecdoted Topography of Chance
Daniel Spoerri 2015-12-03
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 autothorography emerges: of four perceptive, elegant and engaging members of the human species.

An Anecdoted Topography of Chance
Daniel Spoerri 1995
Atlas Archive 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.

An Anecdoted Topography of Chance
Daniel Spoerri 1995

An an anecdoted topography of chance (Topographie anekdotisch der hasard, engl.) Re-anecdoted version - Daniel Spoerri 1996

A Shop Around My Room - Xavier de Maistre 1885


The Tenant-Roland Topor 1966

A Mammal's Notebook - Erik Satie 1996
Collected Writings of Erik Satie Atlas Archive Five - Documents of the Avant Garde The largest selection (in any language) of Erik Satie’s writings yet to appear, it includes previously unexploited texts, drawings and photographs. It’s not a question of Satie’s relevance. He’s indispensable. - John Cage

The smallest work by Satie is small the way a keyhole is small. Everything changes when you put your eye to it - or your ear - ‘Jean Cocteau’

A Journey Round My Room - Roland Topor 1966

An Anthology of Concrete Poetry
- Claude Closky 1977

An Anthology of Concrete Poetry
- Robert Filliou 1967

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Atlas Archive 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.

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An Anthology of Concrete Poetry
- Emmett Williams 2014-02-28 First published by the legendary Something Else Press in 1967, "An Anthology of Concrete Poetry"

Dietrich Roth Collected Interviews - Barbara Wien 2019-09-24 An intimate and inspiring first-hand encounter with the radical philosophy of the renowned twentieth-century artist Dietrich Roth.

The Ideas, Identity and Art of Daniel Spoerri
Lea Campellin 2012-02-15 The term "artistic animate" is inspired by the definition "Kunstanimate" 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, internalized 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 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 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 culturally significant bands of the 1970s.

The Sacred Conspiracy - Georges Bataille 2014-08-25 "Haring spent the early thirties in far left groups opposing Fascism, in 1937 Georges Bataille abandoned this approach us to transfer the struggle onto the mythological plane, founding two groups with this aim in mind. The College of Sociology gave lectures attended by major figures from the Parisian intelligentsia - intended to reveal the hidden undercurrents within a society that appeared to be bordering on collapse. The texts in this compact lectures given to the College: essays from the Aephale journal and a large cache of the internal papers of the secret society of Aephale.

The Mythological Travels of a Modern Sir John Mandeville - Daniel Spoerri 1970


Brus, Maub, Nitsch, Schwarzenberg-Custer Brus 1999 Those four artists from the sixties created a form of performance art which has become legendary for the extreme expressions of its violence. Fixed, gased, 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 authors, Brus, Maub, Nitsch, and Schwarzenberg, illustrates their intentions for the first time and shows how they established and explored a new territory for art.

Intermedia, Fluxus and the Something Else Press: Selected Writings by Dick Higgins Dick Higgins 2018-11-20 Dick Higgins and hisSomething Else Press epitomized the radicott world of the 60s These are few art world figures as influential -and as little known--as Dick Higgins (1938-98); co-founder of Fluxus, “polyphonic,” 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 a 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 contributions to intermedia are many - too many to mention here. Along with his book Intermedia 1966 and other books, he was a leader in the art scene of the late 20th century: Gertrude Stein, John Cage, Ray Johnson, Dieter Roth, Bern Porter, Ian Hamilton Finlay, Emmett Williams, Robert Filliou, and George Brecht, among many others. Along with his Great Dwarf Puppet books and the Something Else newsletter, Higgins exploited and subverted conventional book production and marketing strategies to get untold insights into the Fluxus and avant-garde works into the hands of new and often unsuspecting readers. Edited by Grammar Books publisher Steve Clay and Fluxus artist John 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' veracious 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.

An Anthology of Concrete Poetry - Emmett Williams 2014-02-28 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 Noaigandro 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
Dias de Rocha, Oryded Fabriken, Ernst Judd, JapNich, Mary Ellen Solt, Jackson Mac Low, Ian Hamilton Finlay, Bob Cobbing, Dom Sylvester Houedard, Pierre Garnier,
Henri Chopin, Brian Ossian and Klausen Katsie. 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, and 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.

The Tenant—Roland Topor 2010-05 Roland Topor's nightmare vision of paranoia, with a new introduction by famed horror writer Thomas Ligotti.

Not Born Digital—Daniel Morris 2018-01-25 Not Born Digital addresses from multiple perspectives —ethical, historical, psychological, conceptual, aesthetic —the
voicing problems and sublimes 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 or threat) to traditional page poetry. The premise of Not Born Digital is that the innovative
contemporary poets studied in this book engage sincere and discarded, but nonetheless historically resonant materials to unsettle what Charles Bernstein, a leading
innovative contemporary U.S. poet and critic of “official verse culture,” referred 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.

Sweethearts—Emmett Williams 2010 Emmett Williams’s Sweethearts is a breakthrough. It is to concrete poetry as Wuthering Heights is to the English novel; as
Gaetnica is to modern art. Sweethearts is the first large scale lyric masterpiece among the concrete texts, compelling in its emotional scope, readable, a sweely
heartfelt, juicy, 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)

The Age of Wire and String—Ben Marcus 2013-05-02 In The Age of Wire and String Ben Marcus weaves together a new reality from the scrapheap of the past. Dogs,
hirds, 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 make-shift 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.

Fluxus Codex—Jon Hendricks 1988-10-15 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.

Bob Pruitt's Flea Fly Market: Year 1—Bob Pruitt 2016-02-23 This book retraces one year in the life of Bob Pruitt (born 1966) through the quotidian objects that the
artist once owned, 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.

The Book on Books on Artists Books—Arnaud Desjardin 2014-02-28 Arnaud Desjardin’s “The Book on Books on Artists Books” is a bibliography of books, pamphlets,
dealer catalogues and other printed materials on artists’ books that takes stock of a wide variety of publications on artists’ books since the early 1970s to assess the
historical documentation of distribution, circulation and reception in the field. Together, these materials constitute a unique history of the overlooked ephemera
produced by the exhibiting, publishing, disseminating and collecting of artists’ books during the last 40 years. Desjardin’s criteria for inclusion was to include only
informational material on artists’ books, rather than critical writing or theoretical texts. Consistently researched, with more than 600 entries, “The Book on Books on
Artists Books” constitutes a groundbreaking bibliography that will prove essential for scholars, librarians and fans of artists’ books.

The Ocean—William Lutton 1985

A Book about Love & War & Death—Dick Higgins 2007

Black Eye 2—Ryan Standfest 2013-06-15 BLACK EYE 2 is the much-awaited follow-up to the Ignatz-nominated anthology that collects original narrative comics, art,
fiction, poetry and essays by a group of international artists and writers, all focused on the expression of humor and despair.

Galileo Compendium—Harry Mathews 2005 A late 20th-century kalala, a labyrinth of literary secrets that will lure the uninstructed into rethinking everything they know
about books and writing. The definitive encyclopedia of contemporary word-magic.

Hippia Minor Or The Art of Cunning—Plato 2015 One of Plato’s most controversial dialogues, Hippia Minor details Socrates’s confounding arguments that there is
no difference between a person who tells the truth and one who lies, and that the good man is the one who willingly makes mistakes and does wrong and unjust things.
But what if Socrates wasn’t championing the art of lying as it has been traditionally interpreted but, rather, advocating for a novel way of understanding the power of
the creative act? In this exceptional translation by Sarah Ruden, Hippia Minor is rendered anew as a provocative dialogue about how art is a form of weaving, and
that understanding it makes life more ethical by paradoxically teaching one to be more cunning. An introduction by artist Paul Chan situates Hippia Minor in a wider
philosophical and historical context, and an essay by classicist Richard Fletcher grapples with the radical implications of this new translation in light of Chan’s work
and contemporary art today.

A Book of Rooms—Nicolaus, Kubu 2018-11-05 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 frost steep with its cracked and brown 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 IRS 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.