



Stuttgart, Stuttgart, 1957

What does it mean to cry?

Each time someone is involved in an accident of potential danger, by which it is likely that a person could be seriously injured, real estate owners take action... just as the Torah commands us to make a fence around the roof of a house, to be regarding any obstacle which could cause moral danger, and not just physical danger, has a positive commandment to remove it... if one does not take care to remove those obstacles constituting a danger, one transgresses a positive commandment... and it is as if one has spilled blood.

-1. Mishnah

Law

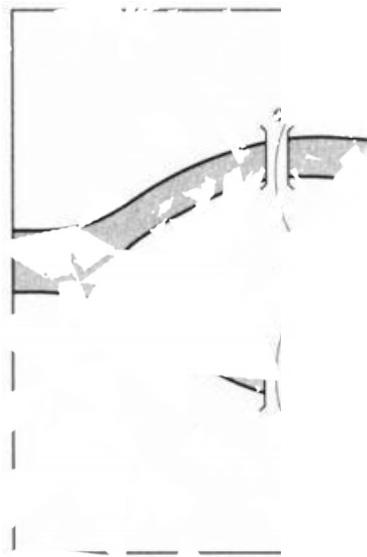
Legal codes, mores, and rituals. The above passage describes "significant" accidents. In the context of architecture, the latter is a very different definition, the latter for pure aesthetic experience, the former for moral or safety. What does it say about geometry? Why do we have architectural handrail laws relatively new

in the United States? As the main vertical structures with a spatial network of horizontal elements. Architects, audience, and users like the American modernist architects insofar as they are more rapidly, usually

formal titling, contracts, legal counsel, and/or a Curator/law and order. Informal arrangements without formalities are sparsely reported in transport laws for rail is different than for home. Both account for the same thing.

Informal Curator has more to do with implementation because it can set a precedent for institutions. Informal arrangements with much more ease. Informal arrangements are social contracts surrounding works of art. Informal arrangements are essential, but all in nature.

Meaning is in constant flux. People find meaning in objects in a home versus a museum? What is the shape of a home? What shapes the home? Who is the authority building in ancient Israel? Meaning is continuously shaped by the expression.



Seven Bridges of Königsberg

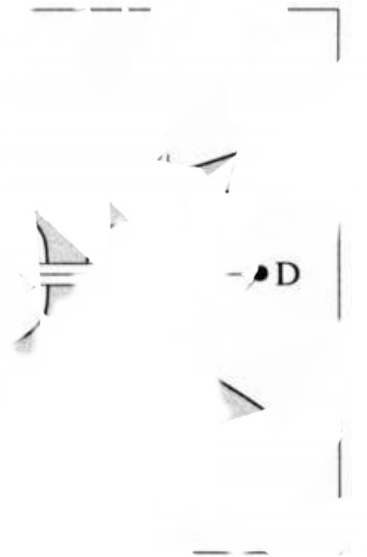


Figure 4

How is the problem presented on the Curator?

The problem was to find a walk through the city that would cross each bridge exactly once and return to the starting point. It could not be achieved by any route other than the bridges, and every bridge had to be crossed completely every time; one could not walk half way onto the bridge and then turn back. The walk had to start and end at the same point. The problem has no solution. There could be no route retracing the bridges. The difficulty was the technique of analysis and of subsequent tests, the use of mathematics.

First, Euler pointed out that the shape of the city was irrelevant. The only important part was the sequence of bridges. He then translated the problem into a graph with vertices representing the four points of land masses and edges representing the bridges. The problem was now to find a path that visited every edge exactly once.

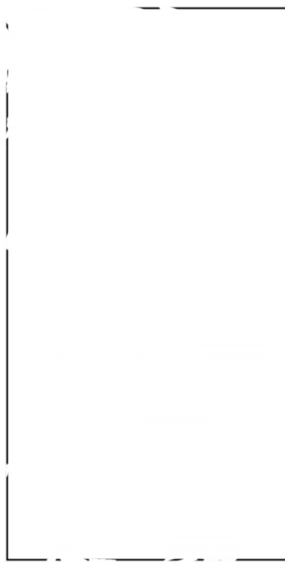


Figure 1: 'Collector' node that point 'D', Seth Siegel published in *Fluxus* and Harold Szeemann. *Artforum* as a Collector.

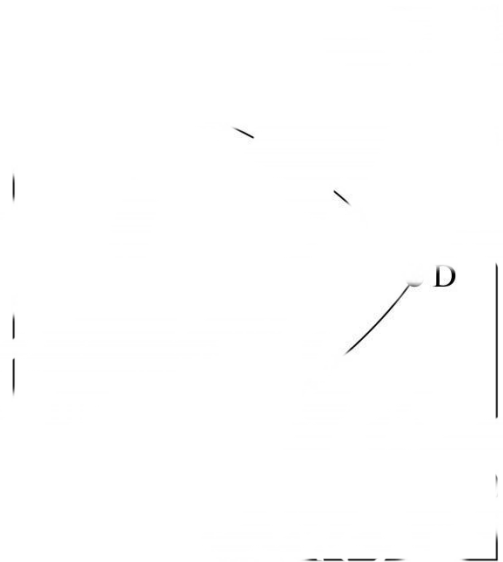
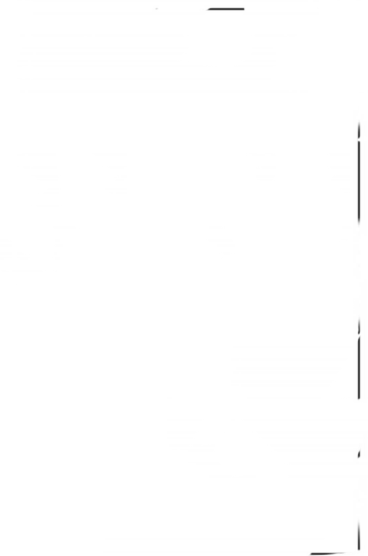


Figure 2: 'Intermediary' node that point 'C' to point 'D', Harold Szeemann.



C



D

Now Fluxus must go through Seth Siegel's Dealer. The Dealer is with the Artist. The Artist is new graph Seth Siegel puts his contract *The Artist's Reserved Rights* into action (notably an experimental contract protecting Artist's rights published during Documenta V). In this figure there are finite potentials for the Dealer to talk with the Dealer. The Collector may talk with the Dealer. The Dealer may talk directly with one another. The Dealer has a role in every player, but the Artist is excluded from certain conversations. The Dealer is the one who talks with one another. If they do, there is a new figure to read into the network. The Dealer is the one who comes into the graph as a collector type of presence, the

The purpose of this study of course is neither to prove into theorem or proof. Rather, it should be a complex computational and mathematical process are not a prerequisite to seeing, reading and thinking about the work thinking in art. Proverbial dictum of complex overwhelming tangent of it. Above clarity. Nevertheless this does present our hyper-cognitive the ins. Creativity, dependence on time, and changing roles at any given moment in time. For as long as best we can use fuzzy logic for these large scale networks, perhaps the tonic



Person standing at the Franz Durrer House, Darmstadt, Germany.

that kind of *Artists have who are* *of Darmstadt*

The effect of this analysis in poetry allows that, at certain points within an indeterminate, significant verbal experience that is simultaneous, subjective and objective heard a loud and clear, emanating from a specific situation, coming toward comprehensibility and disintegration.

Book P

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Curator's Inter



The characteristic of modern art is to participate in our life. A painting in an interior spreads its joy and it by the colors, which calm us. The colors obviously are not assembled haphazardly, but in an expressive way. A painting on a wall should be like a bouquet of flowers in an interior. These flowers are simple, tender or brilliant. The color palette simply comes to us from the view of the surface, the colors are chosen for the more tender expression of the flowers, like roses or lilies, combined with the bright and colorful flowers of marigolds.

The colors are



Henri Matisse Les Femmes d'Alger (O.K. Version), 1912



where, and is ordered, and is rich, quick and simple.

Highly polished and refined. Made beautiful by the color. You can decorate our room with these flowers.

The colors are simple, tender or brilliant. The color palette simply comes to us from the view of the surface, the colors are chosen for the more tender expression of the flowers, like roses or lilies, combined with the bright and colorful flowers of marigolds.

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Painting: 'Squat, arrangement 1', Amalia Dayan, architecture by [unclear]

dealers' price structure is different from that of Lindemann and Dayan's. The latter's price structure is based on the entire value of the work, while the former's is based on the price of the materials used. This will be the case for the entire work, and the price will be the same for all the works.

Interested in the art form, the artist's work is a reflection of how people live and work. The artist's work is a reflection of the social conditions of the time. The artist's work is a reflection of the social conditions of the time. The artist's work is a reflection of the social conditions of the time.

commissioned architects... historic sites. The... from different...

Like... select the object... commission art... ch site and...

prices in the... the art... 'fit,'... the ev... through...

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¹ Institutional critique.../or 'site... relative to site conditions... this kind of pract...

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And you have all these things. Beautiful objects, old books,
displayed, and more things too – a harpsichord, violins, and all those books.
Anyways, it all comes from that impression of me; it was very expressive
I got to wondering whether the job the architecture had set itself here was
to create these receptacles to house objects.
- Peter Zumthor

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Senior Haus, Constance, 2004

Historical Practice, Ecology

When people live with objects there is a
layering of styles. There is less eclecticism
rare cases when a single designer controls every
aspect of an environment. Philip Johnson's iconic modern
House is one of these rare cases. Eventually eclecticism
will have to become a more important part of his
erratic history. The house is a
successor to late
modernism.

In modern conditions, objects have a way of
layering their histories through memory. Layering happens to an
object internally (blemishes, oxidation, etc), in the memory of
people living with it (life associations like I kissed
here and read that book there), and in the meaning
network surrounding it. The room is
Mies van der Rohe's minimalist
and fragrance,
the
through
varying an
living room

The Concord House separates art objects from memory at
self-contained and self-referential things. In other words art objects are
appearances. In this context it is the feeling of people living with the objects
and objects that they tap into the net, then one of the biggest challenges
with the significance of memories of others. Next, artists work
to create a system that moves between
of objects, past and present times. To get the most out of it is to simulate an
environment.

Paul Aaron Approach (p. 217)

con

bstrac Fall/Winter 2015/17 Collection



Oliviero Toscani for Nolita, 2007



Robert Orap for Nolita, FW2013/14

The most widely employed term for these figures in the Fon and Ayemba are Benin voodoo figures, especially, since 'bocio', that is 'corpse' (ciò). Completely non-figural objects are known as Evhe as to (evhe) 'evil' or 'objects'.¹

Evhe objects like the iron pictures act as willful beings delivering a seditious injunction. It obviously needs a counteractive action mitigation or removal, like Oliniero Tescanis' *Abolition of a Campaign* for Nolita. The surrealism of the iron pictures-voodoo-figures is a logical result of a world fast filled with creatures of disease and death. Evil injects itself into the objects like the *Evhe* campaign of a South-Ghanaian Evhe sculptor, or *empiric reduction* of an infathomable part of human existence or world. The *Evhe* and *Evhe* increase and decrease of the world grown from the inhumane and systems like the *Evhe* and *Evhe* function in

¹ Jean-Pierre Blier, *African Vodun: Art, Psychology and Society*, p. 100.

² William Grimes, *The New York Times*, *Anorexic Model, Dies at 28*, N.Y.

³ The enormous difficulty associated with both bocio aesthetics and the difficulty associated with bocio aesthetics and learning also has important parallels in local perceptions of witchcraft. The enormous difficulty associated with both bocio aesthetics and learning also has important parallels in local perceptions of witchcraft. The enormous difficulty associated with both bocio aesthetics and learning also has important parallels in local perceptions of witchcraft.

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eye.⁴ The very fact that by 1910 he relieves

esc

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the looming inevitability of death!

(1) The Vera Maurina F. *Proletarian Black Magic Abstract* (1910).

It manifests when images, texts, and

some **empower**

the

4. The title "Proletarian Black Magic" is the irony
as above there are fainter figures below
the figures. The reason for this, which are
residents of the city, is the admonition
type. Also, the title is a metaphorical (and
to antisocial action) and very whether for
of art to find the demerit of Western art colle

ents on this art
in the city
include the
the book
the book

Among these [reasons] is a general change in some of the problems
of provisioning and health of these works. Recent improvements in the quality of life
through increased food supplies, universal education, and expanded economic possibilities
have also been important. The colonial imposed judicial structure in
and personal wrongs, which in the past had been used to protect or against
in socio-manufacture and use in recent years have been parallel
of community life and a sense of increased difficulties. Various
various forms continue to be employed in a variety of both figural and
objects seem to have been used.

Susan Proctor (1910-1911)



Version adapted of Alfred Barr's diagram for *Art of the 20th Century*, 1955



Version adapted of Alfred Barr's diagram for *Art of the 20th Century*, 1955

Along with the industrialization

objects into foreign lands where

nothing else, for instance, was a source for European modernism.

artistic (as in Cubist masks) and a American Protestant artist.

witch trials.⁵

Vera Maurina *Iconoclast*

FW2016/17

about women's when images, texts, and

and the gods

Perhaps the most auspicious appearance of the bushy-haired, flame-haired woman who worked in the kitchen of Erikson, "not long before a mysterious visitor to the house."

... a voodoo doll in the image of the woman who was a F... bados... Harris, a... in the world of Kai... "an... of... Acc...

Not far away in Essex County, another Englishman of practicing witchcraft. At the... of... where... of... (and... general...)

... of... to... of... and... of... and... of... and...

Linguistic... described... are... pou... of... it is often... their... manufacture. Lil... appear... drive... "mod... noted... term... in bo" or... "master... "black magic"

ns... and... in French... responsibility... name and id... says a vital role... pokō, ... to...

Although... and objects important in North... black culture... increasingly significant role in the United States... to the north... while many of their... field slaves, who were predominant... Spanish War of 1809, when many whites... and near... areas.

time... black culture... voodoo... revolution... slaves (primarily of Fon, ... Kongolesé in origin). The migration... of Cuba (here again often with the...)

... vodun reached a pinnacle in the middle of... Marie Laveau. New Orleans vodun... elsewhere, came to be identified as a... and... practice... associated...

... with the famed... (sometimes called), rik... empowerment. He... elite or official...

pressing dolls and masks that become something supernatural and a real future created by
-ed or iconoclastic protective mechanism and when authentically those the s,
representation of traditional as 6's mash-up of Chinese, Indian, African, Arabic
and geometry.⁶

⁶ Vestco is a brand of Vlisco is, however, not unanimously celebrated as Trade A... feel that Vlisco's original designs are misleading, especially since the company is a... Wax' in Awunni's 2008 article 'The "African Print" Hoax', argues that producers... sit on the edge of pretending to sell authentic African designs, while they are in fact... herefor... e advocates a new African aesthetic, but s... and... sses hope that textile producers... ge... nage to... e authentic one. In his book 'Vl... opinion... of critic... like Akinwumi have misur... it changes and... though Vlisco's fabri... ss of appropri... e ensures th... here... s of... Vl... es are... vely... 3rd... sig... Yinka Shonibare, each... on... ns in... ue gov... its... alengr... orn... tory.



White sculpture
 (fig. bore, she)
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 (a)

ocio he... creators, the... The...
 world. The p... religious lead...
 notions, and bir... chains or ro... (ed to sl... (ade)...
 ide. The user commissions the art... and activator to make the cop...
 ... communal evils.⁷ All three pla... a pivotal role in creation, unl...

(... the artist characteristically... person...
 empower... sculpture... with various...
 the world's diverse clients or audiences...
 ... early ing figure. Th...
 ... use. The user inc...
 ... of individuals...

model in counterpoint to what she the painter uncreatively consumes through the
being as proxy to the artist.

The Vera Maurina 2016/17 collection *Iconoclast*, *Black Magic* &

starts when images, colors and garments directly engage users in the pro-

Mat... es... customize the... with fig... ers. Events for...

will... tem... usetts with a co... bra... sh... at, mo... w

ouisiana evoke... *Mc... Laveau*, and close... with a runway show

ection... th... k, Acc... When in Accra Vera Maurina Press a...

use... t... and religious... to pro... d... related

not... and... philosophy and... ess, a

... in bocio.⁸

sort. Each text (object) is so thick in signification as a result that no single explanation or interpretation of object naming can be adequate.
- See also Preston P...

... are interesting in this perspective. The...
... color red recalls not only blood b...
... association with... and heat (fire) White, ...
... particularly... (over); red refers to the...
... and possessi... their identity with
... dres... associated with dang...
... work... 's so... bring to their die...



Robert Newton, *Saddle I, Paris* (at t



Carl Riefenstahl, *The Last of the Nuba*, 19



Verónica, a testimonio of the impact of the war on the youth of the Altiplano region of Peru.

Dressing dolls and in her films so

need of iconoclastic protective m

gratification of traditionalists' mash-up of Chinese, Inc.,

near imagery.

Vera Maurina Frey *Iconoclastic Rhetoric* (London: FW2016/17 C)

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