

Chapter 1 : Més-pace | Les Figues Press

Poetry. Més-pace, doc. b is book 1, volume 2 of a wider, ongoing project known as "For Love Alone" Christina's-tead, a poetic enquiry into the current state of the English tongue.

These items sometimes end up tucked away in other collections only to emerge when I stumble across them again. While sorting my archive of correspondence, I recently came across this altered postcard from when I lived in Washington State as a young adult. Helens as a child and marveled even then at the complete desolation of the post-eruption landscape, the dead trees floating in Spirit Lake like matchsticks. When I bought this postcard eight years later I added my own commentary. Sitting at the edge of the Pacific watching night fall was sublime. Sea-stung winds churned the crashing surf. The moon, planets, and stars whirled above me as I felt my way along the path, over boulders, in the dark. Running a conference is no joke. Yet I could never lose hope for reGeneration and renewal. Due to proximity and trade relations, the Cham in Chau Doc and Tay Ninh share a close affiliation with the Cham in Cambodia, including routes of evacuation and repression en route to Thailand and in refugee camps. The name Phan Rang is derived from the last standing Cham principality, Panduranga, which was absorbed in the s yet held some autonomy during the French colonial period. Although my family is Cham from Phan Rang, I am friends with diasporic Cham from all over the place, and so I understand how our future as a people is strengthened by building community ties across our ethnic group, not solely specific to our region or religion of origin. Due to centuries of separation and censored history we have far to go before we recover our full awareness of one another. I believe that reGenerating Champa has brought us closer to one another in significant ways. All of this is groundbreaking because none of this has happened before, not like this. And during and since, I have heard so many people remark how inspired and invigorated they were by the conference, including non-Cham whose awareness was altered so much by being present that day this list includes those who identify as Hmong, African American, and Pakistani-via-Dubai. Although I had a great deal of responsibility for the conference, I could not have done it alone— not by a long shot. They were my co-organizers who made this conference possible and who supported my inclusive vision even when I had ambiguous support from the elder generation. Nor could I have managed the billion things required to execute a conference, without their help. Our panelists and performers included historians, international human rights activists, doctoral students, lawyers, humanitarians, traditional dancers, student advocates for higher ed , medical students, filmmakers, spoken word poets, rappers, painters, photographers. And we could not have done any of it without the help of Yee Xiong and Kevin Vang the esteemed Hmong among us! This is one key contribution that ethnic studies keeps making to the world, and I am grateful our conference could fall within this proud lineage. Myself, the other organizers, and all the sponsors are definitely indebted to Professor Valverde for her support and encouragement from the very beginning through the end. I feature eight gelatin silver prints from , , and I was a bit frustrated by one of the questions, but I remained very diplomatic as I [hopefully] opened some hearts and minds. Yet I managed to carve out one day for a road trip to Point Reyes with my friend Jennifer. I was excited to hike along the rugged cliffs of this national seashore, yet I felt a bit apprehensive because two hikers had just died in the park after failing to heed warning signs about unstable trail terrain due to tectonic plate activity. Not when it was unsafe to do so, just when it felt right. The majestic grey whales have the longest migration of any mammal on earth, 9, to 13, miles every year. During March they migrate northward past Point Reyes. Jennifer and I peppered our whale spottings with stories of growing up in and eventually escaping the South. I gave thanks to Edgar Allen Poe for making it impossible to see ravens without saying, Nevermore! As we all sat on our precipice, the sun slipped behind mottled clouds as the Pacific acquired the gunmetal sheen of dusk.

Chapter 2 : - TrenchArt Material by Teresa Carmody (Editor)

Christine Wertheim is a poet, critic, performer, and curator with a doctorate in literature and semiotics from Middlesex University. She is the author of +|me'S-pace (Les Figues Press), a book of poetics, and a chapbook from.

His artistic practice examines the relationship between aesthetic phenomena and cultural conditioning through a wide variety of media. He is currently a faculty member at Art Center. Founder of UNMAP Interests design studio, he has undertaken projects ranging from architecture to interior and graphic design, and is driven to manifest the social consciousness of the role of design, designer, and user in society and the larger environment. As an artist, he creates projects in the realm of public practice; he is the founder of RIDE-Arc and has created intricate paintings and sculptures. He is an advanced competitive cyclist, world traveler, and cultural investigator. He was an active member of the Board of Directors for the Los Angeles County Bicycle Coalition from through , serving as president for two and a half years. She is best known for photographs and projections that explore the relationship between cinema, memory, and landscape, including the widely exhibited series Ask the Dust â€™92 , now in the collection of The Museum of Contemporary Art, Los Angeles. She is a recipient of numerous grants and fellowships, including a Guggenheim, and her work has been exhibited in museums and galleries in the United States, Canada, Mexico, Europe, and Japan, and was included in the Whitney and Lyon Biennials. Although Bernard first experienced the Schindler House at 3 A. Her interest in sound has spurred several projects including a series of photographs of municipal band shells, which Bernard sees as an architecture of public exchange, and The Inquisitive Musician, an adaptation of a 17th-century German satire. Her current project is Vinland, a meditation on the complex and continually shifting relationships between spaces, social and economic structures, and personal and collective histories, centered on two small communities in Newfoundland. Bernard is a professor of graduate fine art adjunct at Art Center College of Design and was appointed the inaugural Ruffin Distinguished Artist-in-Residence at the University of Virginia for the academic year. Blum describes her work: My approach has been to combine humor and cynicism to zoom in and out of the conditions, which organize us as a culture, thereby hoping to affect us as individuals. I try to highlight and confuse the differences between these sites in an attempt to promote a social breakdown of content and context. She was commissioned by the Theatre des Champs-Elysees in Paris to be the set designer for a Donizetti opera that previewed in February She is a full professor in the Department of Art and Art History at Hunter College and frequently lectures on the relationship of art and architecture. Glass is given primacy in her process, often presented in installations or singular works. She received a Durfee grant for her installation at the Schindler House in An environmental designer with a portfolio of architectural work spanning from large-scale master planning to cultural and residential commissions, Chan has contributed to an array of award-winning buildings and notable projects nationally and abroad. In the context of international corporate architecture, he has led design teams in the institutional building sector, working with clients including the University of California system and GSA, and working abroad with large organizations such as the multinational Indian conglomerate Tata Group. In , he was appointed by the Biola University Art Department as its Visionary-in-Residence, investigating the convergence of art, architecture, and ecology within a larger cosmological framework, dubbed The Future of Paradise. Innovative use of sound, image, space and time allows Coleman to create work that expands our understanding of the world. He describes his artistic methodology: As a composer and filmmaker I have been exploring connections between architecture and music for over 15 years. I have made several music and video works that focus on particular buildings. These music video works explore the long and complex cultural exchange between Japan and the West. The very clear references to Japanese architecture in the design of the Schindler House make it truly ideal for the course my work has taken. He studied painting, music, and filmmaking at the School of the Art Institute of Chicago, where his principle teachers included legendary experimental film artists Stan Brakhage and Ernie Gehr, as well as Robert Snyder music and Barbara Rossi painting. Her work examines the malleability of memory and the way history is interpreted, revised, and received. Her art is driven by history: Her writings have been published in The Benefit of Friends Collected:

His interdisciplinary work aims at discovering a medium in the boundaries between sculpture, painting and architecture, creating both solid and ephemeral results. With amp, Tim conducts multifaceted projectsâ€”including exhibitions, installations, films, events, and publicationsâ€”that examine a variety of contemporary issues and technologies. Current and past clients include: His practice is based on photography and cinematography as careâ€”a coming, alongside a subject, lost in genesis. Her books include Andrea Fraser: Works â€” Dumont, ; Museum Highlights: Her recent performance Not just a few of us was featured in Prospect 3: Notes for Now, New Orleans. Retrospectives of her work will be presented at the Museum der Moderne, Salzburg, in , and the Museum of Contemporary Art, Barcelona, in Describing her artistic process, Gilman writes: I am using drawing as a way of inhabiting space. Some of my drawings are created at 1: Making and re-making, adjusting, transforming, the drawing continues to evolve over the course of the installation. Since , he has been an adjunct faculty member at Woodbury University, teaching in both the Architecture and Interior Architecture programs. He has also taught internationally in Italy and China. Grant has contributed to a long list of built residential, commercial, institutional and urban design projects, as well as award-winning design competitions in the US and Asia. Grant is working as co-editor on his first publication Dingbat 2. They frequently collaborate with internationally known contemporary artists, thinkers, consultants, and cultural institutions. Escher GuneWardena addresses issues of sustainability, affordability, the relationship between form and construction, seeking to establish simple formal manifestations of the complexities of each project. Recent projects include Edible Estatesâ€”an international series of domestic edible landscapes; Animal Estatesâ€”a housing initiative for native animals in cities around the world, which debuted at the Whitney Biennial; and Sundown Schoolhouseâ€”an itinerant educational program. At Home in the City. Attack on the Front Lawn Metropolis Books, , 2nd ed. Hernandez chose the name Exile Child as a working moniker after spending time in Israel, the West Bank, and Gaza in and Exile Child is a phrase that refers to themes of dislocation that define the human condition. A child of exile is someone who was born into a state of uprootedness, never having set foot on the homeland. Hernandez is the recipient of many awards, grants and residencies including: He was born in Philadelphia in , and currently lives in Los Angeles. Consequently, he wears two hats as a designer: When making design objects and installations, Jones actively works with community-based groups and non-profit organizations to pursue a range of design projects that instigate change within communities. Whether introducing much needed cultural infrastructure or the refiguring of existing spaces, each project garners citizen participation, often working with underserved individuals and communities most in need of design services. A large part of each project sets out to cultivate connections between design, policy makers, and political agency to attain tangible benefits to the health and safety of all citizens. As a writer, his research projects expand the disciplinary conversation within design discourse to include issues of infrastructure design and remediation, existing and projected. Writing articles and books helps to articulate arguments for understanding the built environment beyond a construct of pure utilityâ€”to recognize how culture may actively modify and improve urban life. He lives with his partner in Silver Lake. Beyond the Blue exhibition consultant: Transforming Models into Pictures. Kumpusch is a New York-based architect and the principal of cak-productions. He is the director of Forward-slash, an interdisciplinary practice founded in and the head of their research division, Back-slash. His latest publication is Urban Hopes: Kumpusch has previously taught at Irwin S. Kumpusch holds a Ph. The subjects in his work range from issues of stereotype and immigration to problems in society that can lead to the failure of families, such as poverty, abuse, and neglect. Challenging the generic, and infusing artfulness into the mundane, her open-minded approach enables her to create unique design solutions and execute them with rigor and ingenuity. Its specialty is in creating distinctive environments, from the ground up or as a redesign, and thinking holistically about brand development. Particularly sensitive to context and subject matter, a l m project strives to create works that delight and inspire, that feel relevant, rooted in a sense of place, while still timeless. Her work has been featured in specialist journals and mainstream magazinesâ€”publications as diverse as the Archives of American Art Journal, World of Interiors, and The New York Timesâ€”as well as in exhibition catalogs, artist monographs and anthologies. Morgan has also conducted numerous interviews for books, magazines, and oral history projects, and her interview subjects have ranged from Paul Bowles to Frank O. Gehry, Johnny Depp to

Joan Jonas. A former contributing editor at Interview, Mirabella, Elle, and Metropolitan Home, Morgan now serves as a contributing editor for Aperture and East of Borneo, the collaborative online magazine of contemporary art and its history, as considered from Los Angeles. In , she edited and introduced Piecing Together Los Angeles: Currently at work on a biography Esther McCoy: Mushkin frequently collaborates with colleagues from diverse fields including history, poetry, and architecture. Her current work, Incendiary Traces, is a collective art and research project focused on visualizing landscape and international conflict, starting with the region in which she lives. She has also produced works in alternative contexts including sidewalks, a state park, and the Twentynine Palms Marine Corps base. In addition to her artistic practice, she is a research professor of Art and Design at Caltech, directing a new art, design, science and engineering initiative. Her commitment to education and advanced construction and computer technology research keeps her engaged and involved in the design community. She is a collector of shells, minerals, crystals, rocks, and seaweed, and is a lover of photographic processes, sculpture, salt, plants, animals, nature and the cosmos, and the mysterious unknown. Her work draws upon the imagery of nature, the sciences, and the cosmos but it is not limited to technologies of the present. She has been drawn to nineteenth century naturalists like Ernst Haeckel: The transdisciplinary group investigates new modes of spatiality and materiality made available through the accelerated changes occurring in contemporary cultural, technological, and environmental conditions. His multi-disciplinary practice is propelled by the desire to challenge and illuminate the complex actionâ€™and boundless subjectâ€™of perception. He continually creates open arenas and experiences for an audience to engage with both the apparent and the covert frameworks that guide the ways in which we see, act, and comprehend the world around us. Modern Architecture in L. From â€™, Page co-directed an experimental artist collaborative and exhibition space in Milwaukee called the Rust Spot. His performative sculptures meander through ideas of absurdity, temporality, hierarchy and labor. His projects engage with unexpected partners such as linemen-in-training, sauna enthusiast, and California State Parks. These projects often function as platforms for other artists:

Chapter 3 : January Â» Guggenheim Gallery at Chapman University

This limited-edition, gold-foiled and hand-stitched book introduces the second annual TrenchArt series, with aesthetics written by participating series writers and visual artists [see table of contents].

Sunday, February 23 from pm Hours: The guiding focus of this survey is the shifting idea of how urban space is perceived. City space is a manifestation of human life, like a cast that forms in response to human behavior and desire. The shapes of the city, the buildings, streets, squares, shopping malls and residential areas, are the habitat within which we perform our moves, physically and intellectually. When every environment is only as rich as the actions it allows for, it is a matter of investigating these places for possibilities and applications that are not originally inherent to them. It is the search for these air pockets that brings the artists in the show together. Chris Burden was born in Boston, Massachusetts in 1940. He moved to the California in 1967 and obtained a B. A. at the University of California in 1968. Instead art would be ephemeral and address political, social, environmental and technological change. The images of Burden that continue to resonate in public mind are of a young man who had himself shot, locked up, Five Day Locker Piece, electrocuted, Doorway to Heaven, cut Through the Night Softly, crucified Trans-fixed, and advertised on television 4 TV Ads. These works often reflect the social environments, make observations about cultural institutions, and examine the boundaries of science and technology. Chris Burden works and lives in California and has been represented by Gagosian Gallery since 1980. Her art is driven by history: She is currently the Board President of Les Ficus Press, a non-profit alternative literary publisher. She lives and works in Los Angeles. Ferrer has won several awards including: For fifty years, Dan Graham has traced the symbiosis between architectural environments and their inhabitants. With a practice that encompasses curating, writing, performance, installation, video, photography and architecture, his analytical bent first came to attention with Homes for America '67, a sequence of photos of suburban development in New Jersey, accompanied by a text charting the economics of land use and the obsolescence of architecture and craftsmanship. He has participated in documenta 5, 6, 7, 9 and 10, Lia Halloran grew up in the Bay Area surfing and skateboarding while developing a love of science at her first job in high school at the Exploratorium in San Francisco doing cow eye dissections and laser demonstrations. Her work has been acquired by the Solomon R. She is the recipient of both a Creative Capital and Creative Time commissions. He received his B. With the impact of his ideas extending far beyond his background in cinema, he advocates an immersive design process that acknowledges the key role of world building in storytelling. He has designed for consumer, corporate, live performance, and interactive, immersive user space. From he worked with Steven Spielberg to production design and develop a world for the film Minority Report, prior to a completed script. The process that evolved changed the nature of his film design process from analogue to digital, and profoundly affected the nature of all digital production, pushing a radical shift towards a non-linear workflow. Since then his work has built on the dynamic relationship between creativity and emergent technologies. He is also the founder and creative director of 5D Global Studio, an interdisciplinary, multi-platform, and cross-media design studio. He lives and works in Los Angeles. He is an autodidact, and received his education in libraries and in conversations. Tuck is the publisher of the online journal Notes on Looking. He has shown his art work in group and solo exhibitions in Los Angeles and internationally.

Chapter 4 : +|'me'S-pace (Trenchart: The Casements): Christine Wertheim: calendrierdelascience.com: Bo

Poetry. +-me'S-pace, doc. b is book 1, volume 2 of a wider, ongoing project known as "For Love Alone" Christina'S-tead, a poetic enquiry into the current state of the English tongue.

Chapter 5 : Full text of "A lily of France"

Christine Wertheim is a poet, critic, performer and curator with a doctorate in literature and semiotics from Middlesex

University. She is the author of *+l'me'S-pace* (Les Figues Press), a book of poetics, and a chapbook from Triage, and the editor of *Feminniasance* (Les Figues Press,).

Chapter 6 : Images about #aircorps tag on instagram

+l'me'S-pace by Christine Wertheim available in Trade Paperback on calendrierdelascience.com, also read synopsis and reviews. Poetry. *tl'me'S-pace* is book 1, volume 2 of a wider, ongoing project known as "For Love Alone".

Chapter 7 : Full text of "The Naval History of the United States Volume 2"

Common Knowledge Series TrenchArt 2/4; Book 5 of 5 in the TrenchArt Casements Series. Series: TrenchArt 2/4; Book 5 of 5 in the TrenchArt Casements Series.

Chapter 8 : +-'Me's-Pace by Christine Wertheim

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Chapter 9 : INCH AEONS PAPERBACK - Nuala Archer : Small Press Distribution

Titles include: *TrenchArt: Material* (Material Series, 1/0), *Dies: A Sentence* (Material, 1/1), *Grammar of the Cage* (Material, 1/2), *Requiem* (Material, 1/3), *A Story of Witchery* (Material, 1/4), *TrenchArt: Casements* (Casements Series, 2/0), *In the Plain Turn of the Body Make a Sentence* (Casements, 2/1), *Inch Aeons* (Casements, 2/2), *Society for*.