When Robert Rauschenberg's downtown loft at 128 FRONT STREET (8) was being fumigated for bedbugs, he stayed at Cage's loft on Monroe, and made a painting as a gift. When Rauschenberg moved out of Front Street Studio, Oyvind Fahlström and Barbro Oståhl moved in, with the help of Billy Kliver, a fellow Swede who made technology a part of art. ANNA LUNDH recently joined the Swedish diaspora in New York and retracted Oståhl's photographically recorded movements around the city — Front-Time Recordings (fumit, normally translated from Swedish as “future,” literally translates as “front-time”).

Apart from the visual land-marks that help us navigate through space, there are other markers such as sounds and smells. Max Neuhaus took his audiences on field trips through Consolidated Edison Power Stations and Hudson Tubes, and stamped their brains with the words LISTEN. ANGEL NEVARRE & VALERIE TERRYE walk through New York, carefully listening to new sounds in their LISTEN de novo: Field Trips Through Sound Environments (1996/2010).
dency, apparent in happenings, also led to cultish associations, such as The Mineshaft at 226 East 13th Street, the former site of Food. The Conditions of Halcyon 244 East 13th Street (31), American Fine Arts in SoHo, 40 West 15th Street (32) Thread Waxing Space, 476 Broadway (33), THE WRONG GALLERY, 516A 1/2 WEST 20TH STREET in CHELSEA (34), Orchard on the Lower East Side, 47 ORCHARD STREET (35), and others still in operation.

This exhibition is a viewerfriendly trained onto the specific sites of the cultural fabric of New York City.

An itinerary drawn from the mind to the street, from time to time, has become the AVANT-GUIDE TO NYC. She began as a map of one arthistorically inclined mind, as others took it to their special places, it expanded to a cartography of linked minds. In fact, it only approaches the “historical” through this database of sculpture Factory. Idea Wanted — in this project remains amateur about “instant infinity.”

 realistically involved in re-tracing bits of history. As virtual and old information can be revisited and remade, and re-traces become enmeshed in this ever-expanding living archive, what are the possibilities that the present will forever replace the past — that time will be continuous, as long as it is sustained? An interface of history may come to resemble the Freudian mind as described in Civilization and its Discontents, “in which nothing once constructed has perished, and all the earlier stages of development had survived alongside the latest.” How many maps may be drawn to deal with a given space? The theorist Henri Lefebvre puts a number at “infinite instant.”

Actually is when the lighthouse is dark between flashes: it is the instant between the ticks of the watch; it is a void interval slipping forever through time: the rupture between past and future: the gap at the poles of the revolving magnetic field, infinitely small but utterly real. It is the interregnum pause when nothing is happening: it is the void between events.

— George Kubler. The Shape of Time (1962)

embodied the alternative crossover spirit of Grace Macion, Fashion Media, and, more recently, e-flux — a spirit that the mayor of Salemi hopes will stage. The increasing blurring boundaries between the public and private activities of the gallery evolved into a space for gathering, performance, and sharing food. Gordon Matta-Clark's Showdown at the Garage, Continental Baths, and The Sullivan Institute, located at 314 West 91st Street (23) and 79 East 4th Street (24): "The Conditions of Halcyon, 244 East 13th Street (31), American Fine Arts in SoHo, 40 West 15th Street (32) Thread Waxing Space, 476 Broadway (33)," THE WRONG GALLERY, 516A 1/2 WEST 20TH STREET in CHELSEA (34), Orchard on the Lower East Side, 47 ORCHARD STREET (35), and others still in operation.

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