

POWER FIELDS

Explorations in the Work of Vito Acconci

02.15 - 03.31.2008

*Slought Foundation and the Department of the
History of Art at the University of Pennsylvania
are pleased to invite you to the opening of
Power Fields and associated events*

LECTURE | Public Lecture by Vito Acconci

Friday, February 29, 5:00-6:30pm
Meyerson Hall B1, 210 South 34th St
University of Pennsylvania

EXHIBITION RECEPTION

Friday, February 29, 6:30-8:30pm
Slought Foundation

SYMPOSIUM | Vito Acconci: Public Nuisance

Saturday, March 1, 10:30-4:30pm
Slought Foundation
Presentations by Annette Fierro, Liz Kotz, Alan Licht, Christine Poggi, Frazer
Ward, and Matthew Witkovsky, with Meredith Malone and Karen Beckman



This program has been made possible by the Fall 2007 Halpern-Rogarth Curatorial Seminar in the Department of History of Art, University of Pennsylvania, and the Society of Friends of the Slought Foundation. Image: Security Zone, 1971.



Slought Foundation
4017 Walnut Street, Philadelphia | Slought.org



"Acconci Studio started from need: the projects couldn't be done without people who knew materials, structure, engineering; and a more pressing need: the projects couldn't be done until a public was formed in the actual doing of the projects."

- Vito Acconci (*Interview with Frazer Ward, Documents, 2000*)









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"I don't know that I like the idea of a viewer. I think I prefer the idea of a passerby. Someone who hasn't come specifically for art... It seemed that the passerby existed in a public space and not in a gallery/museum space.

If I was going to do something in a public space, I had to come to terms with the fact that architecture and landscape already dealt with public spaces. If I wanted stuff to be in public spaces, I had to start working the way architects work."

- Vito Acconci (*Interview with Anne Barclay Morgan, Sculpture, September 2002*)





CITY HOUSE, 1981





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“There’s a legal term for a problem in public space: something that might draw people to an area—say, across train tracks—where they might be caused harm. It’s called a ‘public nuisance.’ I wouldn’t mind being called that for my life’s work.”

- *Vito Acconci (Interview with Mark C. Taylor, 2002)*





A tale of two or more architectures

(An architecture of fairy tales)

It is the best of architectural times, it is the worst of architectural times. It's the age of lightness, of fluid architecture; it's the age of architecture that's only constructed into forms of fluidity and lightness that themselves remain solid and heavy. It's the epoch of architecture that emerges and grows as a living creature; it's the epoch of architecture that only looks as if it emerges and grows, that only looks like a living creature. It's the era of sensual architecture; it's the era of an architecture of visual affects. It's the season of virtual architecture, science-fiction architecture; it's the season of architecture that, when built, comes tumbling back down to earth. It's the spring of code-writing and computational architecture; it's the winter of generic architecture generated by and justified by numbers. We architects and designers practice operations now that will make architects ultimately unnecessary, we anticipate architecture that designs itself; in the meantime, we're narrowed down to the chosen few starchitects. We architects and designers harness multiple complexities; all the while we refine complication into elegance, we revive aesthetics, we do something that smells like art, we resort to taste and sophistication, we tag onto an 'upper class.' We architects and designers make places for people; but the more parameters we use to design, the less our design-process can be read in the places we build – if people can't 'get' the buildings we make, then those buildings are meant to appear as a force of nature, and we expect from people only belief.

Vito Acconci, Icon magazine, n. 50 (August 2007)