

Jorge Otero Pailos The Ethics Of Dust

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Jorge Otero-Pailos, The Ethics of Dust, 2009 ~~Jorge Otero-Pailos: The Ethics of Dust | Behind the scenes~~ ~~Jorge Otero-Pailos: The Ethics of Dust installation~~ ~~Jorge Otero-Pailos for ArtAngel on The Art Channel~~ ~~Jorge Otero-Pailos "Scraping Ruskin" (c)~~ ~~Jorge Otero-Pailos~~ ~~Jorge Otero-Pailos Studio Visit~~ ~~Artbeat: Jorge Otero-Pailos~~ ~~Jorge Otero-Pailos Speaks on Architectures~~ ~~Historical Turn Répétiteur by Jorge Otero-Pailos~~ ~~Jorge Otero-Pailos - Experimental Preservation~~ ~~JORGE OTERO-PAILOS: 'EXPERIMENTAL PRESERVATION'~~ ~~Jorge Pailos-Otero - Experimental Preservation Répétiteur by Jorge Otero-Pailos~~

~~NEXT Lecture Series: Jorge Otero-Pailos~~ ~~Space-Time 1964/2014, by Jorge Otero-Pailos~~ ~~Embodied Energy and Design: Defining Embodiment~~ ~~Jorge Otero-Pailos~~ ~~Secret Life of Buildings Symposium: Jorge Otero-Pailos, "The Secret Airborne Life of Buildings"~~ ~~Casa~~

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Caldera - D U S T Brent Leggs in conversation with Jorge Otero-Pailos Jorge Otero Pailos The Ethics

Jorge Otero-Pailos and the Ethics of Preservation Venice: A Wall to Clean. Jorge Otero-Pailos desperately needed a wall to clean. It was January 2009, and he had been... The Ethics of Dust. In 2008 Otero-Pailos was invited to create a work of conservation and art for the European Biennial... Venice: ...

Jorge Otero-Pailos and the Ethics of Preservation

The Ethics of Dust Series □ Jorge Otero-Pailos. The Ethics of Dust: Westminster Hall. Exhibited in 2016 at Westminster Hall, London, United Kingdom. Commissioned by Artangel. In the permanent collections of the The Museum of London, The Ulster Museum in Belfast, The Whitworth in Manchester, the Kelvingrove / The People's Palace in Glasgow, the Museums Sheffield, and Worcester City Art Gallery & Museum.

The Ethics of Dust Series □ Jorge Otero-Pailos

Jorge Otero-Pailos is an artist, preservation architect, theorist and educator, commonly associated with experimental preservation and the journal Future Anterior. He is best known for his □The Ethics of Dust□ ongoing series of artworks derived from the cleaning of monuments, which was exhibited at the 53rd Venice Biennale. Westminster Hall, the Victoria & Albert Museum, and SFMoMA, amongst others. He is Director and Professor of Historic Preservation at Columbia University Graduate ...

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Jorge Otero-Pailos - Wikipedia

Jorge Otero-Pailos's *The Ethics of Dust*, commissioned by Artangel, is at Westminster Hall, Houses of Parliament, London, until 1 September.

The Ethics of Dust: a latex requiem for a dying ...

Jorge Otero-Pailos in conversation with psychoanalyst and writer Adam Phillips on the interconnections between Ruskin and Freud, conservation and identity, ethics and aesthetics, the art of preservation and need for self-preservation. This talk is also available to listen to on Soundcloud

The Ethics of Dust | Artangel

In addition to being an architect and professor in Columbia University's Graduate School of Architecture Planning and Preservation, Mr. Otero-Pailos is an artist who installed an artwork in the Doge's Palace for this year's Venice Biennale. His project for Venice, *The Ethics of Dust*, was commissioned by Thyssen-Bornemisza Art Contemporary.

The Ethics of Dust: A Conversation with Jorge Otero-Pailos ...

Artists Sam Van Aken and Jorge Otero-Pailos discuss experimental approaches at the intersection of art and preservation. Free and open to the public. Details and registration here. Thursday, October 22nd, 6:30 pm. The Glass House, New Canaan, CT (online event)

Jorge Otero-Pailos

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The idea for Distributed Monuments came to life while Otero-Pailos was performing site-specific interventions on historical monuments, as part of his ongoing, decade-long investigative series of works called The Ethics of Dust. Early Distributed Monuments were made as tests in preparation for larger casts created for The Ethics of Dust.

Artworks ▯ Jorge Otero-Pailos

The Ethics of Dust by Jorge Otero-Pailos is installed in the oldest existing building in the Houses of Parliament. Over 50 metres long, this cast of Westminster Hall's east wall contains hundreds of years of surface pollution and dust held captive in translucent latex.

Jorge Otero-Pailos: The Ethics of Dust | Behind the scenes ...

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The Ethics of Dust: Doge's Palace ▯ Jorge Otero-Pailos

Jorge Otero-Pailos, "The Ethics of Dust," 2016, YBCA San Francisco. Courtesy of Jorge Otero-Pailos. Two luminous architectural volumes float in space in one of the galleries of the Yerba Buena Center for the Arts in San Francisco. They are cast from more than a century of matter that has accumulated on the industrial chimneys of San Francisco's historic Old Mint, a relic of the California gold rush, located just two blocks away.

Slow Ground: A Review of Jorge Otero-Pailos' "Ethics of ...

Bio ▯ Jorge Otero-Pailos. Jorge Otero-Pailos (1971, Spain) is a New York-based artist and

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preservationist best known for making monumental casts of historically charged buildings. Drawing from his formal training in architecture and preservation, Otero-Pailos's art practice deals with memory, culture, and transitions, and invites the viewer to consider buildings and functional objects as powerful agents of change.

Bio - Jorge Otero-Pailos

Jorge Otero-Pailos works at the intersection of art, architecture and preservation. He is Professor and Director of Historic Preservation at GSAPP. His work has been commissioned by and exhibited at major museums, foundations and biennials notably, the 53rd Venice Art Biennial, Victoria and Albert Museum, Louis Vuitton Galerie Museum, Artangel Trust, Thyssen-Bornemisza Art Contemporary, and the Yerba Buena Center for the Arts.

Jorge Otero Pailos - Columbia GSAPP

The Ethics Of Dust: Trajan's Column by Jorge Otero-Pailos. New York-based artist and architectural preservationist Jorge Otero-Pailos's installation 'The Ethics of Dust: Trajan's Column' interacted with the largest object in the Museum. Using conservation latex, Otero-Pailos cleaned the hollow inside of the cast of Trajan's Column, removing dust and dirt accumulated over decades in this usually unseen space.

The Ethics Of Dust: Trajan's Column by Jorge Otero-Pailos

Jorge Otero-Pailos is a theoretician of grime, a celebrant of impurity. The architect and preservationist creates a new species of art that dramatises how buildings accumulate a patina

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of age, and what the obsession of removal says about us as a society. For the ongoing series The Ethics of Dust, Otero-Pailos perfected a technique for removing layers of dirt and pollution with a resin cast.

The Ethics of Dust by Jorge Otero-Pailos: True Grit | DAMN ...

Pictures and details of Jorge Otero-Pailos: The Ethics of Dust by Artangel at Westminster Hall, Palace of Westminster, London, June 29 – September 1, 2016 – Contemporary art with installation views

Jorge Otero-Pailos: The Ethics of Dust at Artangel

A section of the 50 metre latex cast of Westminster Hall's east wall is tested in a warehouse in Northampton ahead of being installed at Westminster Hall this June. The Ethics of Dust by Jorge Otero-Pailos at Westminster Hall, Houses of Parliament, London 29 June - 1 September 2016. An Artangel project.

In Jorge Otero-Pailos' installations, the act of preservation is freed from its historic investment in stabilizing architecture. In The Ethics of Dust, he employs the cutting edge of conservation science to probe cultural, political, ethical and aesthetic definitions of architecture as it intersects with science and psychoanalysis.

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Old things, historic things, smelly dirty things, all the things that were considered the very opposite of "contemporary," have suddenly irrupted forcefully into architecture and art, blurring their boundaries. This book takes stock of the emerging generation behind this turn, and examines their experimental engagements with the preservation of culturally charged objects. Structured around a series of interdisciplinary dialogues among practitioners and thinkers, and illustrated with recent projects, the book provides a window into the unfolding intellectual frameworks, aesthetic modes, cultural ambitions, and political commitments that are the basis of experimental preservation.

The Explicit Material focuses on objects as complex constructs of material relations, and points to the increased blurring of boundaries between practices of conservation and curation, thereby announcing a shift in sensibilities and understanding of the objects' material significance.

A catalogue of work by the artist Jorge Otero-Pailos, published on the occasion of the exhibition at Sapar Gallery June 18th - August 14th, 2021.

We are conditioned over time to regard environmental forces such as dust, mud, gas, smoke,

debris, weeds, and insects as inimical to architecture. Much of today's discussion about sustainable and green design revolves around efforts to clean or filter out these primitive elements. While mostly the direct result of human habitation, these 'subnatural forces' are nothing new. In fact, our ability to manage these forces has long defined the limits of civilized life. From its origins, architecture has been engaged in both fighting and embracing these so-called destructive forces. In *Subnature*, David Gissen, author of our critically acclaimed *Big and Green*, examines experimental work by today's leading designers, scholars, philosophers, and biologists that rejects the idea that humans can somehow recreate a purely natural world, free of the untidy elements that actually constitute nature. Each chapter provides an examination of a particular form of subnature and its actualization in contemporary design practice. The exhilarating and at times unsettling work featured in *Subnature* suggests an alternative view of natural processes and ecosystems and their relationships to human society and architecture. R&Sie(n)'s Mosquito Bottleneck house in Trinidad uses a skin that actually attracts mosquitoes and moves them through the building, while keeping them separate from the occupants. In his building designs the architect Philippe Rahm draws the dank air from the earth and the gasses and moisture from our breath to define new forms of spatial experience. In his Underground House, Mollier House, and Omnisport Hall, Rahm forces us to consider the odor of soil and the emissions from our body as the natural context of a future architecture. [Cero 9]'s design for the Magic Mountain captures excess heat emitted from a power generator in Ames, Iowa, to fuel a rose garden that embellishes the industrial site and creates a natural mountain rising above the city's skyline. *Subnature* looks beyond LEED ratings, green roofs, and solar panels toward a progressive architecture based on a radical new conception of nature.

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An innovative and lavishly illustrated account of the art, writings, and global influence of one of the 19th century's most influential thinkers

Preservation is Overtaking Us brings together two lectures given by Rem Koolhaas at Columbia University's Graduate School of Architecture, Planning and Preservation, along with a response (framed as a supplement to the original lectures) by Jorge Otero-Pailos. In the first essay Koolhaas describes alternative strategies for preserving Beijing, China. The second talk marks the inaugural Paul Spencer Byard lecture, named in celebration of the longtime professor of Historic Preservation at GSAPP. These two lectures trace key moments of Koolhaas' thinking on preservation, including his practice's entry into China and the commission to redevelop the State Hermitage Museum in St. Petersburg, Russia. In a format well known to Koolhaas' readers, Otero-Pailos reworks the lectures into a working manifesto, using it to interrogate OMA's work from within the discipline of preservation.

A new edition of John Ruskin's *Of Truth of Water* (from *Modern Painters*) with specially commissioned introductory essays by Heather Birchall, Howard Hull and Mark Haywood, has been published to accompany Ruskin's *Pond*. Each book has been designed as a separate but related publication and can be purchased either individually or together.