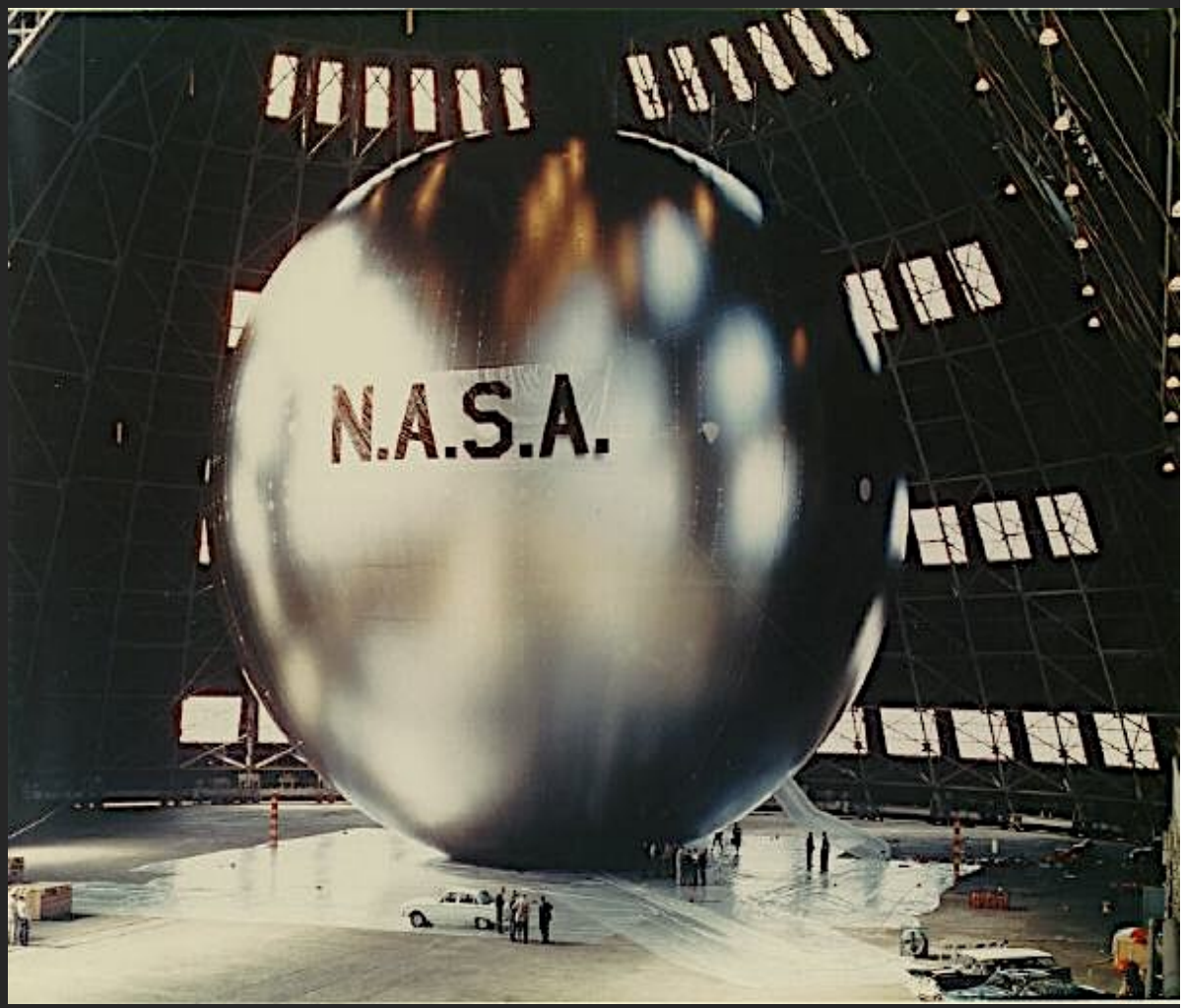
Vera Wolff

Die Kunst des Kalten Krieges und ihr Nachleben

Tomás Saraceno, *Thermodynamic Cons*tellation, 2020.
Transparentes und metallisiertes Mylar, verspiegelte Acrylplatte, Membranpumpe mit Druckregler Überdruckablassventil, Polyethylenschlauch, Polyesterseil.

Ausstellungsansicht Tomás Saraceno „Aria“, Palazzo Strozzi, Florenz, Juli 2020.



Der erste Kommunikationsatellit der NASA – ein sogenannter „passiver“ Ballonsatellit – am Langley Research Center entwickelt und aus Mylar gefertigt.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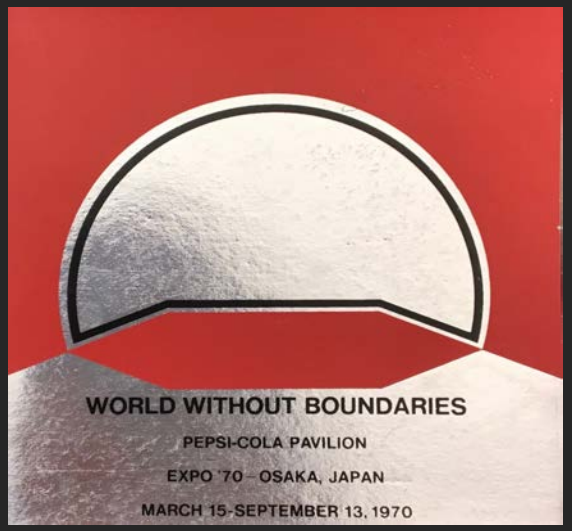
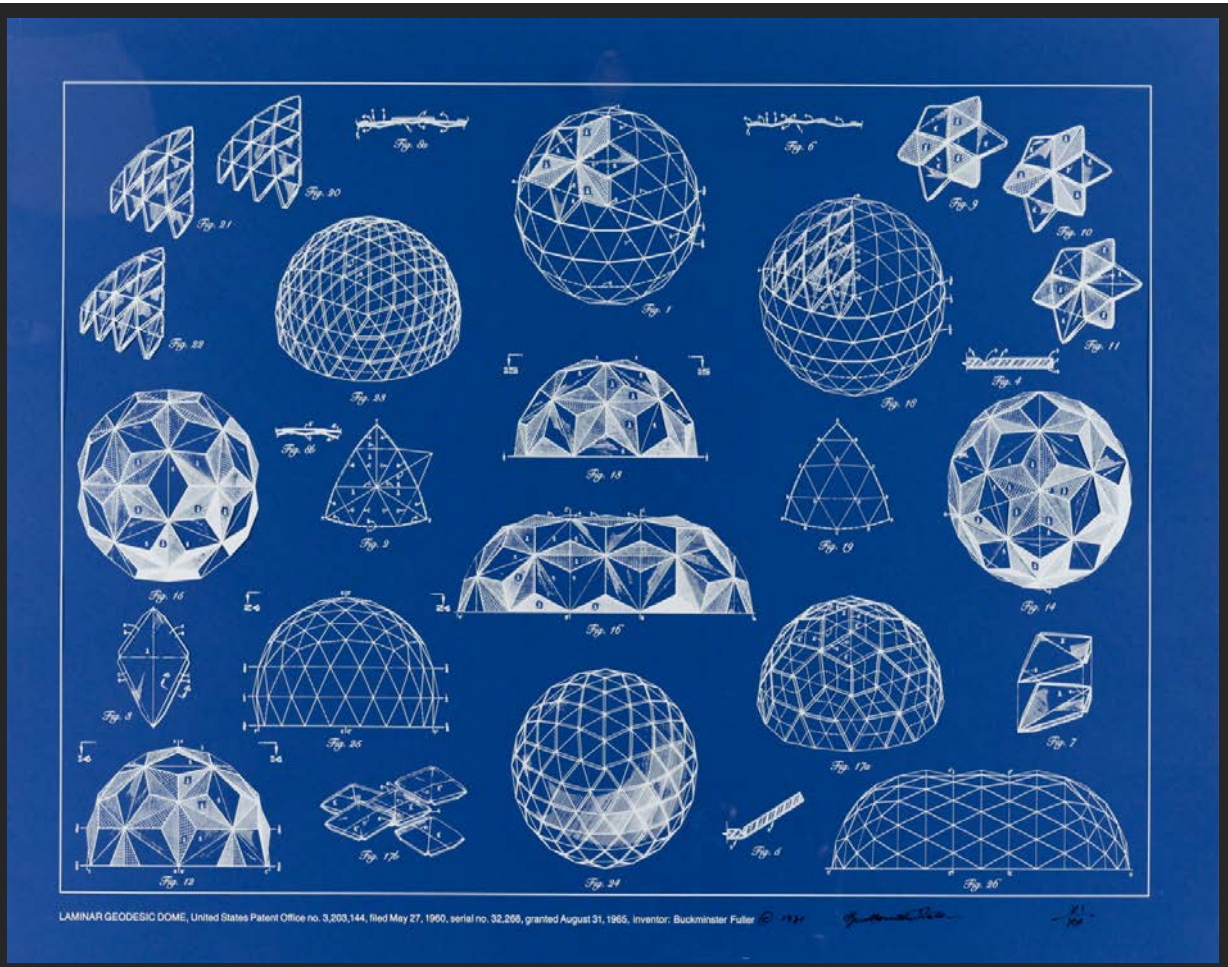
EXPO '70 OSAKA, JAPAN

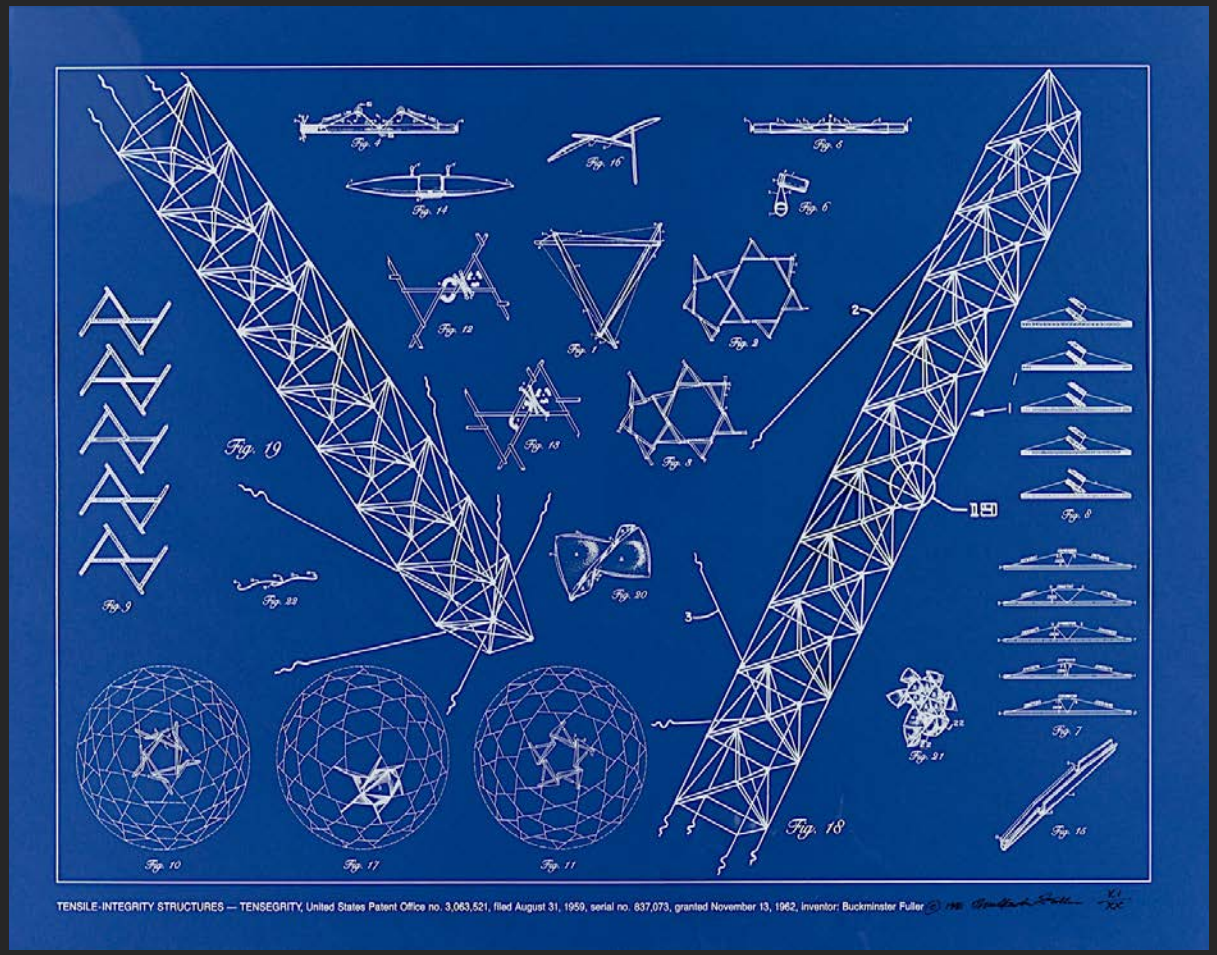

WORLD WITHOUT BOUNDARIES
PEPSI-COLA PAVILION
EXPO '70 – OSAKA, JAPAN
MARCH 15-SEPTEMBER 13, 1970

Tomás Saraceno, *Connectome*, 2020.
Metall, Polyesterseil, Nylonseil, Spiegel, Monofilament.

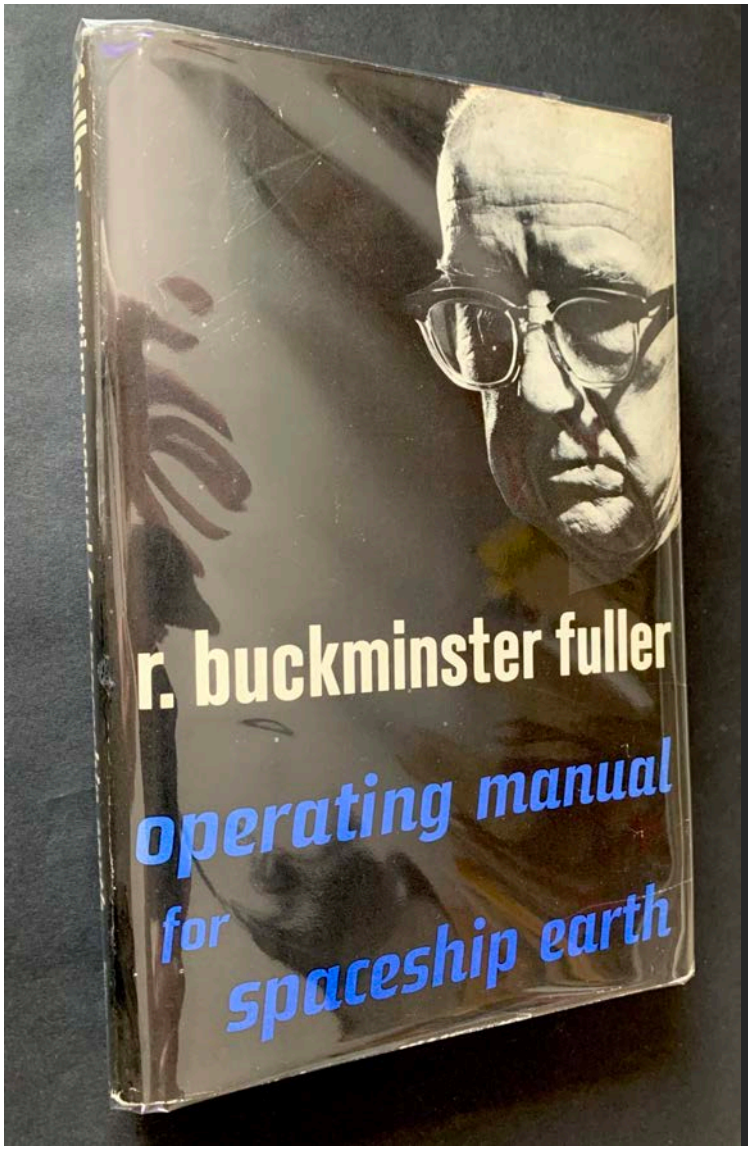
Ausstellungsansicht Tomás Saraceno „Aria“, Palazzo Strozzi, Florenz, Juli 2020.



Buckminster Fuller, Laminar Geodesic Dome, United States Patent Office no. 3,203,144, filed May 27, 1960, serial no. 32,268, granted August 31, 1965. Siebdruck auf transparentem Polyester, 1981. Museum of Contemporary Art, Chicago.

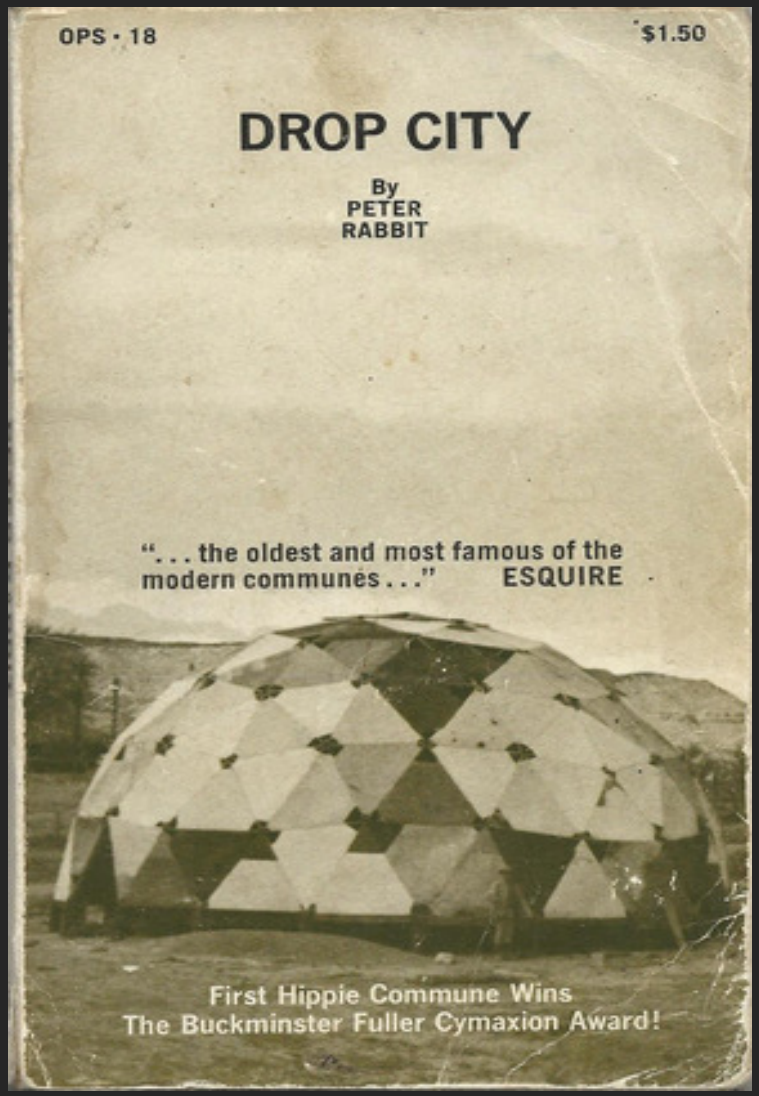


Buckminster Fuller, Tensile Integrity Structrures – Tensegrity, United States Patent Office no. 3, 063,521, filed August 31, 1959, serial no. 837,073, granted November 13, 1962. Siebdruck auf durchsichtigem Polyester, 1981. Museum of Contemporary Art Chicago.



Links:
Richard Buckminster Fuller: *Operating Manual for Spaceship Earth*, Carbondale 1969.

Rechts: Fuller beim Transport eines „Domes“, North Carolina, 1954.



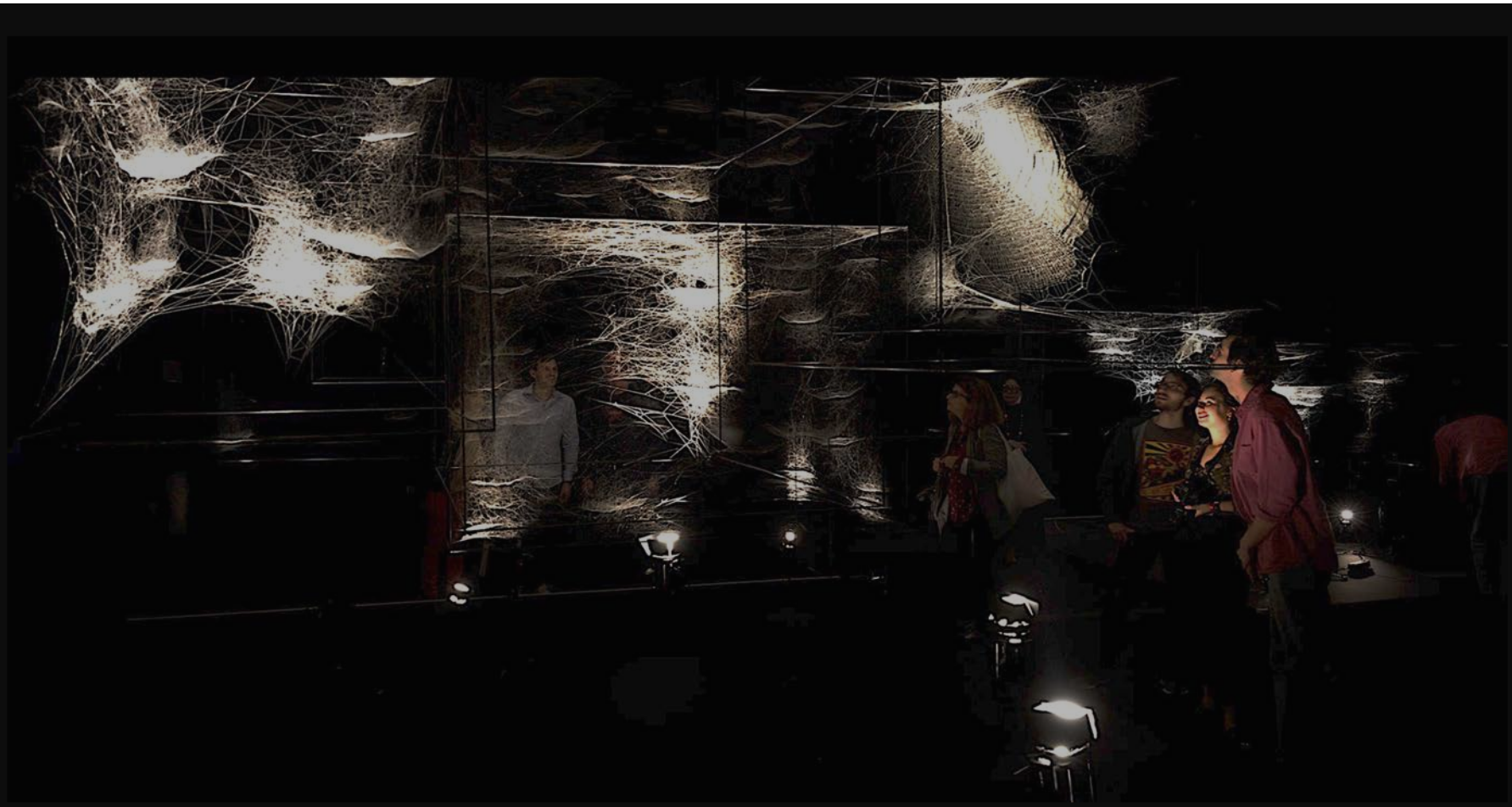
Links: Peter Rabbits Legende der Kommune von Drop City aus dem Jahr 1971.

Rechts: Einer der von Fuller inspirierten Kuppelbauten in Drop City, Colorado.

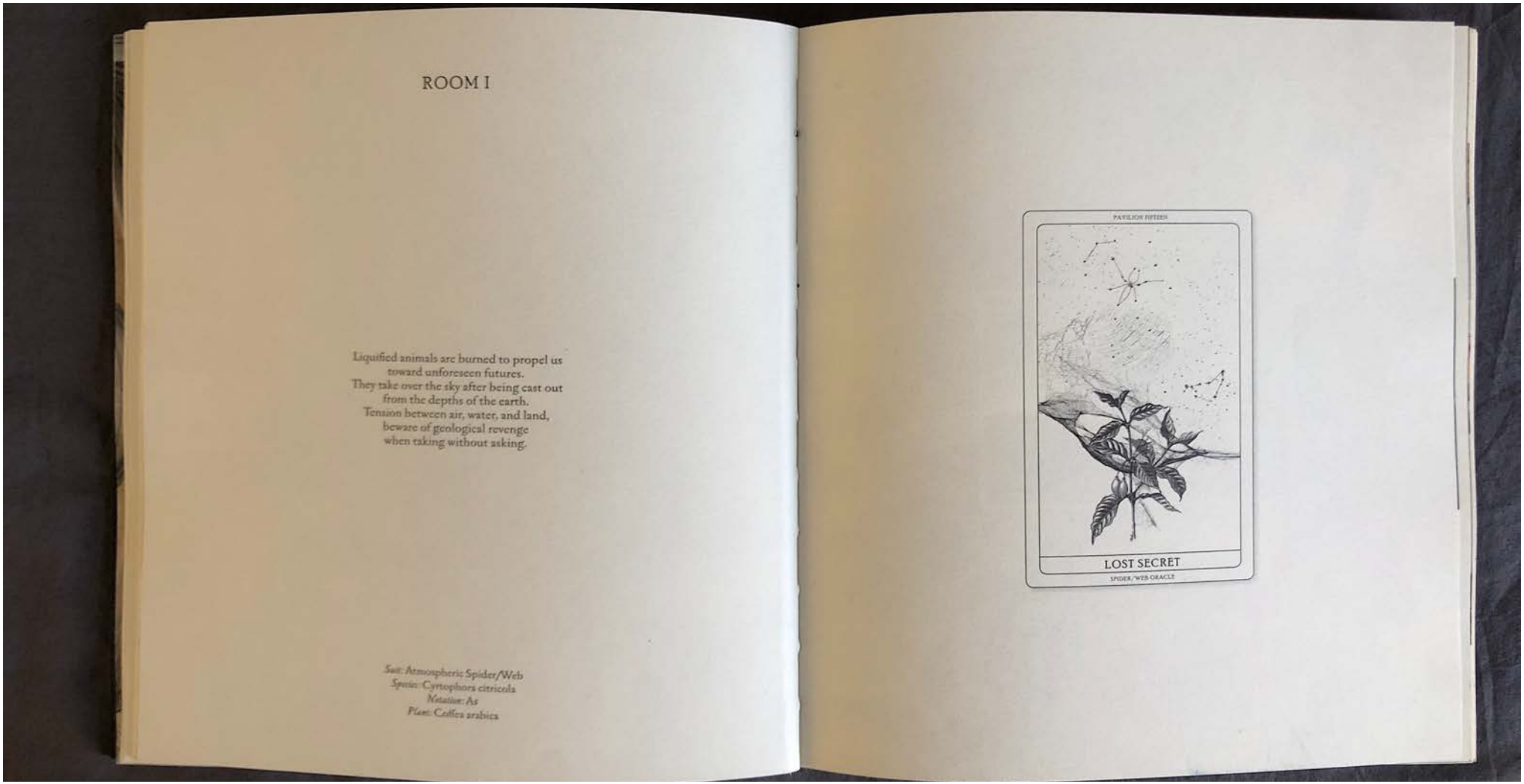
Tomás Saraceno, *Connectome*, 2020.
Metall, Polyesterseil, Nylonseil, Spiegel, Monofilament.

Ausstellungsansicht Tomás Saraceno „Aria“, Palazzo Strozzi,
Florenz, Juli 2020.

Tomás Saraceno, *Sounding the Air*, 2020. Spinnenseide, Karbonfaser, Lampen, Mikrofone, Signalwandler, Echtzeitvideo, Computer.
Ausstellungsansicht abgedruckt in: Ausst.-Kat. *Tomás Saraceno: Aria*, Palazzo Strozzi, Florenz 2020, S. 76-77.

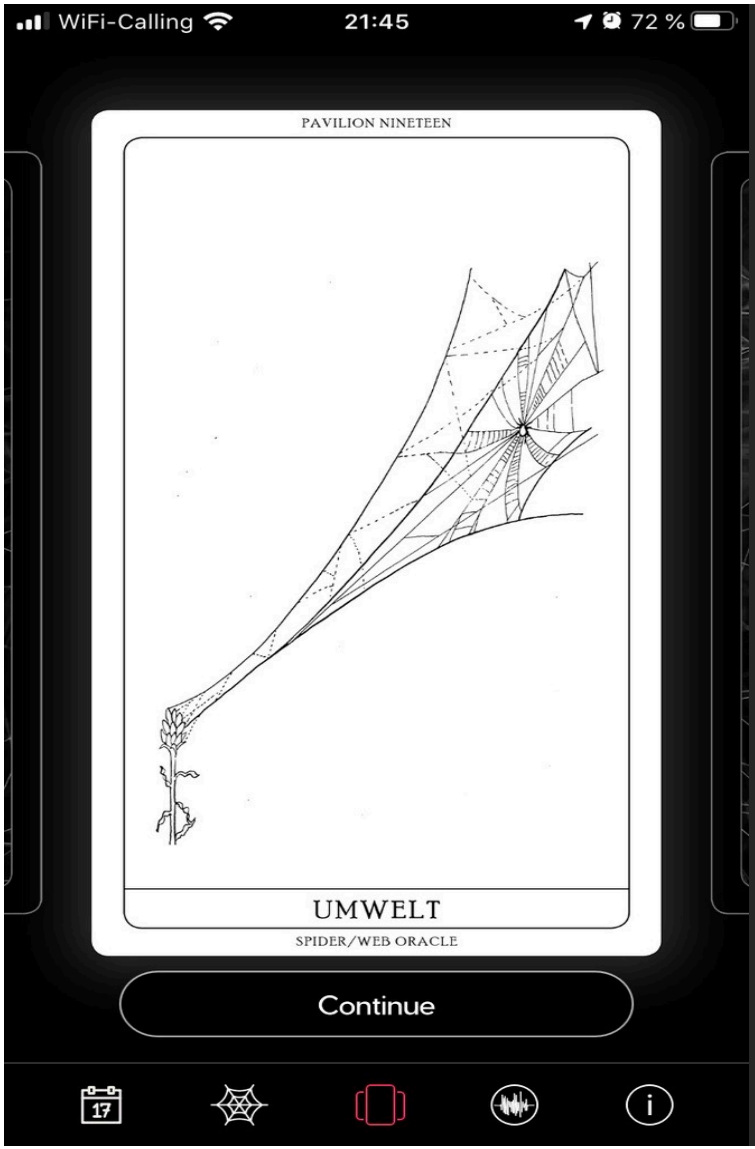


Tomás Saraceno, *Webs of At-tent(s)ion*, 2020. Spinnenseide, Karbonfaser, Metall, Silikon.
Ausstellungsansicht abgedruckt in: Ausst.-Kat. *Tomás Saraceno: Aria*, Palazzo Strozzi, Florenz 2020, S. 94-95.



Ausst.-Kat. *Tomás Saraceno: Aria*, Palazzo Strozzi, Florenz 2020, S. 46–47.

Screenshots der Tarotkarten aus der von der Werkstatt Saracenos entwickelten App „Arachnomancy“.



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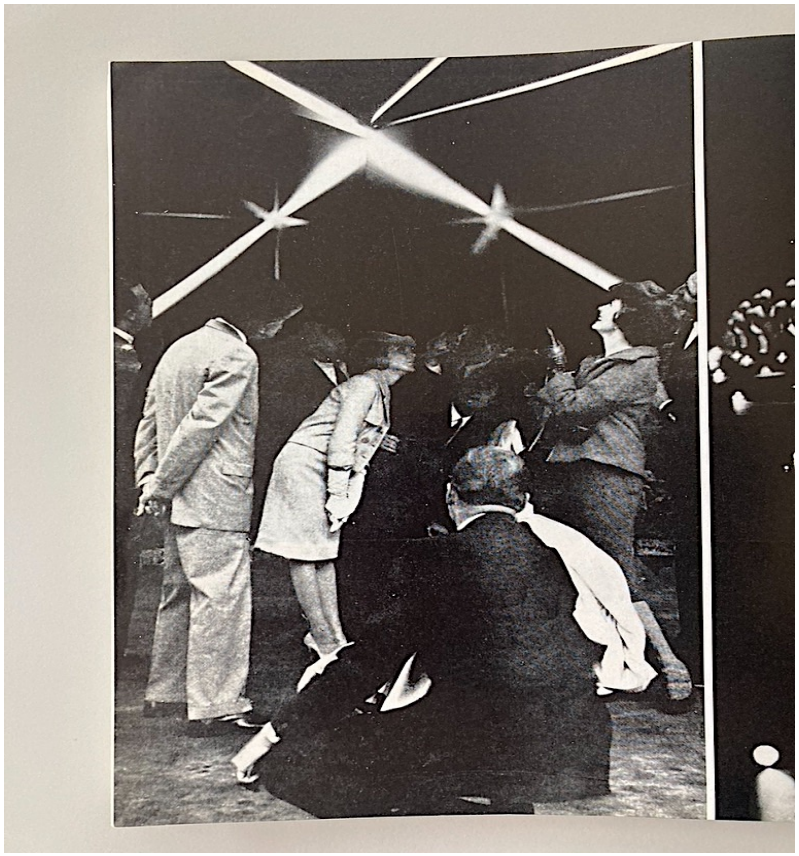
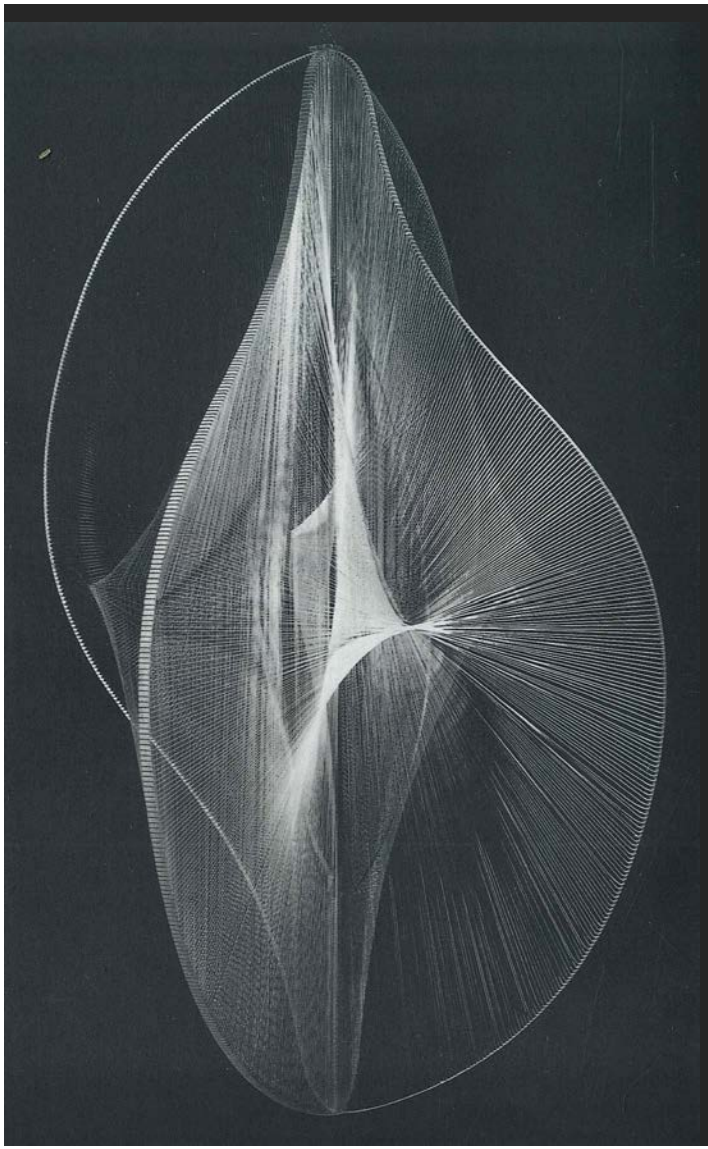


Arbeiten der Gruppo T in: Ausst.-Kat. *KunstLichtKunst*, hg. von Frank Popper, Stedelijk van Abbemuseum, Eindhoven, 1966.

Daniel Chodowiecki, KunstKenntnis Connoissance des Arts,
1779. Radierung, 8.2 × 4.7 cm. Natürliche und affectirte Handlungen des Lebens, zweite Serie, Nr. 7. Mit Beschreibungen von Georg Christoph Lichtenberg, in: Göttinger Taschenkalender für das Jahr 1780.

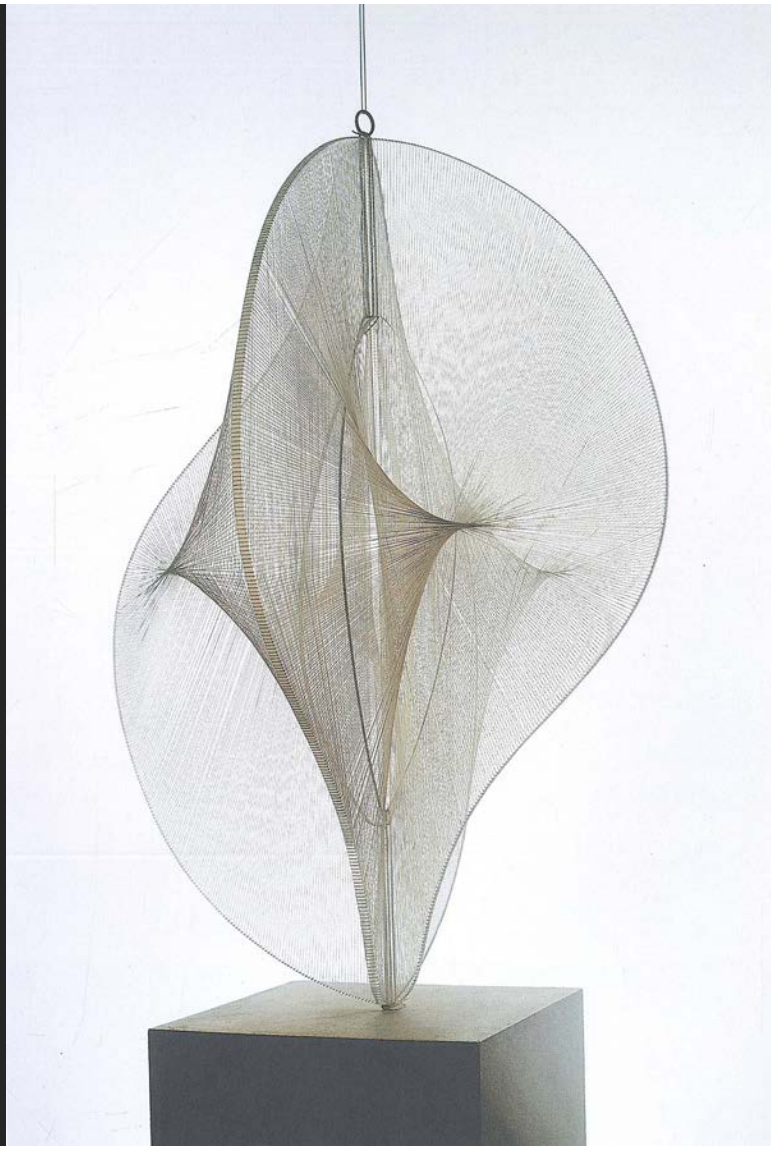
Tomás Saraceno, *Thermodynamic Cons*tellation, 2020.
Transparentes und metallisiertes Mylar, verspiegelte Acrylplatte, Membranpumpe mit Druckregler
Überdruckablassventil, Polyethylenschlauch, Polyesterseil.

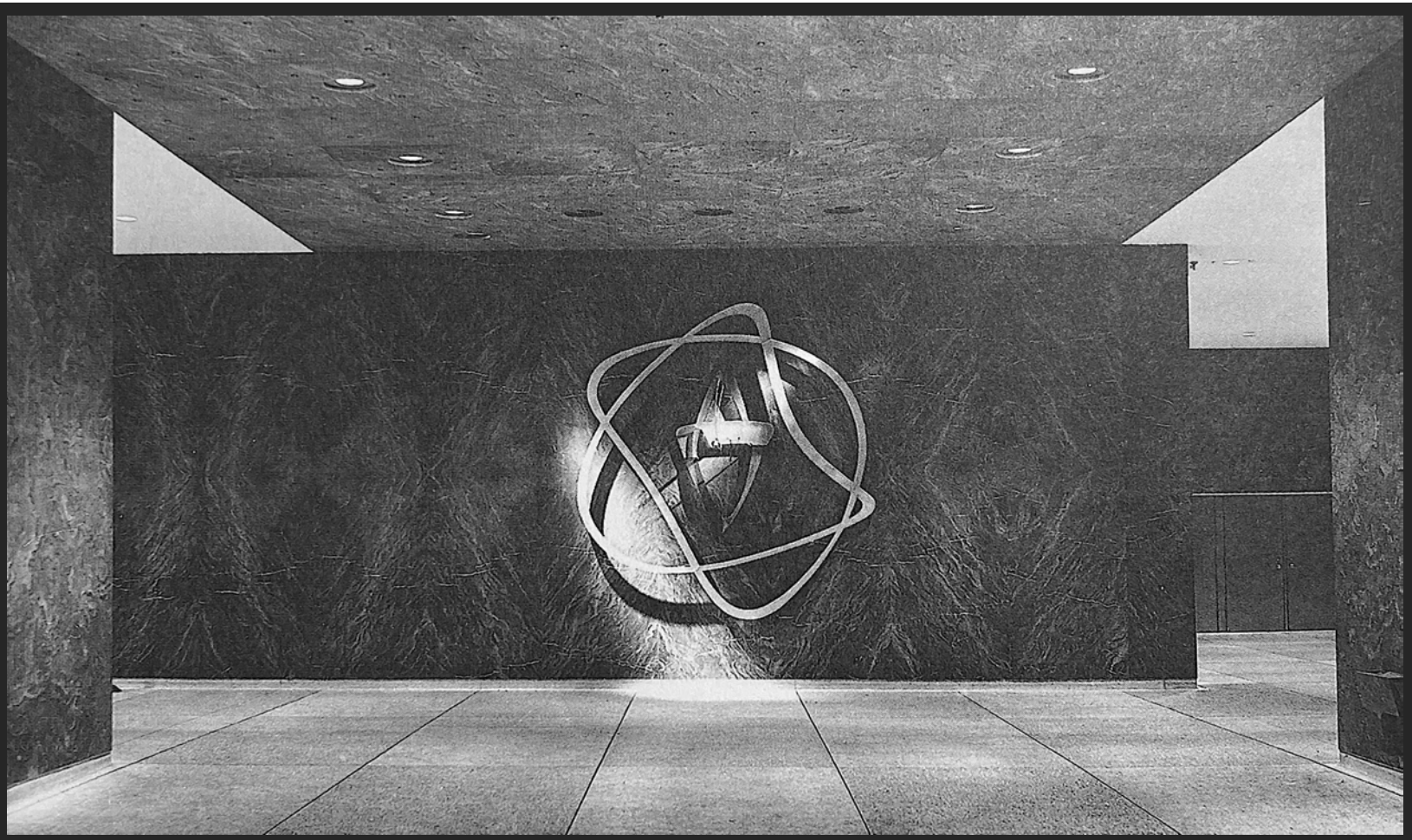
Ausstellungsansicht Tomás Saraceno „Aria“, Palazzo Strozzi, Florenz, Juli 2020.



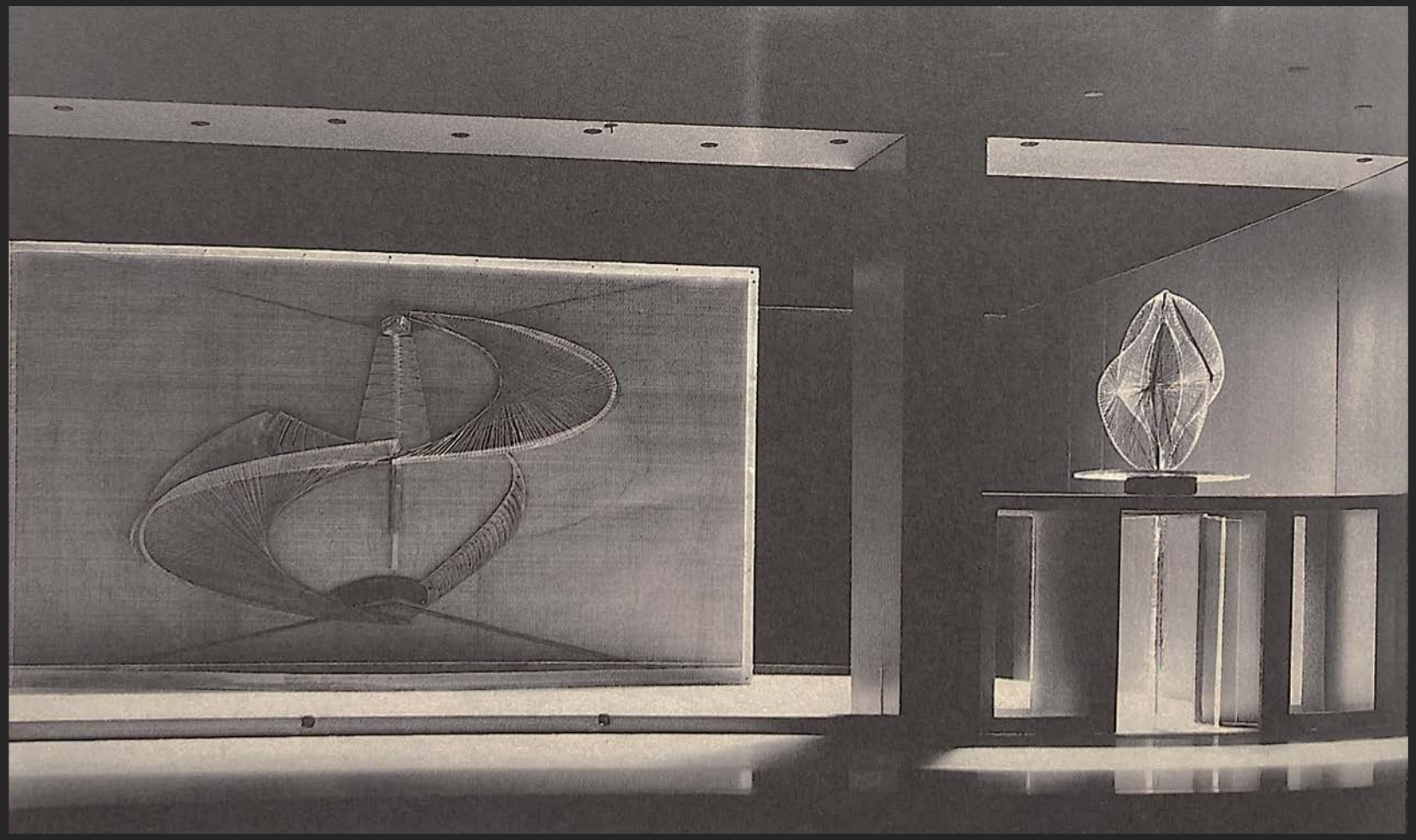
Links: Naum Gabo, *Prototype of Linear Construction in Space No.1*, 1942. Remake ca. 1952. Perspex, Nylon.

Rechts: Naum Gabo, *Prototype of Linear Construction in Space No. 2,* 1970-71. Acryl, Nylon.





Naum Gabo, *Relief Construction for the US Rubber Company Building,*
Rockefeller Center, New York, 1956.



Naum Gabo, *Architectural Model for the Esso Building: 52nd Street Entrance,* 1949.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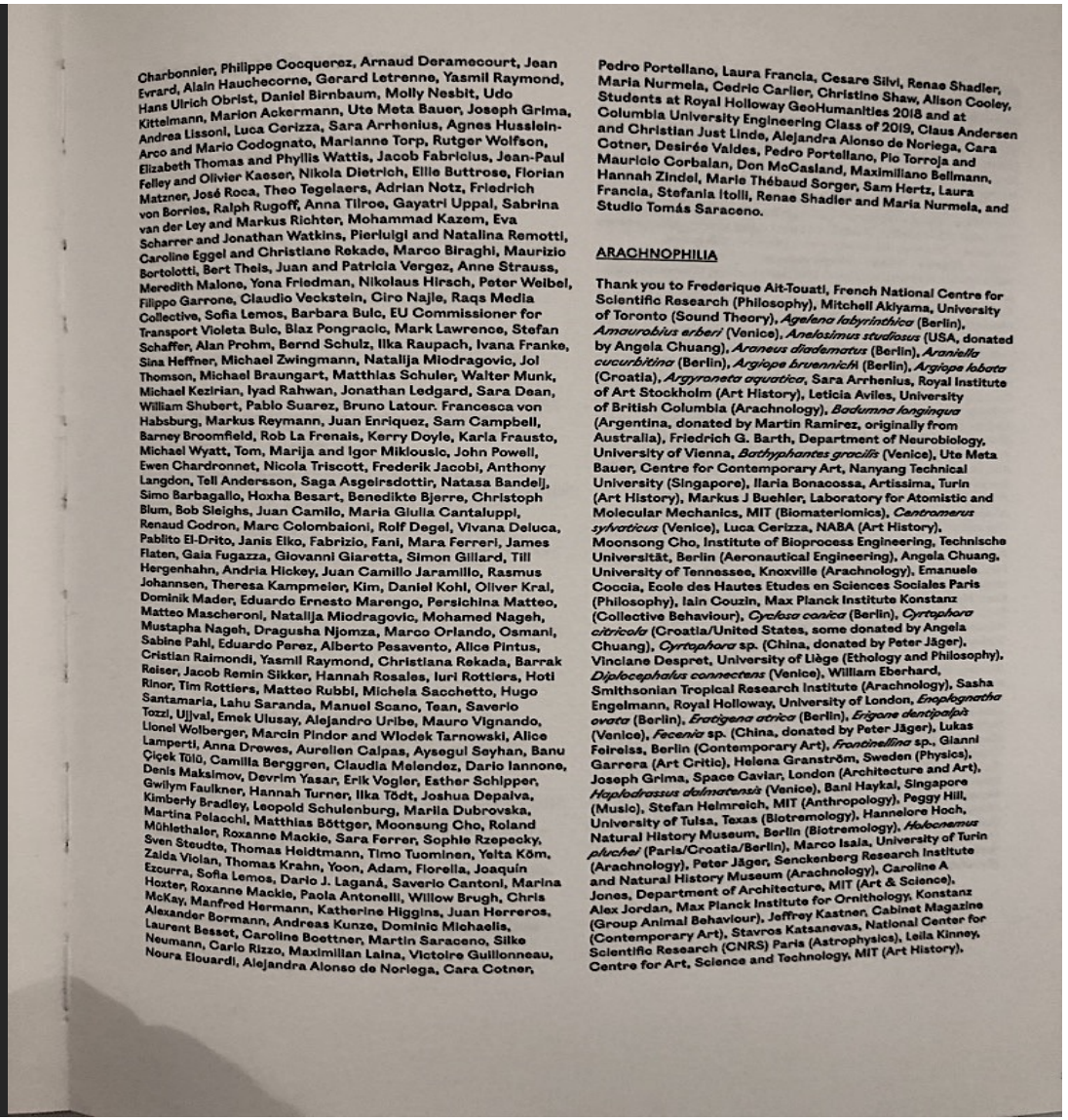
Eine von drei Seiten Danksagung in: Ausst.-Kat. *Tomás Saraceno: Aria*, Palazzo Strozzi, Florenz 2020, S. 197.



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ARACHNOPHILIA

Thank you to Frederique Ait-Touati, French National Centre for Scientific Research (Philosophy), Mitchell Akiyama, University of Toronto (Sound Theory), *Agelena labyrinthica* (Berlin), *Amaurobius arberi* (Venice), *Anelosimus studiosus* (USA, donated by Angela Chuang), *Araneus diadematus* (Berlin), *Araniella cucurbitina* (Berlin), *Argiope bruennichi* (Berlin), *Argiope lobata* (Croatia), *Argyroneta aquatica*, Sara Arrhenius, Royal Institute of Art Stockholm (Art History), Leticia Aviles, University of British Columbia (Arachnology), *Bodumna longinqua* (Argentina, donated by Martin Ramirez, originally from Australia), Friedrich G. Barth, Department of Neurobiology, University of Vienna, *Bathyphantes gracilis* (Venice), Ute Meta Bauer, Centre for Contemporary Art, Nanyang Technical University (Singapore), Ilaria Bonacossa, Artissima, Turin (Art History), Markus J Buehler, Laboratory for Atomistic and Molecular Mechanics, MIT (Biomateriomics), *Centromerus sylvaticus* (Venice), Luca Cerizza, NABA (Art History), Moonsong Cho, Institute of Bioprocess Engineering, Technische Universität, Berlin (Aeronautical Engineering), Angela Chuang, University of Tennessee, Knoxville (Arachnology), Emanuele Coccia, Ecole des Hautes Etudes en Sciences Sociales Paris (Philosophy), Iain Couzin, Max Planck Institute Konstanz (Collective Behaviour), *Cyclosa conica* (Berlin), *Cyrtophora citricola* (Croatia/United States, some donated by Angela Chuang), *Cyrtophora* sp. (China, donated by Peter Jäger), Vinciane Despret, University of Liège (Ethology and Philosophy), *Diplocephalus connectens* (Venice), William Eberhard, Smithsonian Tropical Research Institute (Arachnology), Sasha Engelmann, Royal Holloway, University of London, *Enoplognatha ovata* (Berlin), *Erigena atrica* (Berlin), *Erigone dentipalpis* (Venice), *Fecenia* sp. (China, donated by Peter Jäger), Lukas Feireiss, Berlin (Contemporary Art), *Frontinellina* sp., Gianni Garrera (Art Critic), Helena Granström, Sweden (Physics), Joseph Grima, Space Caviar, London (Architecture and Art), *Hahlodrassus dalmatensis* (Venice), Bani Haykal, Singapore (Music), Stefan Helmreich, MIT (Anthropology), Peggy Hill, University of Tulsa, Texas (Biotremology), Hannelore Hoch, Natural History Museum, Berlin (Biotremology), *Hyboconemus pluchei* (Paris/Croatia/Berlin), Marco Isaia, University of Turin (Arachnology), Peter Jäger, Senckenberg Research Institute and Natural History Museum (Arachnology), Caroline A Jones, Department of Architecture, MIT (Art & Science), Alex Jordan, Max Planck Institute for Ornithology, Konstanz (Group Animal Behaviour), Jeffrey Kastner, Cabinet Magazine (Contemporary Art), Stavros Katsanevas, National Center for Scientific Research (CNRS) Paris (Astrophysics), Leila Kinney, Centre for Art, Science and Technology, MIT (Art History),


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Auslage eines Florentiner Souvenirgeschäfts mit Leonardo-Souvenirs, Sommer 2020.


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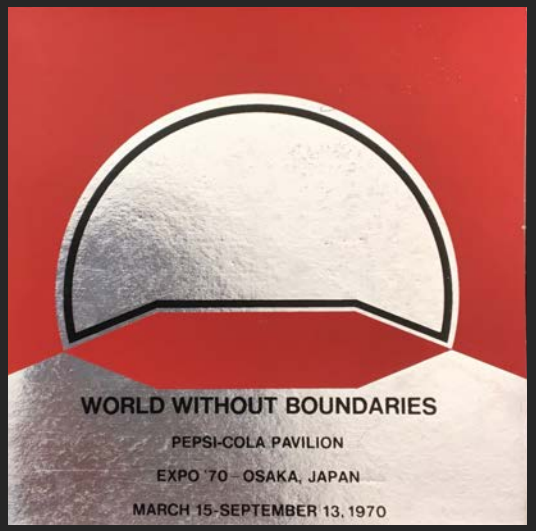
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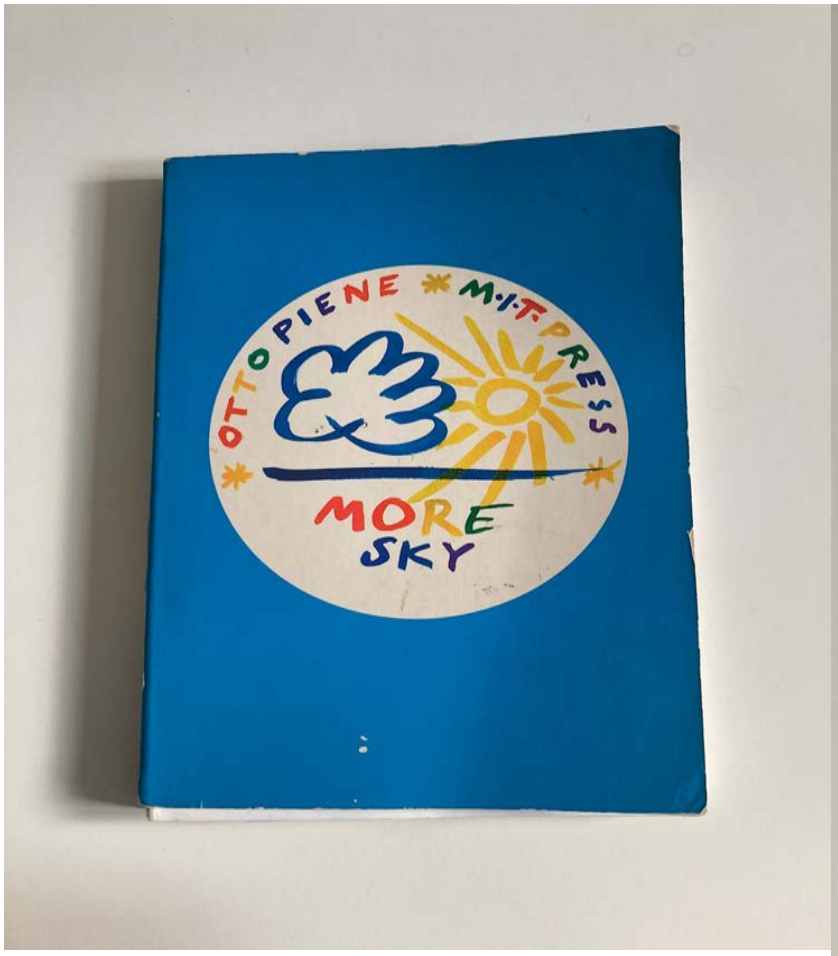
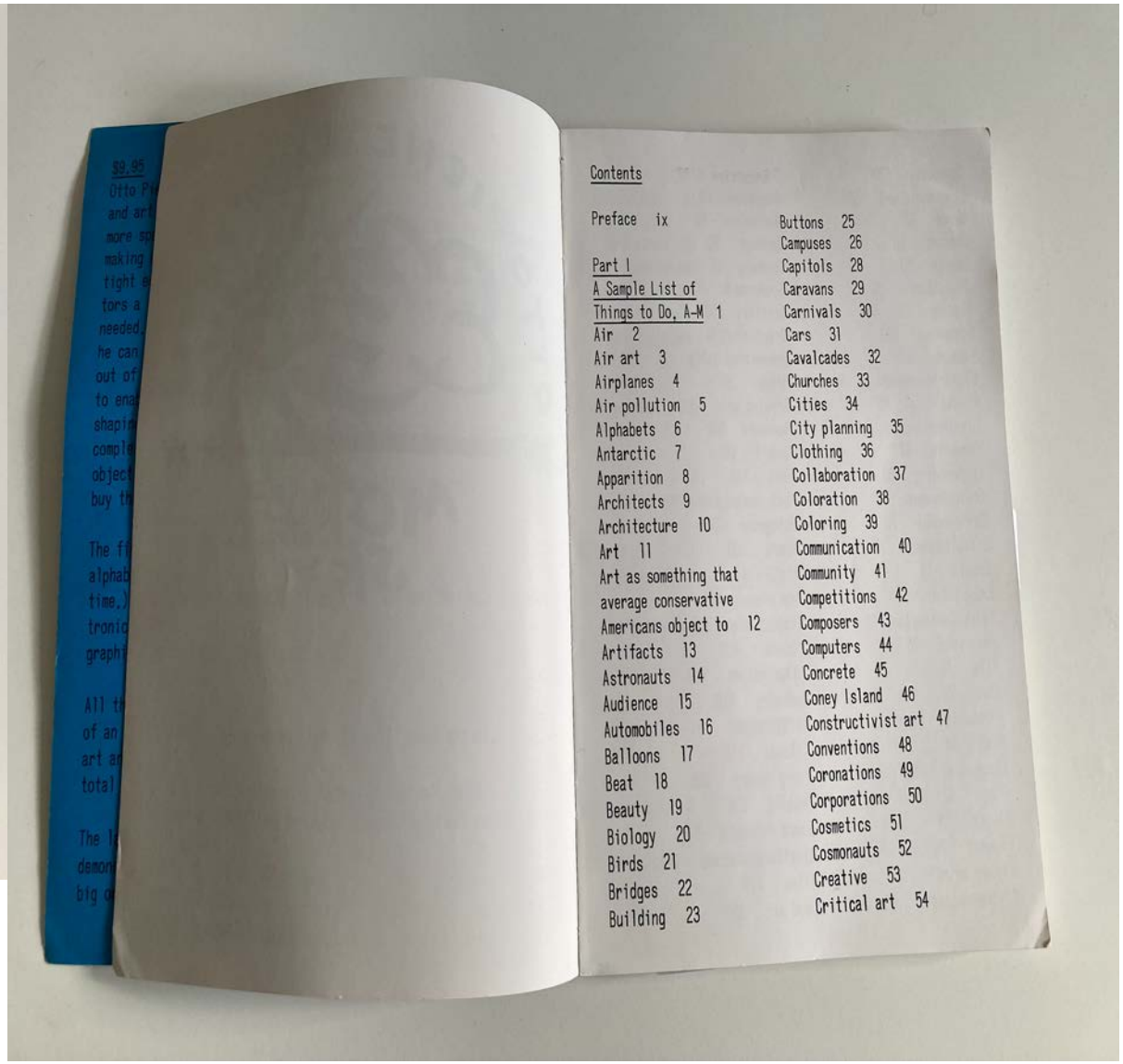
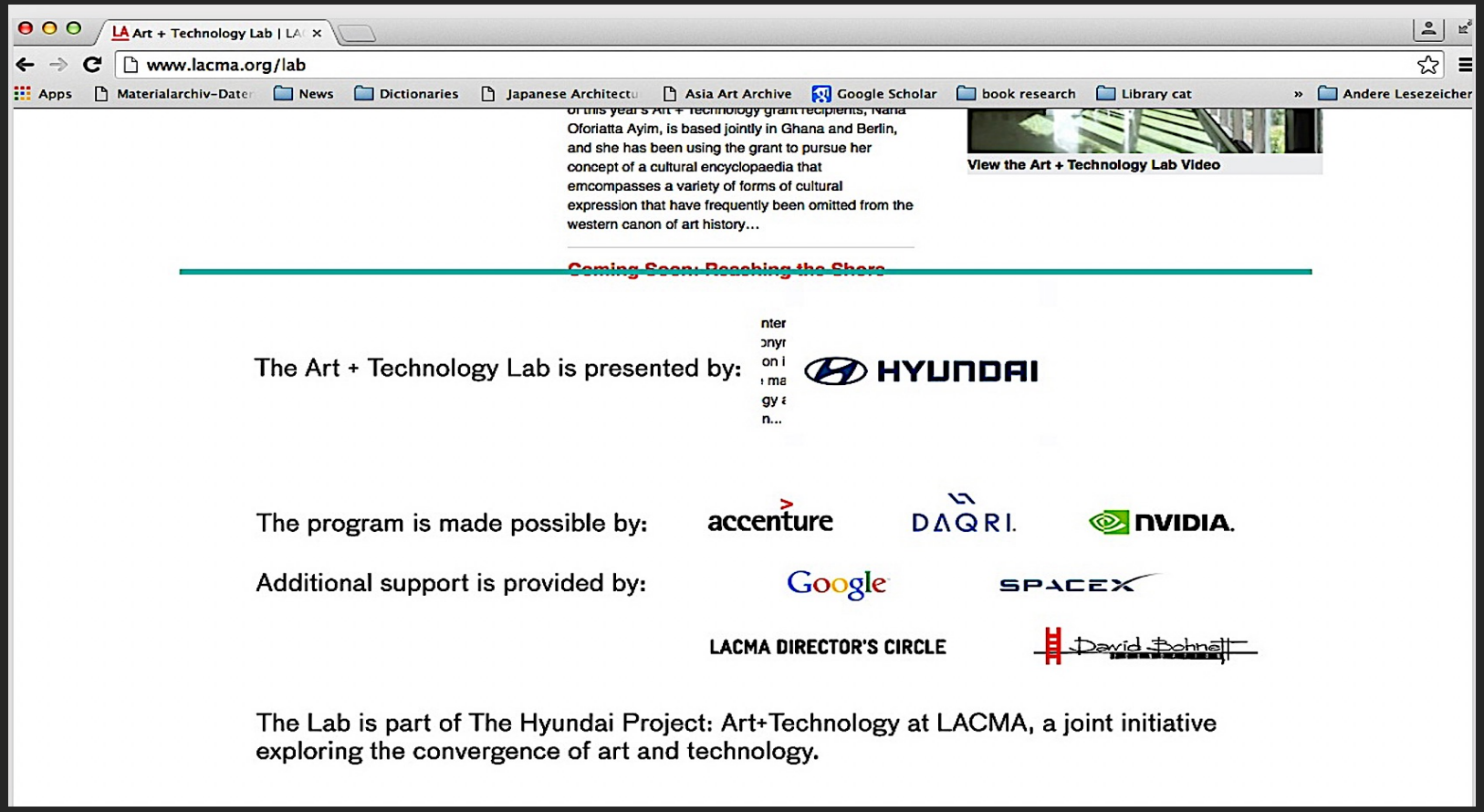




Contents

Otto Piene: *More Sky*, Cambridge/Mass. 1970.



Förderer des Art + Technology Lab am Los Angeles County Museum, Screenshot der Website von 2017.

Tomás Saraceno, *Connectome*, 2020.
Metall, Polyesterseil, Nylonseil, Spiegel,
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Ausstellungsansicht Tomás Saraceno „Aria“,
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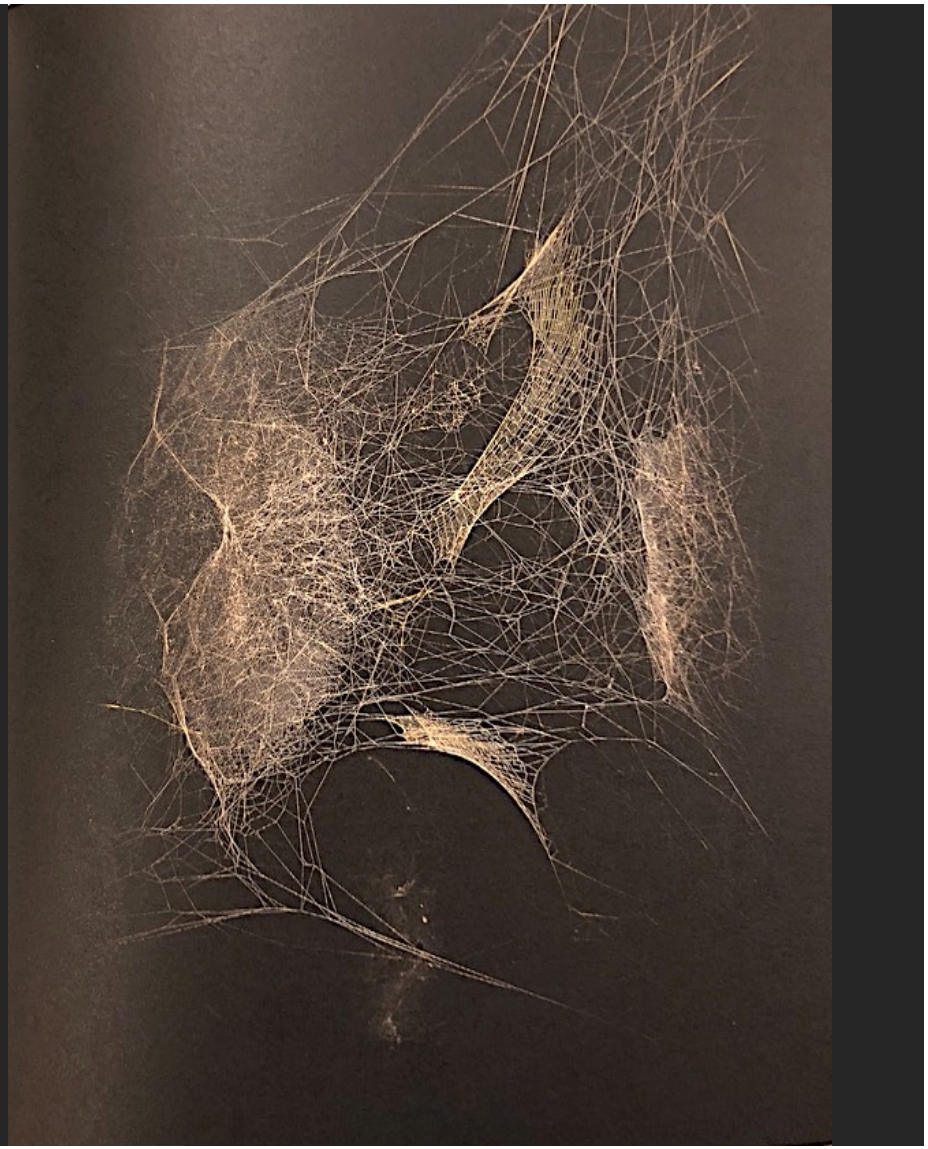

Tomás Saraceno, *Webs of At-tent(s)ion*, 2020.
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