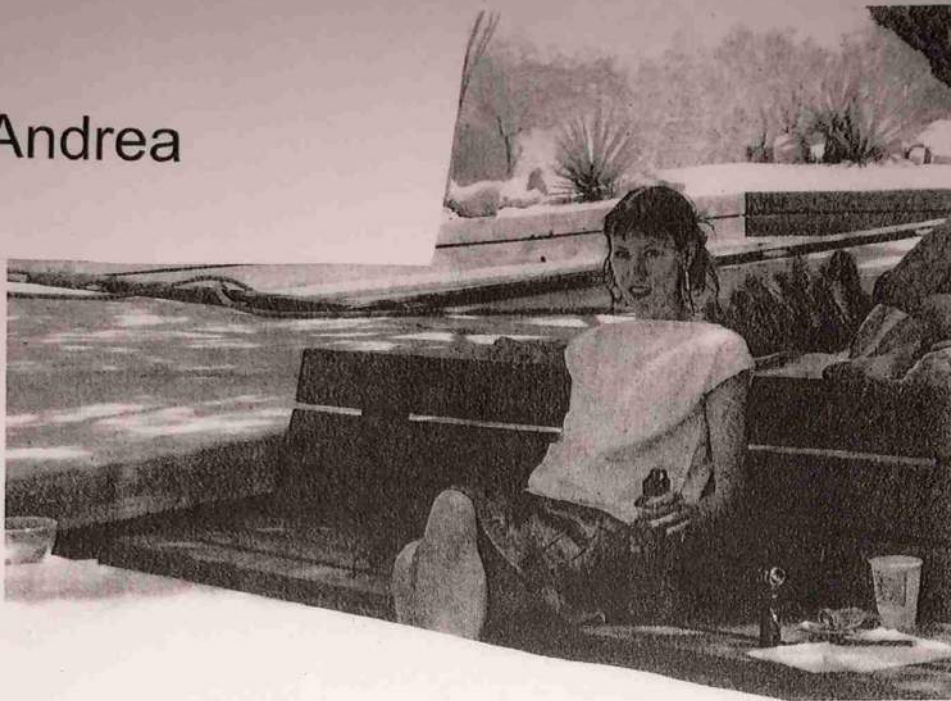


A to Z of Resort Life

A Project by Maeve Connolly and Fiona Gannon, 2015

A= Andrea

Andrea Zittel at
A-Z West, 2011



Richard That's exciting news! Would that be further out in the desert?

Andrea I always think so. A-Z West has been created as a public project, and it's starting to gain a lot of momentum, which is both good and difficult. I'm coming to terms with the fact that even though I'm a very private person I'm living a very public life. That part can be really hard sometimes. Someday I think I will move out somewhere where I can be more alone again.

Richard I can tell spending time here with you. You're really surrounded by people all the time. Driving here, you see this place up by the mountain. You feel it's far away from everything and once you're here you discover it's full of energy and people. And you're at the center of it.

Andrea Exactly. The irony of it is, I don't feel lonely or bored when I'm alone. I have the metabolism to take a lot of solitude. But I've created a situation here that is by nature extremely social and public.

Richard Why do you think that is?

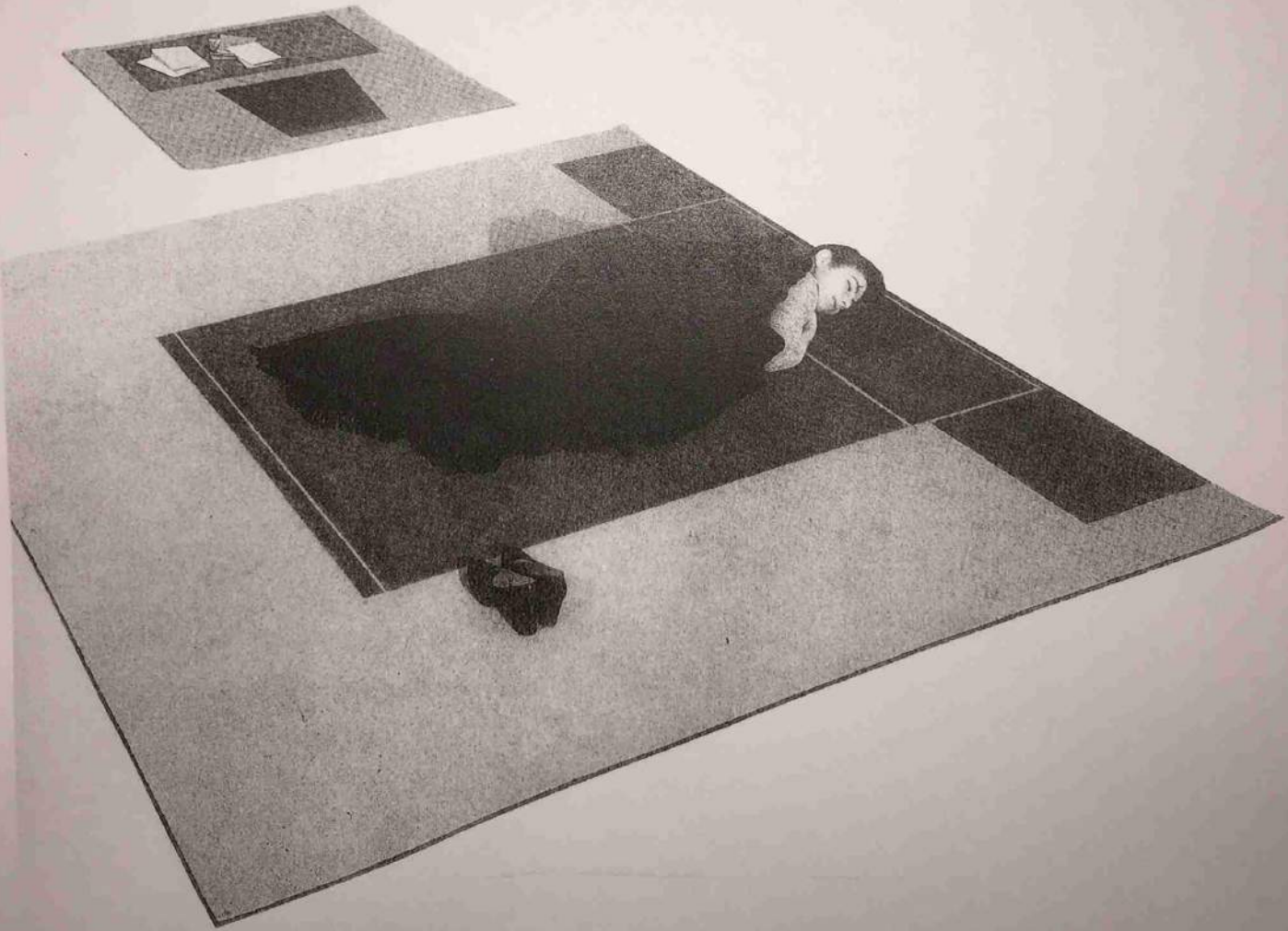
Andrea I have to figure that out!

Prototype for Billboard at A-Z West:
"These Things I Know for Sure" #10,
2005, flashe and polyurethane varnish on
birch plywood, 104 x 180 cm



B= Billboard

economy, and just the right energy



C= Carpet Bed

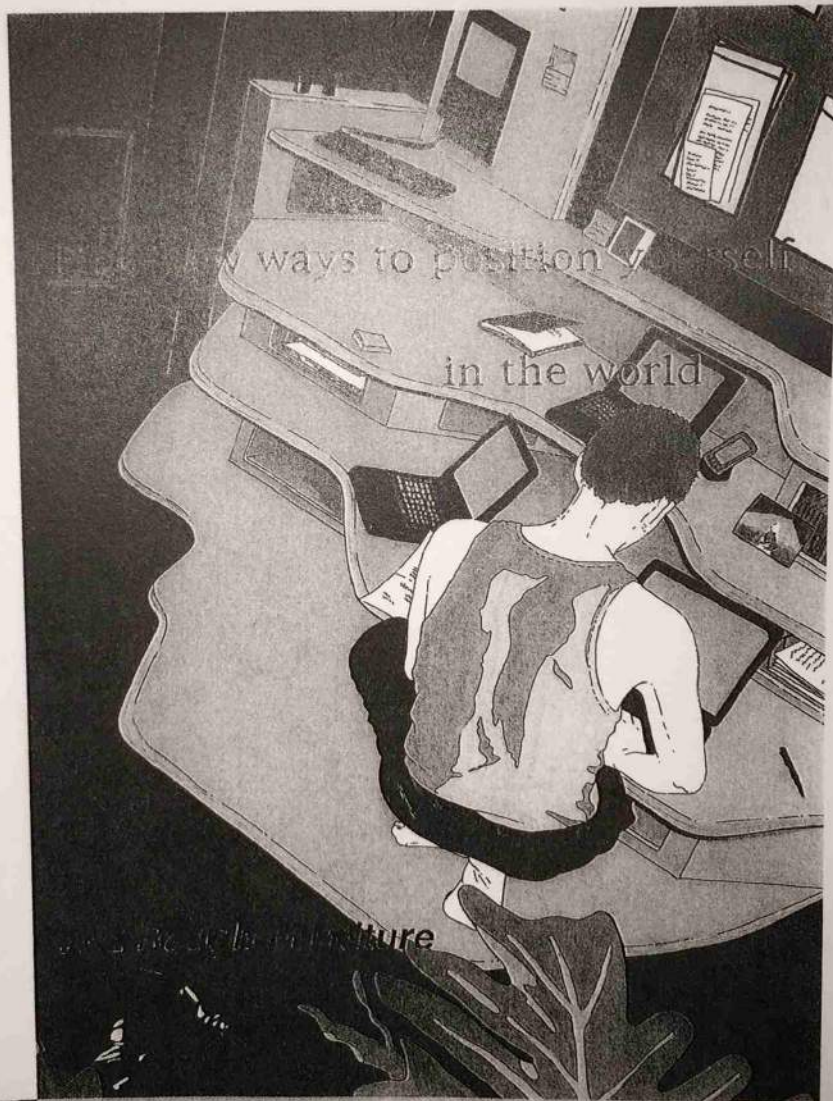
2001 Find New Ways to Position Yourself in the World

Gouache on paper

30 x 22 inches (76 x 56 cm)

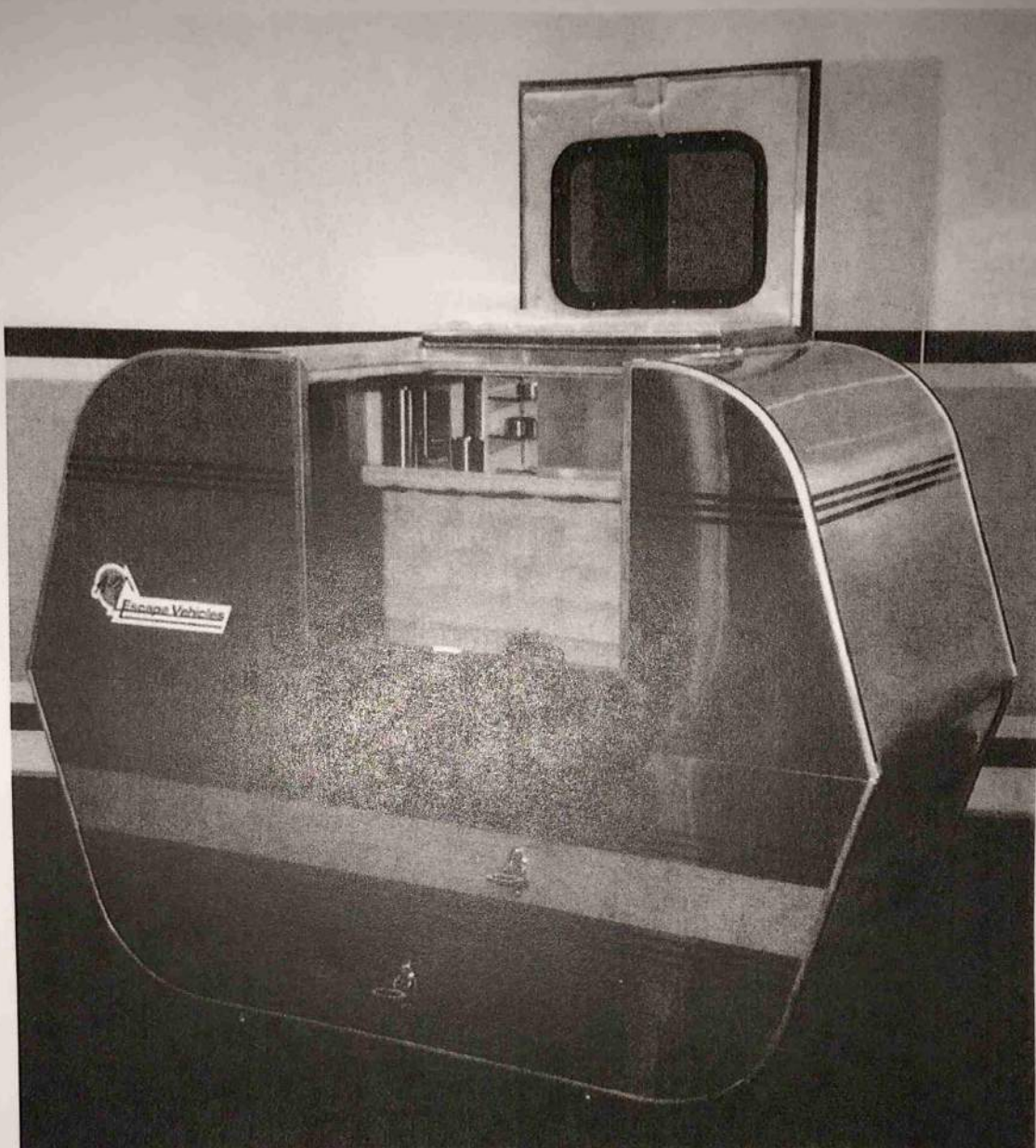
Courtesy of the artist and Andrea Rosen Gallery, New York

D= Desk



pe for A-Z Rough Desk #1, A-Z East, 2001.





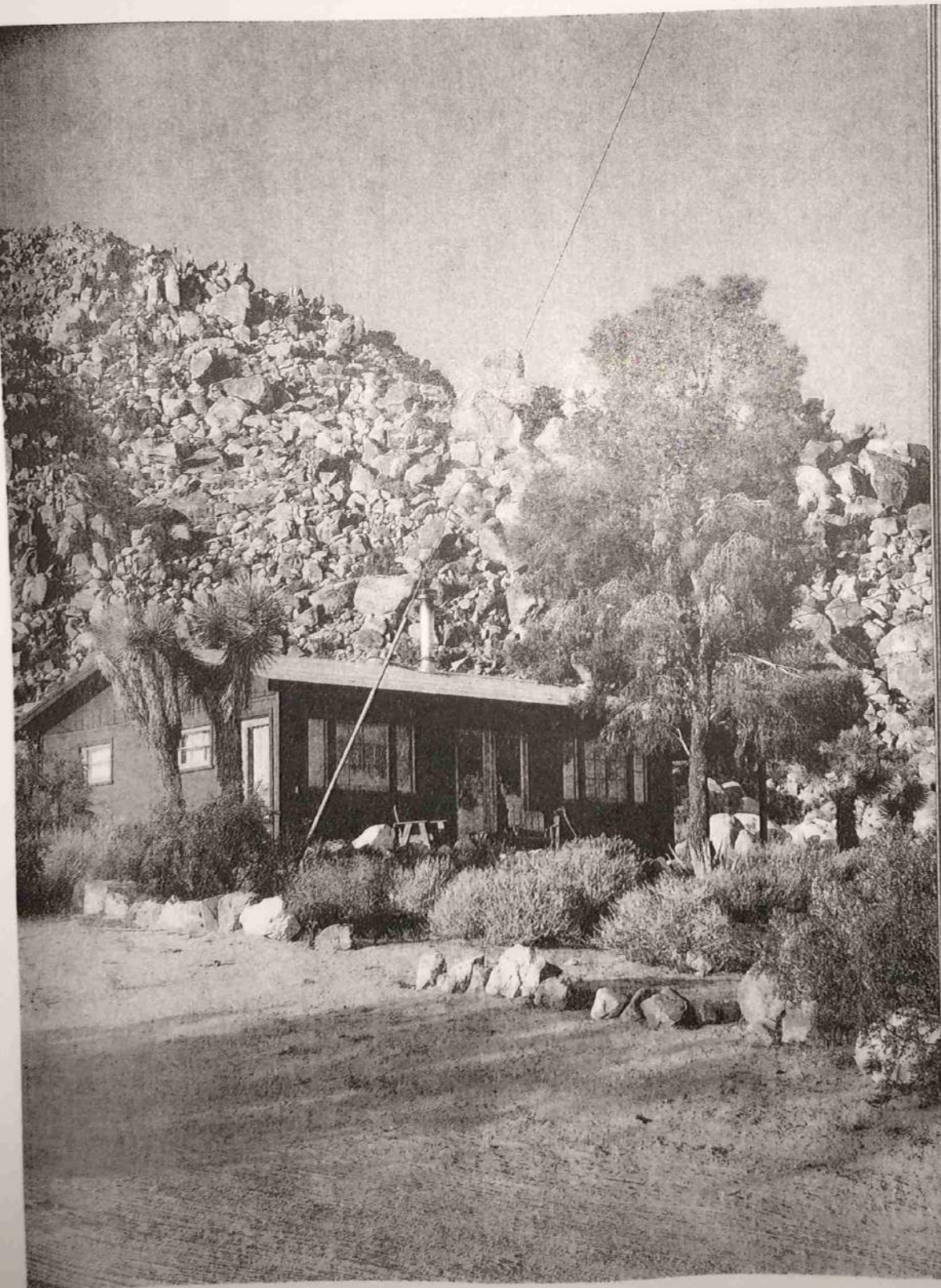
E= Escape Vehicle

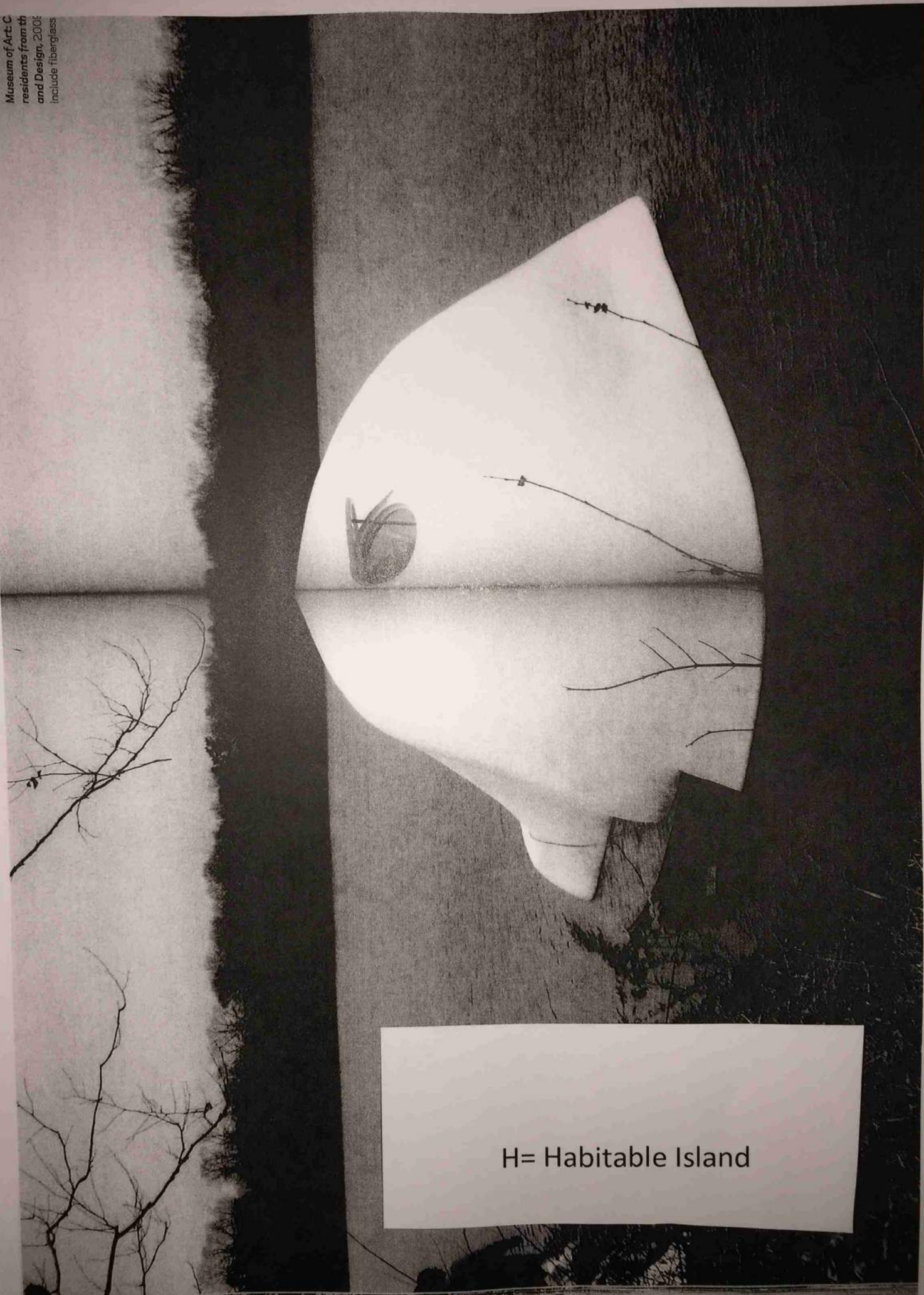
*Experience the freedom and relaxed
unstructuredness of sleeping on top
of your furniture.*



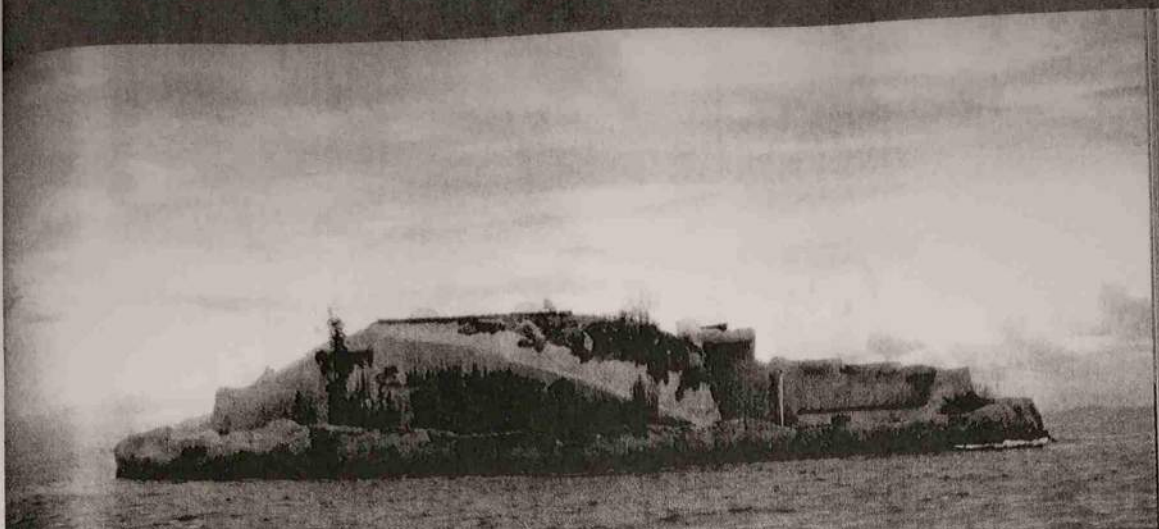
F= Furniture

G= Guest Cabin

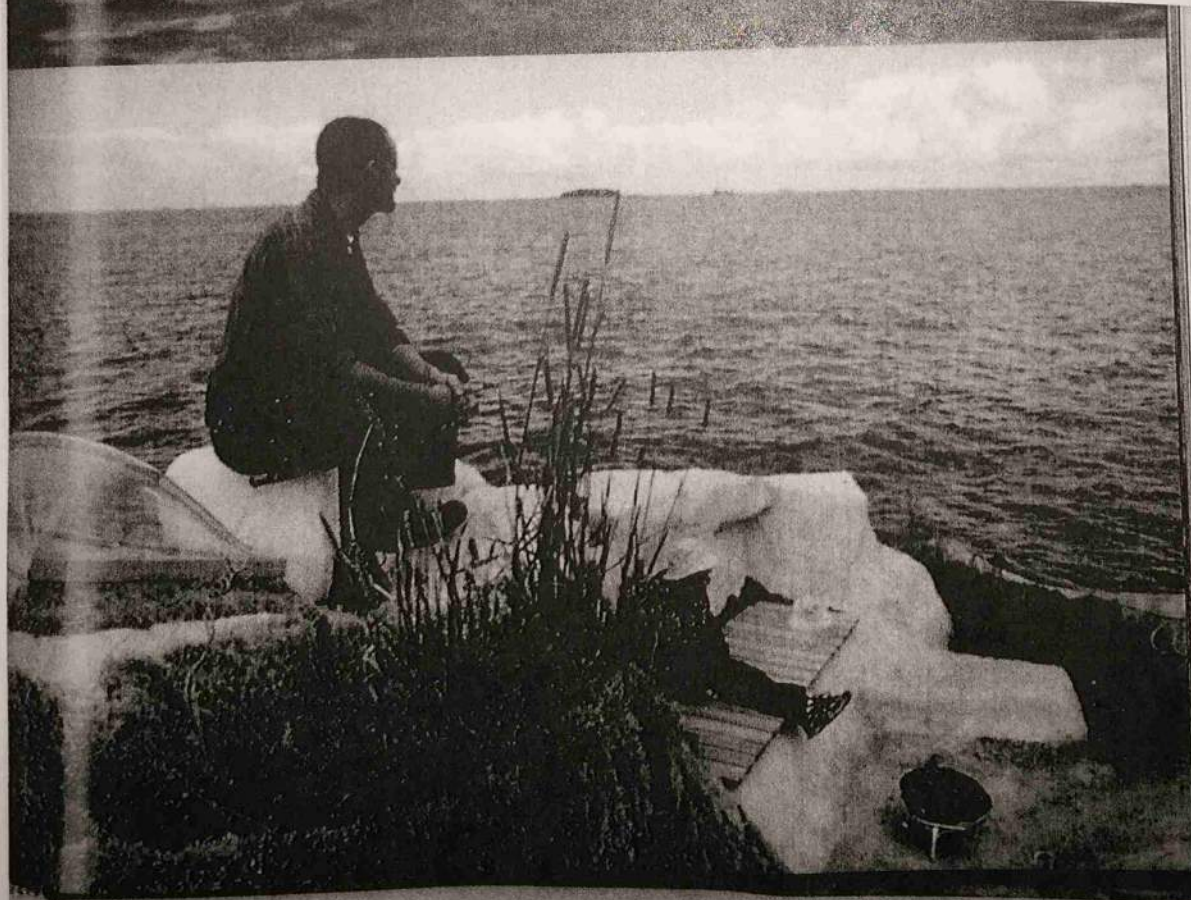




H= Habitable Island



I= Island

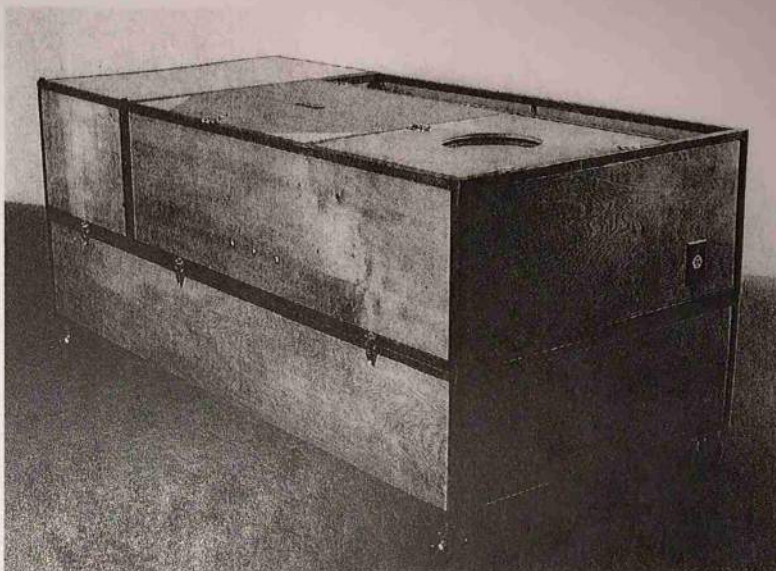


J= Joshua Tree

K= Kitchen



L= Living Unit

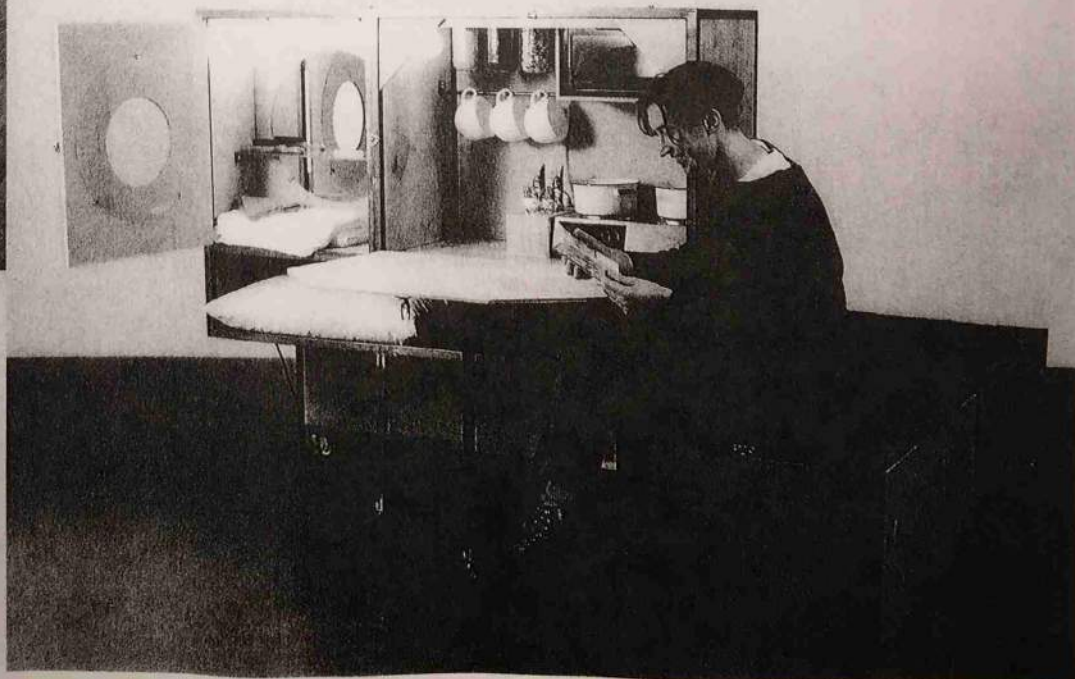


A-Z 1994 Living Unit [closed]

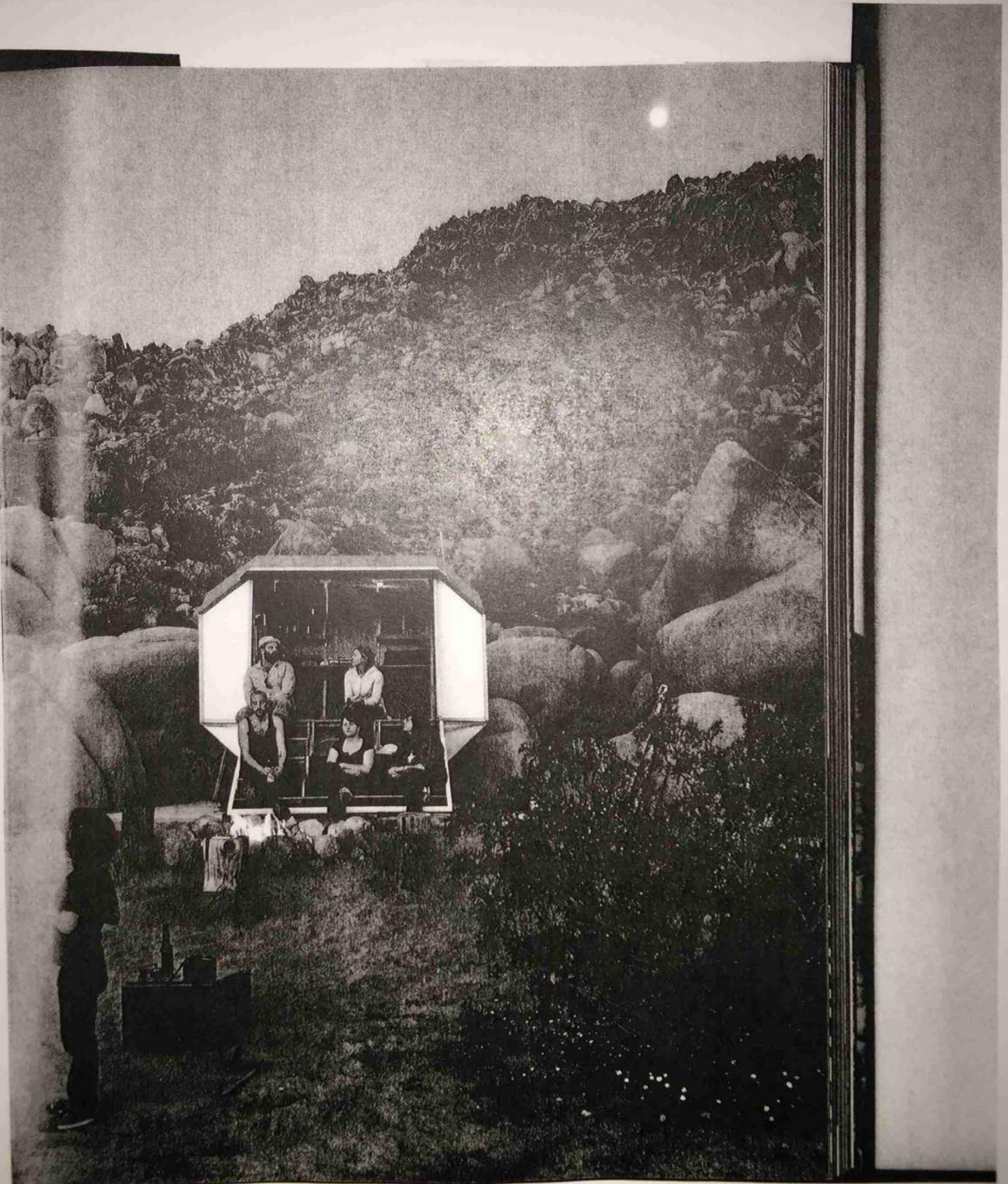
1994 A-Z 1994 Living Unit

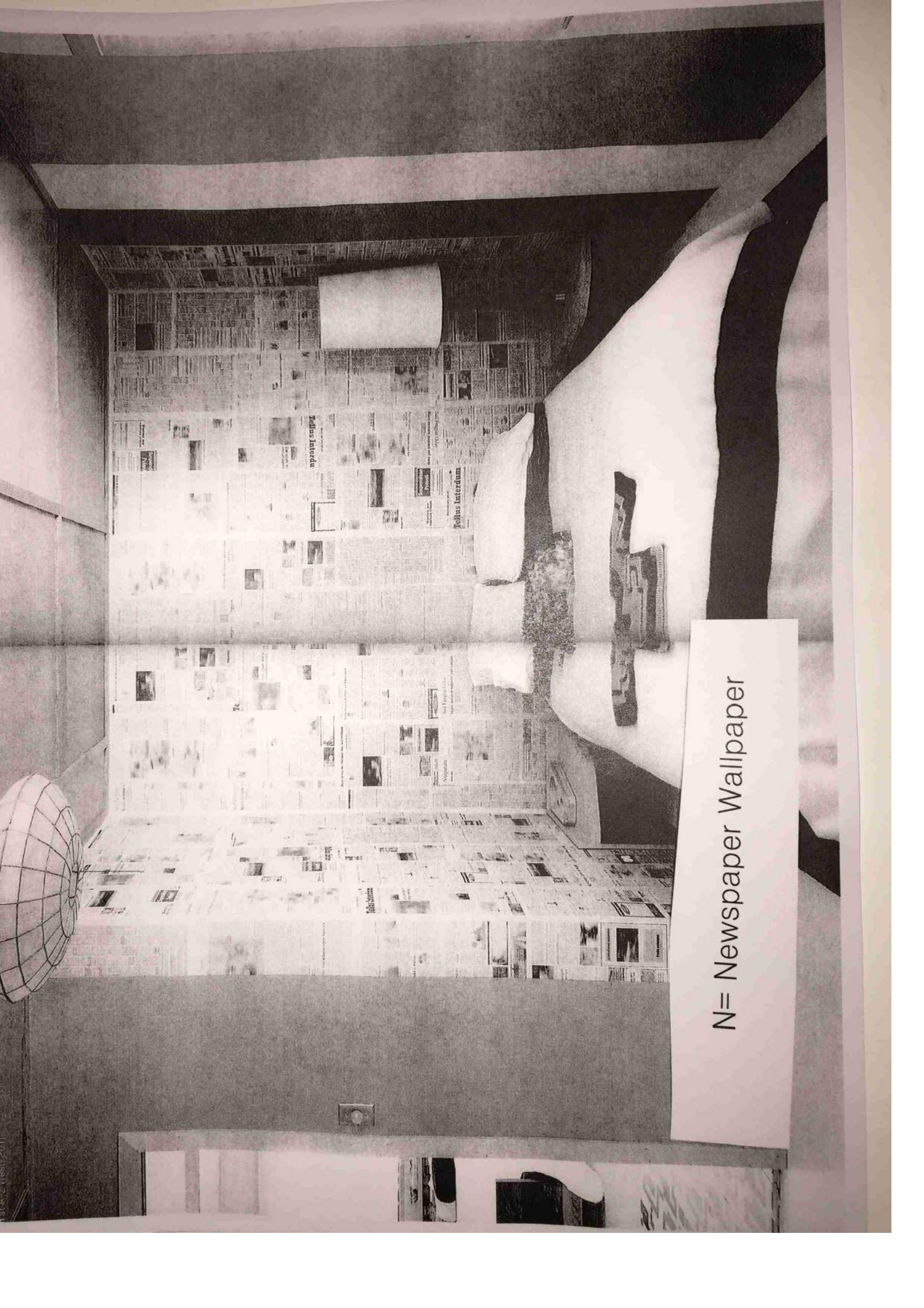
Steel, birch plywood, metal, mattress, glass, mirror, lighting fixture, stovetop, toaster oven, green velvet, and household objects
36³/₄ x 84 x 38 inches (93 x 213 x 96 cm) closed
Collection of Patrizia Sandretto Re Rebaudengo, Turin, Italy

View of open unit with John reading.



M= Mobile Station





N= Newspaper Wallpaper

O= Overview

06

2.

21

0807
* 1.08

47

46

2

3

4

32

33

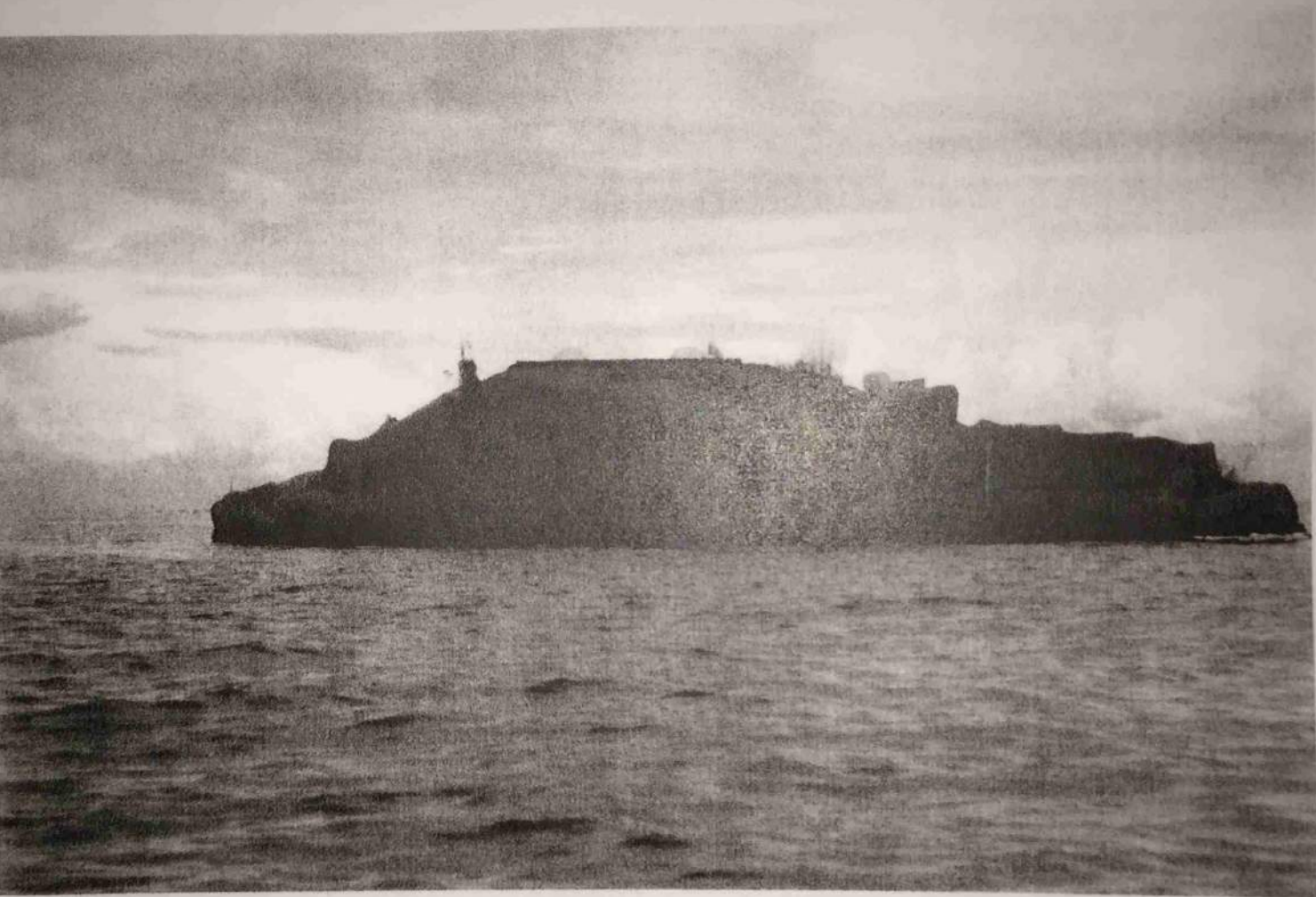
37

35

2000 **Prototype for A-Z Pocket Property**

Concrete, steel, wood, dirt, and plants
10 x 30 x 60 feet (3 x 9.1 x 18.3 m); weight: 54
Courtesy of the artist

Exterior view, anchored off the coast of Denmark
(in the Copenhagen harbor), 2000



Zittel's studies of terrain led to the fabrication of a floating island in Helsingør, Denmark, and Helsingborg, Sweden, and its launch off the coast near Copenhagen: *Prototype for A-Z Pocket Property*. Zittel's one-month stint on the prototype island failed to provide the serenity she intended as the demands of a documentary film project and the unanticipated curiosity of passing boaters drew her into repeated social interaction.

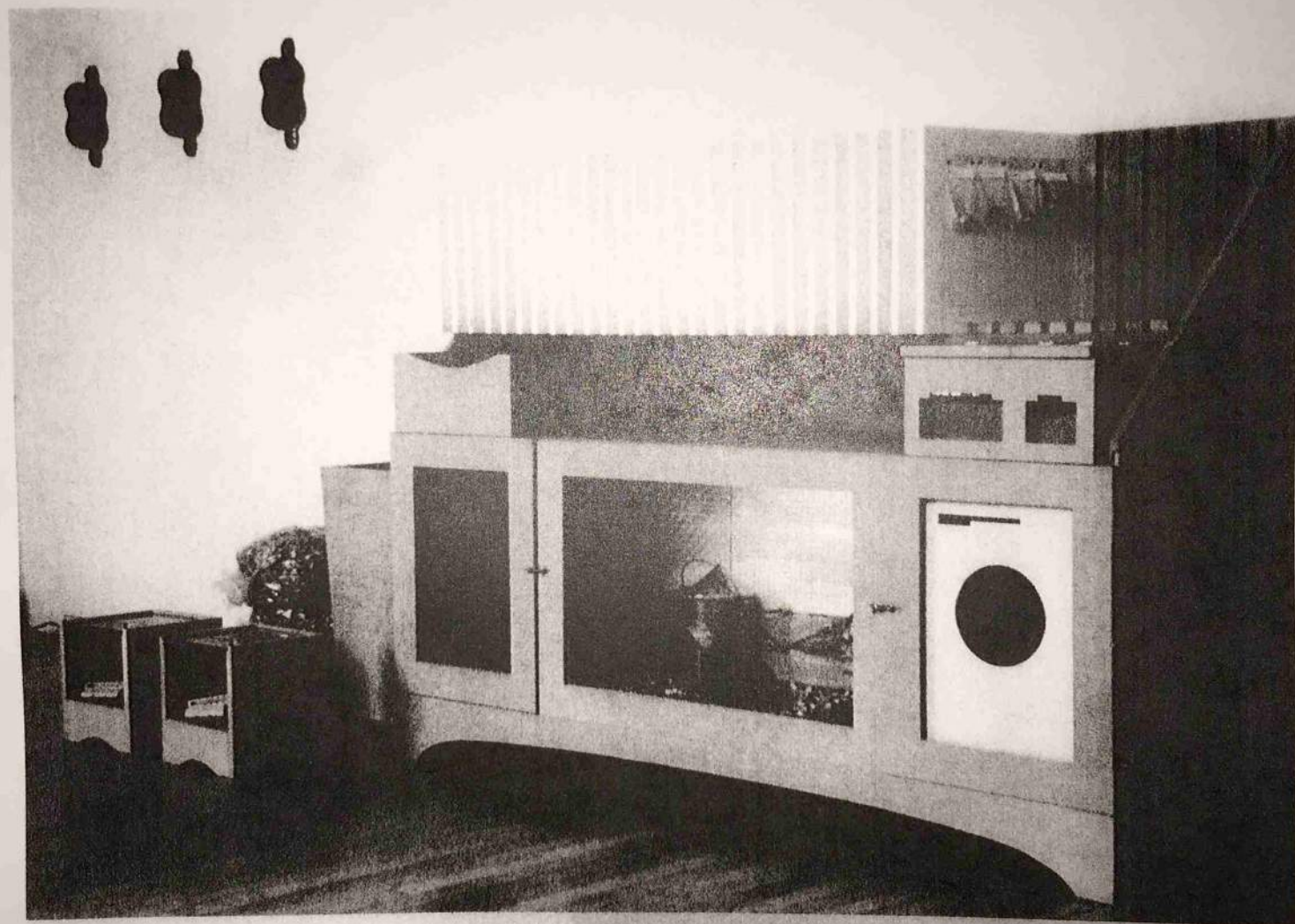
P= Pocket Property

1991 **A-Z Quail Breeding Unit**

Eight Cortunix quail, glass doors, medium density fiberboard, mesh, metal containers, heating element, feeder, eggs, woodchips, incubator, lamp, and thermostat
60 x 72 x 24 inches (152 x 61 x 183 cm)
Destroyed

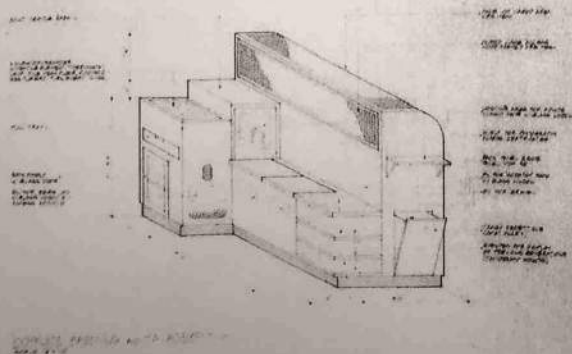
Installation view, *Plastic Fantastic Lover (object a)*, Blum Helman Warehouse, New York, 1991

Q = Quail



1991 **Study for A-Z Complete Breeding and Management Unit**

Pen on white tracing paper
30 x 35 1/2 inches (76 x 90 cm)
Courtesy of the artist and Andrea Rosen Gallery, New York



R= Radiating Arenas

When maintaining the world around myself becomes an overwhelming endeavor, I try to practice what I call the principle of "Radiating Arenas of Enhancement." This system prioritizes the elements of life according to personal proximity - one spends the most energy modifying the things closest to oneself, then working outwards as resources permit.

shoes

coat

bag

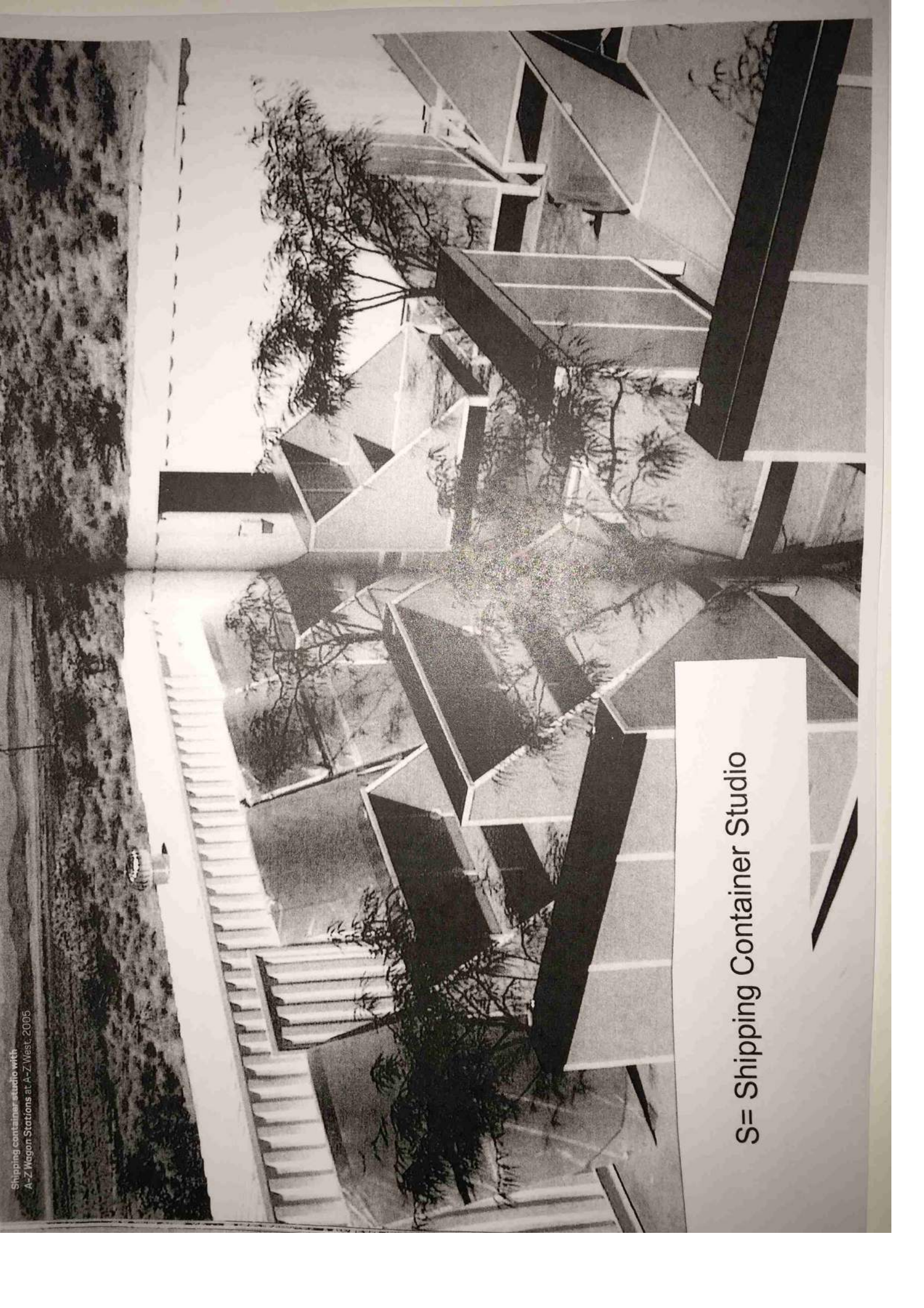
clothes

house

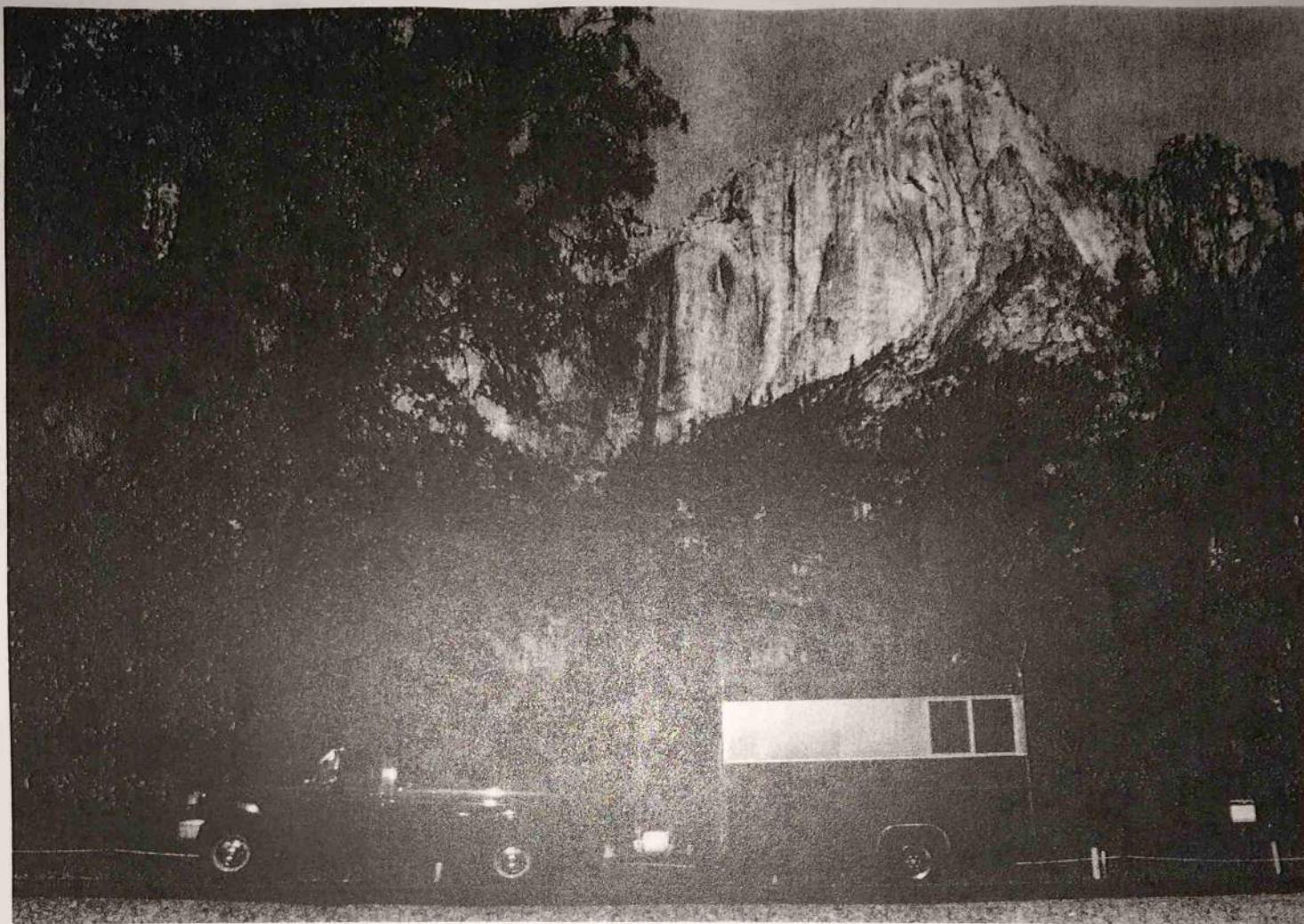
car

yard

physical shape



S= Shipping Container Studio



*A-Z Travel Trailer Unit Customized by Andrea Zittel,
Yosemite National Park, California, 1995.*

*A-Z Travel Trailer Unit Customized by Miriam and Gordon
Zittel, El Cajon, California, 1995.*

T= Trailer



1991-1994

A-Z Six-Month Personal Uniform

Seven uniforms of various fabrics
Emanuel Hoffmann Foundation, permanent loan to the Öffentliche
Kunstsammlung, Basel, Switzerland

Installation view, *Andrea Zittel—Personal Programs*, Deichtorhallen
Hamburg, 1999

U = Uniform

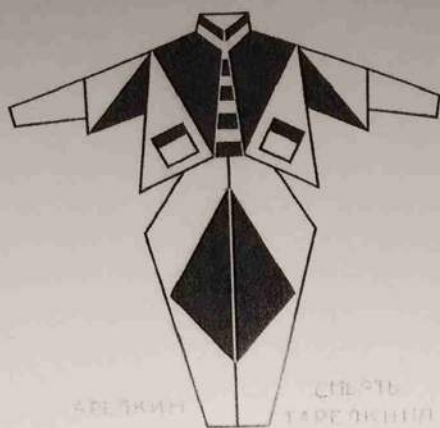


fig. 6

Andrea Zittel

A-Z Six-Month Personal Uniform (Fall/Winter 1991/1992), 1991

Wool dress and cotton shirt

Emanuel Hoffmann Foundation, permanent loan to the Öffentliche Kunstsammlung, Basel, Switzerland

fig. 7

Varvara Stepanova

Costume design for Tarelkin, for the Meierkhhold production of Sukhovo-Kobylin's play The Death of Tarelkin, 1922

Ink on paper

Approx. 10 x 8 inches (25 x 20 cm)

Rodchenko-Stepanova Archive, Moscow

fig. 8

Lewis W. Hine

Fourteen-Year-Old Spooler Tender, Berkshire Cotton Mills, Adams, Mass., July 10, 1916

Digital color scan from black-and-white vintage photographic print

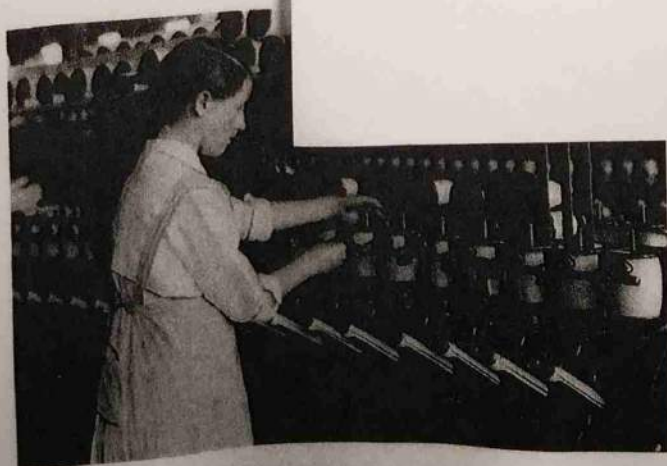
8 x 10 inches (20 x 25 cm)

Courtesy Library of Congress Prints and Photographs Division, Washington, D.C.

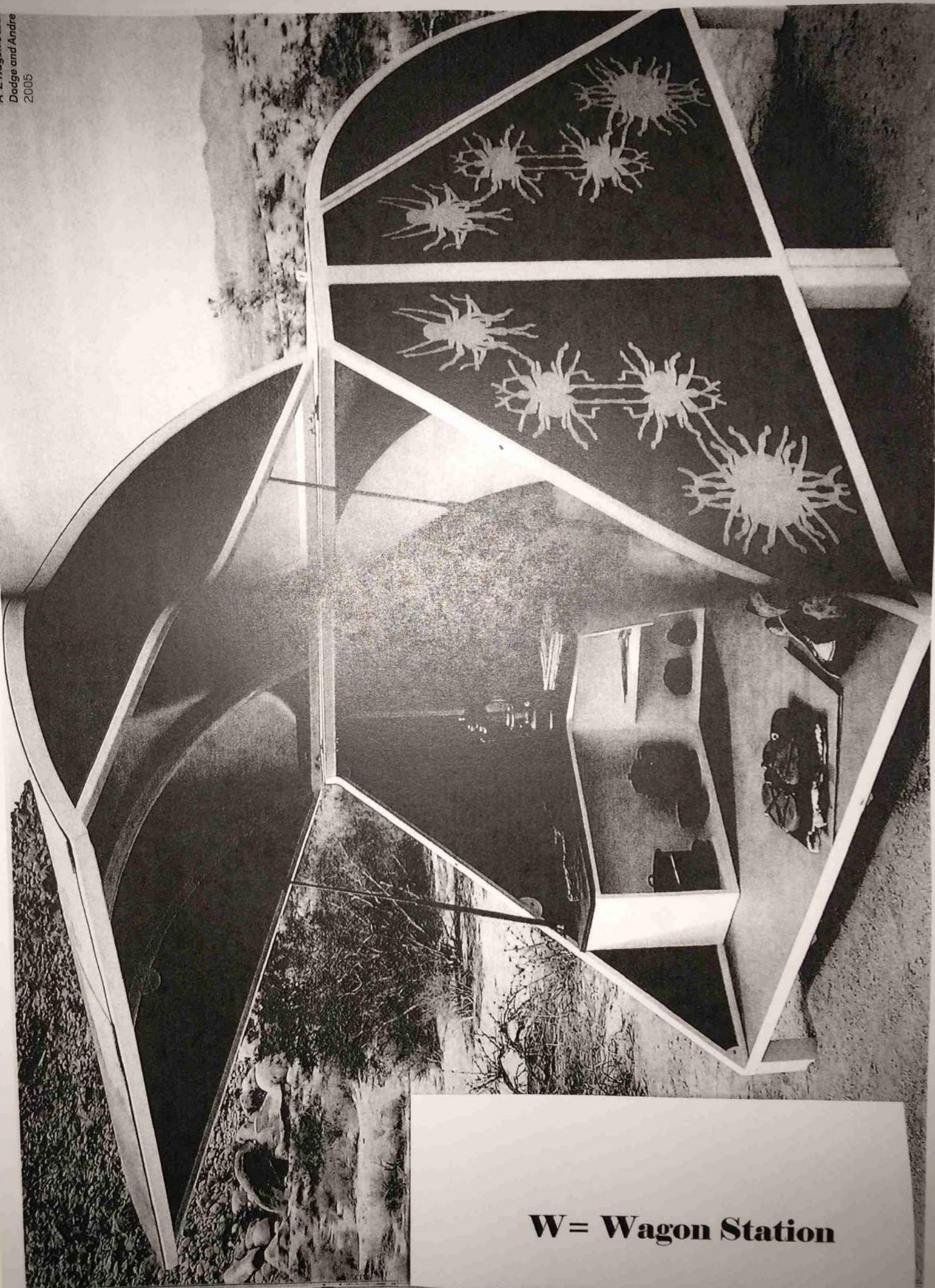
Then there is the *A-Z Personal Uniform* itself (fig. 6, pp. 70–81), which she began in 1991, producing more than forty-five examples to date. These are dresses that Zittel tailors and sews for herself to serve both her working and her social needs. Producing them annually in a spare number, she wears each for extended periods of time. Over the years Zittel has explored a great variety of purposes, styles, and manufacturing processes with these garments even as she has maintained a core relationship to women's wear. Zittel often emphasizes the origin of the *A-Z Personal Uniform*—her need to manage her anxiety about facing the New York art world's socialites with dignity—and their economical and expedient means. But more than their connection to being fashionably correct, we recognize the *A-Z Uniform's* link to working garments. Zittel's first designs especially remind us of working class clothing at the beginning of the twentieth century, when women wore simple dresses, blouses, skirts, aprons, and headscarves. In the United States, the West held until World War II, when the influence of European menswear-inspired

World War II that the ready-to-wear industry promoted the uniform look of the mass-produced dress.¹⁵ Another source of Zittel's inspiration are Constructivist design principles that required clothing to possess the qualities of "appropriateness, hygiene, psychology, and harmony of proportion with the human body" (fig. 7).¹⁶ The notion of the "uniform" in Zittel's work thus assumes an ethical dimension having to do with preserving one's identity and role clearly before it is appropriated by social impositions and banality. As a consequence it became increasingly important to Zittel to analyze and make even the elemental fabric itself of her dresses more and more her own. While the *A-Z Personal Panel Uniform* (1995–98, pp. 72–73) comprises manageable layers of geometrically cut fabric, later dresses—*A-Z Single-Strand Uniform* (1998–2001, pp. 75–77), *A-Z Handmade Single-Strand Uniform* (2001–2002, p. 77), and *A-Z Fiber Form Uniform* (begun in 2002, pp. 78–79, 164–65)—are made

V= Varvara Stepanova



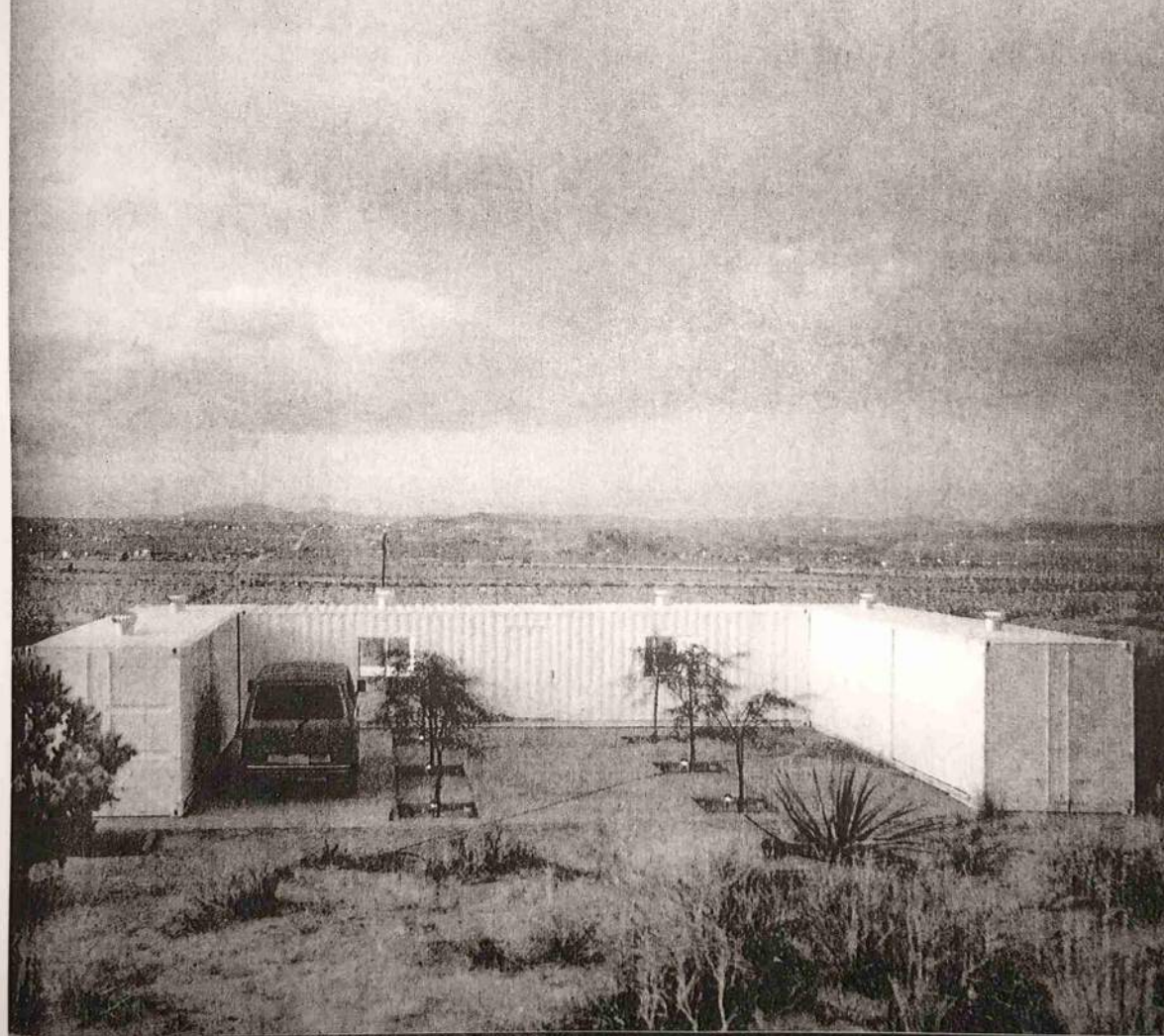
but whose content remains symbolic, extending the viewer's perception beyond the dress itself to the contexts that generate and receive it: the artist, the museum, the collection, and especially the world in which we exist. In a move both intimate and powerful, Zittel asserts that we can use art to our advantage in order to illuminate the context in which we live. This assertion extends to the large and more visible catalogue of Zittel's *Living Unit*, which most evidently illustrates her involvement of the user with the functionality of her artworks.



W= Wagon Station

I'm hoping that growing things in the shipping containers, with circles cut out of the roofs to let the light in but some netting to keep the birds out, could actually be a really good idea.

Andrea Zittel



X= eXperiments



A-Z Yard Yacht Work Station, A-Z West, 2004.

Y= Yacht Yard

Z= Zittel

Introducing

A-Z Ottoman Furniture by

Zittel

