Paul Auster’s novel *In the Country of Last Things* is a diary of survival in a desperate post-apocalyptic (putative) Manhattan. To survive in the city Anna Blume, the young narrator, becomes an Object Hunter, collecting and combining impossible and unidentifiable fragments to produce something else, new forms of being. She isn’t simply a rescuer or a recycler, but a re-inventor. Demiurge uses malleable clay; Anna has the harder task of working with the incoherence, inconsistency and heterogeneity of the debris of a vanishing society, to turn an ‘agglomeration of matter [that] cannot be identified [and] has no place’ into new ‘archipelagoes of matter’ in which ‘islands of intactness’ are ‘joined to other such islands’. In a way, Anna is memory: she preserves the intactness of the given fragment, she keeps things alive by changing them, she moves between times beyond her grim present, she produces continuity out of fragments by trans-forming them. Yet, time remains still here, in a hopelessly recursive afterlife. The only temporal event that shifts the temporality of the novel is Anna’s ultimate transgression in her demiurgic role: she becomes pregnant and gives birth, in a world where human reproduction has otherwise ceased.

Anna Blume borrows her name from the fictional object of love in Schwitters’ poem *An Anna Blume* (1919), one of Schwitters’ early works of literary *merzing*. In a Europe devastated by the First World War, Kurt Schwitters’ Merz pictures and the poem *An Anna Blume* were both...
Fasnacht’s projects are never framed other than by their location and context, with which they play to produce a layered study of time through their forms. What her works address are, at once, the dimensional flow and the complex temporality of the event.

three-dimensionally reproduce the bi-dimensional recording (photographs and the drawings produced from them) of the aftermath of a planned demolition. The oscillation across multiple dimensions and media, a usual method for Fasnacht, produces a very careful analysis of images, forms and materials that expands and recompresses, simplifies and reassembles, reduces and reinstates dimensions, ultimately moving across different spaces and times. Hers is a process of folding, unfolding and refolding of an event. The ‘new archipelagoes’ that Fasnacht produces are not made only of matter, but of temporal relations that engage the changing relation of matter and form.

New Frontier takes on the choreographed demolition in 2007 of Frontier, one of the oldest and most famous Las Vegas casino-hotels, which had found several reincarnations as it grew, expanded and reinvented itself to keep up with a changing Las Vegas. Fasnacht meticulously reconstructs the details of the debris from the implosion of the obsolete casino-hotel. Distorted letters from Frontier sign appear, in a clearly recognisable font and colour, removing any tragic aspects from the work: there are no deaths here, no losses, no accident; it is all part of a plan of self-destruction that enables regrowth. This pile of rubble is physiological to the rebirth of the casino, and while structures, forms and materials are obliterated, the name is preserved. This is important in a type of architecture where symbolism and the expression of function are reduced to a sign that is applied to the building and often dwarfs it (‘the decorated shed’) or literally takes it over (‘the duck’), as Venturi and Scott Brown teach us.

In New Frontier, as in most of her works, Fasnacht plays with her materials to trick the viewer. Here we are offered a sculptural piece made of lightweight fragments and pliable volumes sewn together in textile vinyl, slumped between the gallery wall and floor to reproduce broken structures, distorted sheet metal and the letters of the name sign. Fasnacht often works from photographs, or in fact from one photograph she carefully selects or recomposes among many, to grasp the event in the image and bridge between the two- and the four-dimensional to produce her three-dimensional pieces. Indeed her sculptures denounce the limitations of our perception of time, stretch it, dilate it and ultimately represent it. The image Fasnacht chooses is always a synthesis, not only essential or symphonic, but always also contaminated. Objects or fragments hint at a time past and at a possible re-enactment, but
also break through the photographic frame, alluding to that which is outside the frame — the before and the after, in an extended temporality of the event — and continues in the narrative of her project. Indeed, Fasnacht’s projects are never framed other than by their location and context, with which they play to produce a layered study of time through their forms. What her works address are, at once, the dimensional flow and the complex temporality of the event.

Here the twisted sheets of metal and bent letters are rendered in soft sheets of vinyl coated fabric, painstakingly and precisely stitched together with a domestic sewing machine. Soft, friendly, domestic, the work reduces the building and its demolition to innocuous manifestations of a longer term project: the commercial, entrepreneurial one of the empire of money and hope built in the middle of nowhere. Whether a building or a ruin, the physical manifestation of the moment of New Frontier becomes irrelevant, as long as its name and the mirage (indeed the name of another famous casino-hotel in Las Vegas) that goes with it remain. Fasnacht’s New Frontier thus doubly plays on the name of the casino-hotel: not only on the recognisability of the casino’s sign, but also as a reference to the way in which the establishment itself has always played on the ambiguous associations of its name. The original name of the Frontier, Pair-O-Dice, painted gambling as heavenly alluring; the Hotel Last Frontier that followed played on the myth of both its location and use; the New added at the time of its expansion to contrast inevitable obsolescence, was eventually replaced by Old to claim an established heritage in the short time of the Strip city by realigning it with the myth of the West; and so on.

In New Frontier identities are constructed and reconstructed in time, and even the reconstructed rubble of the demolition remains “the” Frontier: a frontier between the past and the present of the name, between the past and the future, between poverty and riches, between failure and success. And while the building no longer exists, what remains is the name that carries the possibility of its reconstruction. This liminal space, all contained in its name, continues to push its boundaries, in Fasnacht’s work as well (‘Pushing Boundaries’ is in fact the title of the show where New Frontier is featured,) as it captures the thread of continuity of the establishment around itself and onto itself, by cycles of destruction and (re)growth. Its time includes the time of the lapse, of the absence, where Frontier, reduced to rubble and bulldozed away continues to exists as a financial speculation and a name awaiting to be resurrected.

While the mock debris of the Frontier sprawl in the gallery space in Fasnacht’s installation, the news emerged that, eight years since its spectacular demolition and after a dormant period and several changes of hands during the global financial crisis, the Frontier, old, new or just Frontier will indeed be reborn after all. But the name, and with it the memories of its beginnings, renovations, extensions and demolitions, will be replaced by Alon, the name of the prospective developer. Or perhaps the name will return, dictated by marketing strategies more than by nostalgic celebration. Time will tell.

What is the role of the artwork in this context? It constructs the critical instant; it records the permanence of the name and the memory of it when the form is undone; it celebrates the debris, lifting it to the status of sculpture. At the same time, it ironizes on the idea of value
that is entrusted to a name, an image, a mirage in the desert, transforming it in its “reloca-
tion” in interiors into a cartoonish and colourful domestication made of soft, playful, familiar
materials. Stripped of monetary value, cleansed of sleaziness, recognisable and yet trans-
formed, reduced to a soft-toy-like malleable piece, this work celebrates the infratemporality
of its reality: between Frontier new-old and old-new and a possible future that requires the
loss of its name, the work realises the thin layer when the building exists not as a structure or
as a form but only as a name, the flickering moment of invisibility materialised that Marcel
Duchamp had called ‘infrathin’.9

Time is really what Fasnacht’s oeuvre is about. From the burst of a sneeze (Sneeze, 1997,
2001, 2004), the sudden explosions of erupting volcanoes (1997 and 1999) and the
planned ones of scored building demolitions (Hotel Demolition, 2001 and Demo, 2001)
and of airplanes blown up in flight in disaster movies (Exploding Plane, 2000), her images
and sculptures concentrate on the time that we cannot or do not want to “see”, even when
in the body of works (2008–12) presented in Loot (2012)10 time is instead slowed down in
disheartening views of the almost still sifting and accumulation of spoils of war — rubble,
books, personal effects and painting alike.

The folding of times and dimensions (from the four-dimensional event to a three-dimen-
sional space via a bi-dimensional representation) returns in Fasnacht’s work. Her early works
concentrate on images of deflagrations and reproduce them in mock-ups that play with their
materiality, always visibly transformed from that of the event: what is gaseous becomes
solid, what is hard and solid becomes supple, and so on. Maybe Heide Fasnacht is an Anna
Blume, one of the many of them: whether her works reproduce the climax of the event or its
denouement, nothing comes to rest here, the stillness is only momentary, constructed by the
photograph and appropriated and reactivated in the installations. What her works tell us is
that stillness, fixity, an end, and indeed the infinite are never achievable, not by forms nor by
materials, not by the bi-dimensional representations that triggers the work, nor by the event
they represent.
Endnotes


3 Kurt Schwitters’ translation of An Anna Blume as To Eve Blossom is available online at [http://www.costis.org/x/schwitters/eve.htm](http://www.costis.org/x/schwitters/eve.htm) (accessed 14 August 2015).


9 For Marcel Duchamp, the ‘infrathin’ is impossible to define and ‘one can only give examples of it: —the warmth of a seat (which has just / been left) is infrathin; —when the tobacco smoke smells also of the / mouth which exhales it, the two odors / marry by infrathin; —forms cast in / the same mold (?) differ from each other by an infrathin separative amount.’ Marcel Duchamp, *Marcel Duchamp. Notes*, Paul Matisse (ed.), Boston: G.K. Hall & Co., 1983.