

Image Automation: Post-Conceptual Post-Photography and the Deconstruction of the Photographic Image

Michael Schwab
Royal College of Art, London

Volume 2

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Figure 1: *Remember Me*, 2000. Installation View Shoreditch Town Hall, London

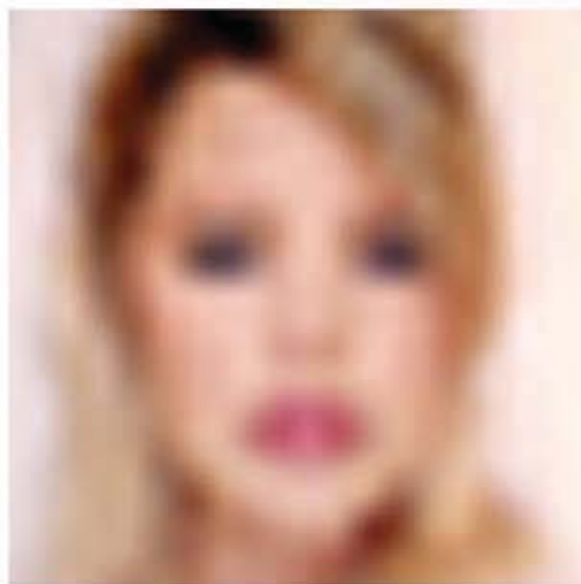


Figure 2: *Remember Me 4, 3, 2, and 1, 2000*

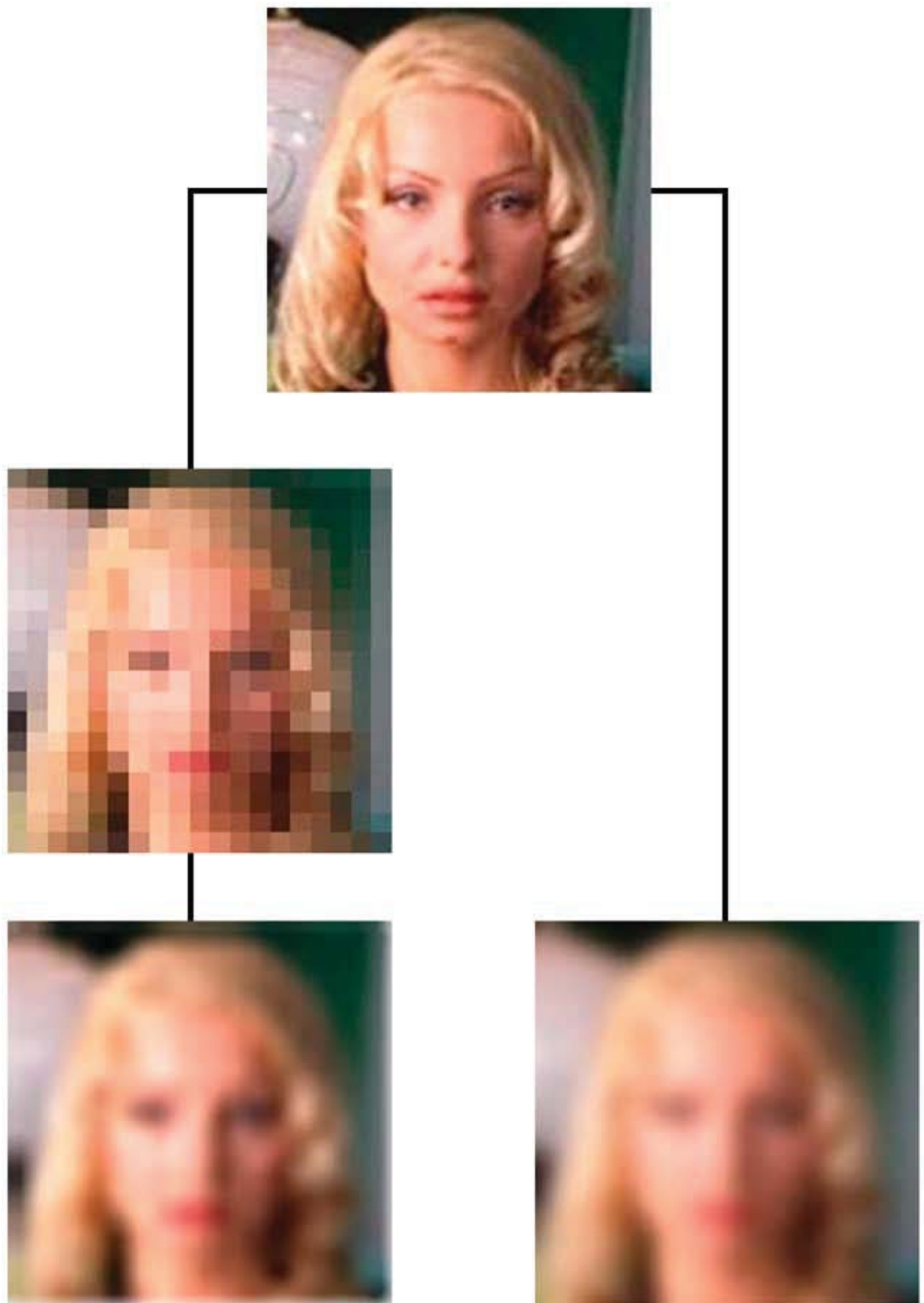


Figure 3: Bicubic Interpolation and Gaussian Blur



Figure 4: *Tottenham Court Road 1*, 1999



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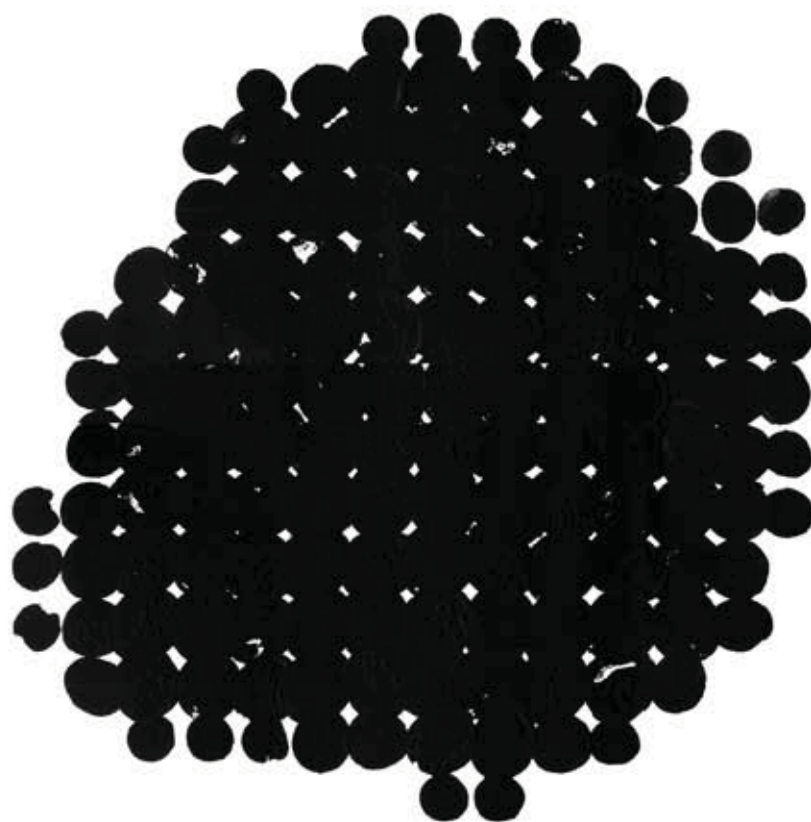


Figure 7: *Potato Prints (White Rose)*, 2004

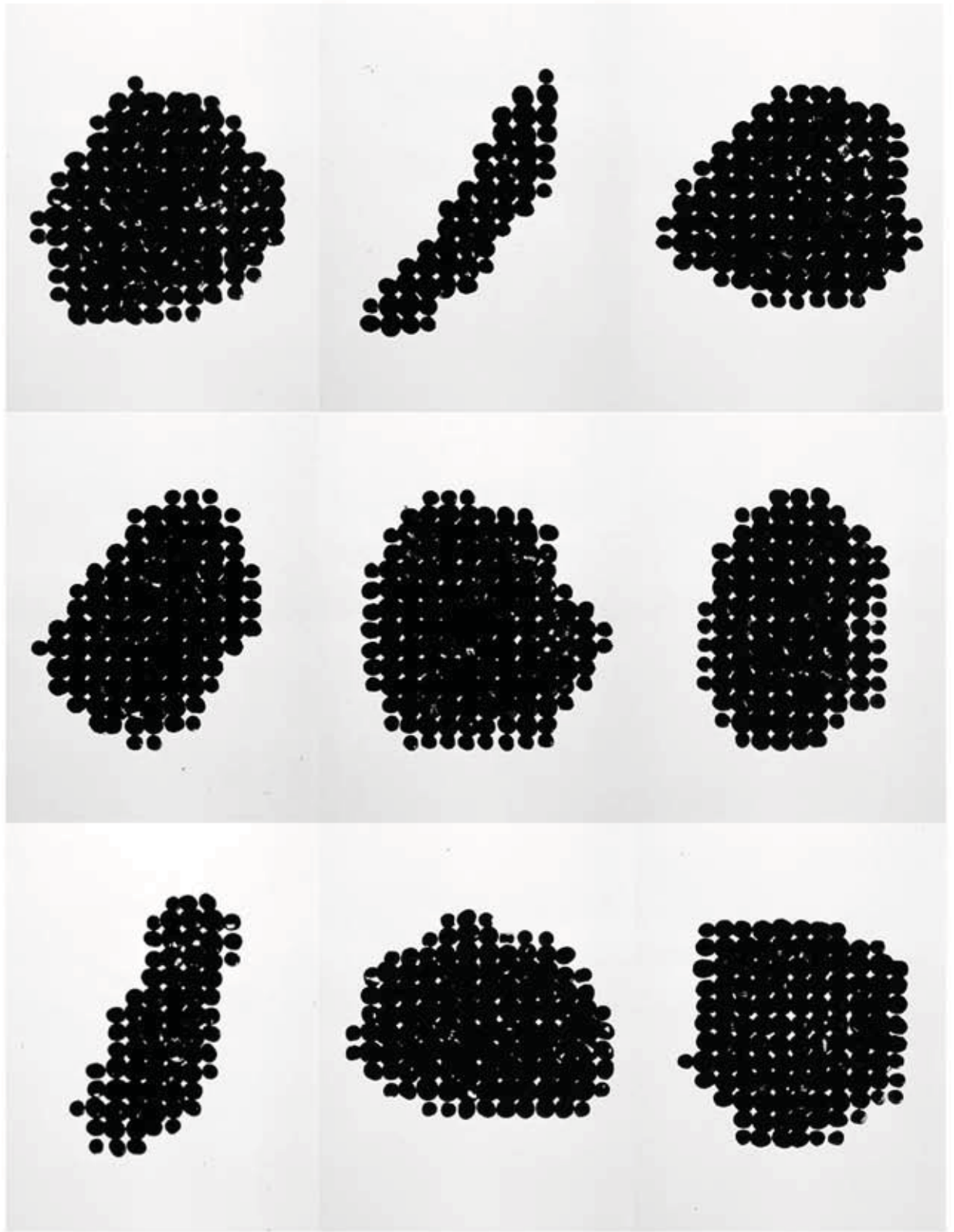


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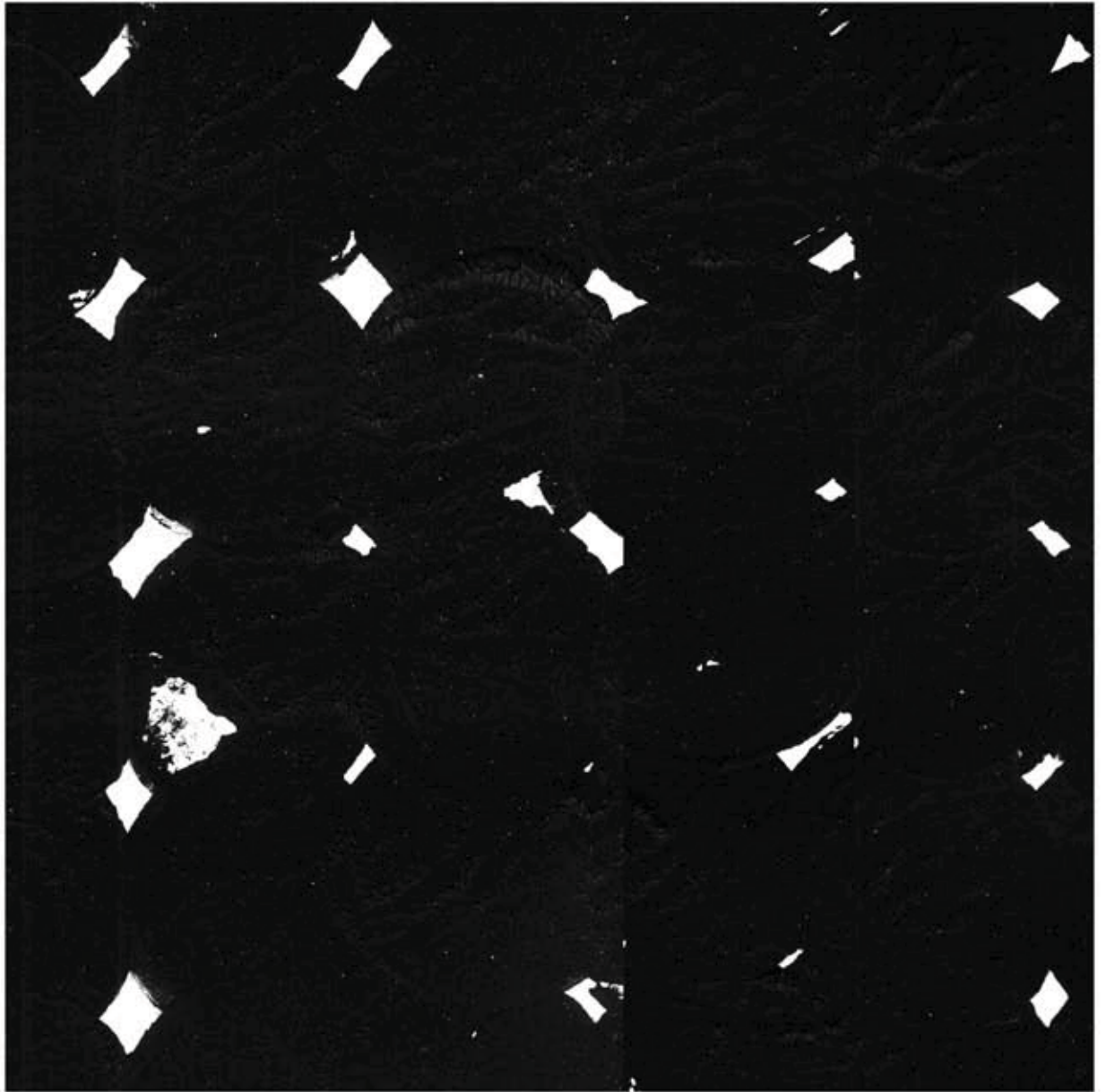


Figure 10: *Potato Prints (White Rose)*, 2004. Detail



Figure 11: *The Premier Rose*, 2007



Figure 12: 'Palette' for *The Premier Rose*, 2007

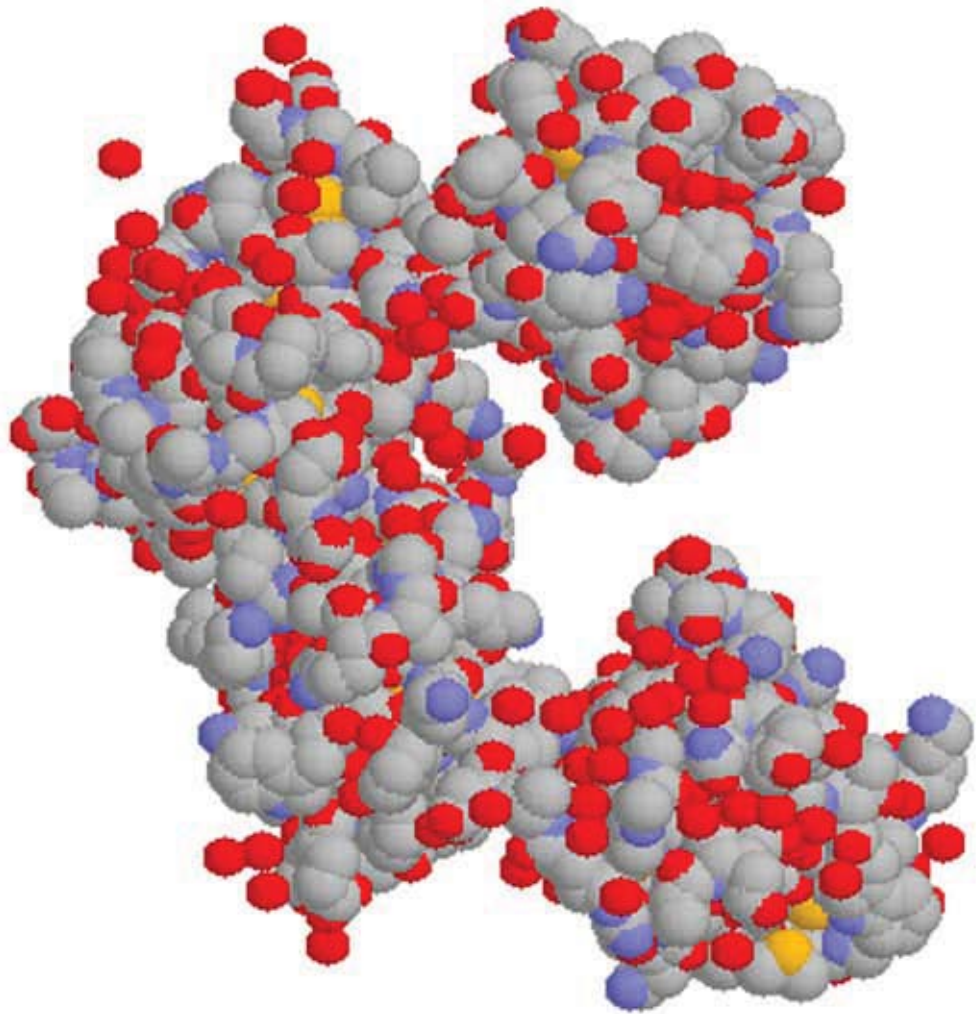


Figure 13: Christian Frosch, *Model of a Lectin as Constructed from the Data of a Crystallographic Analysis*, no date

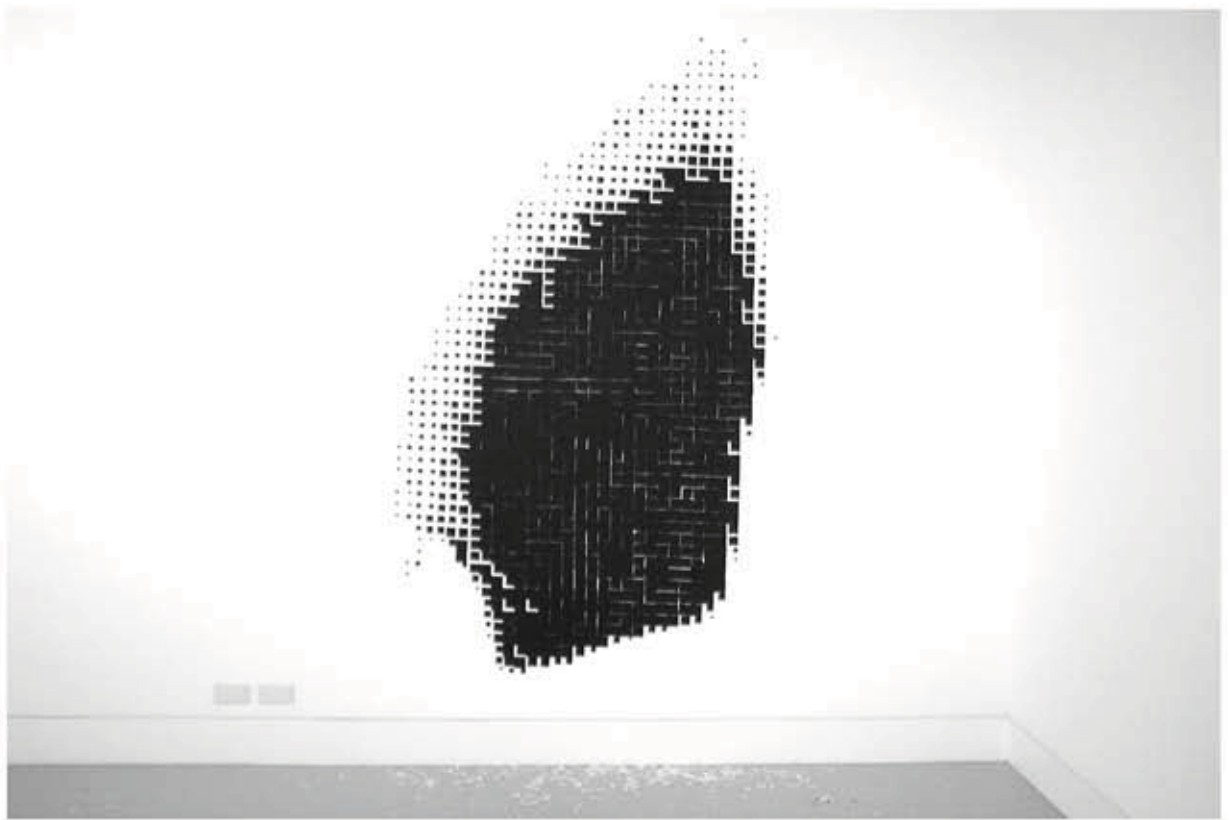


Figure 14: *Negative Light*, 2004. Installation View Cafe Gallery Projects, London

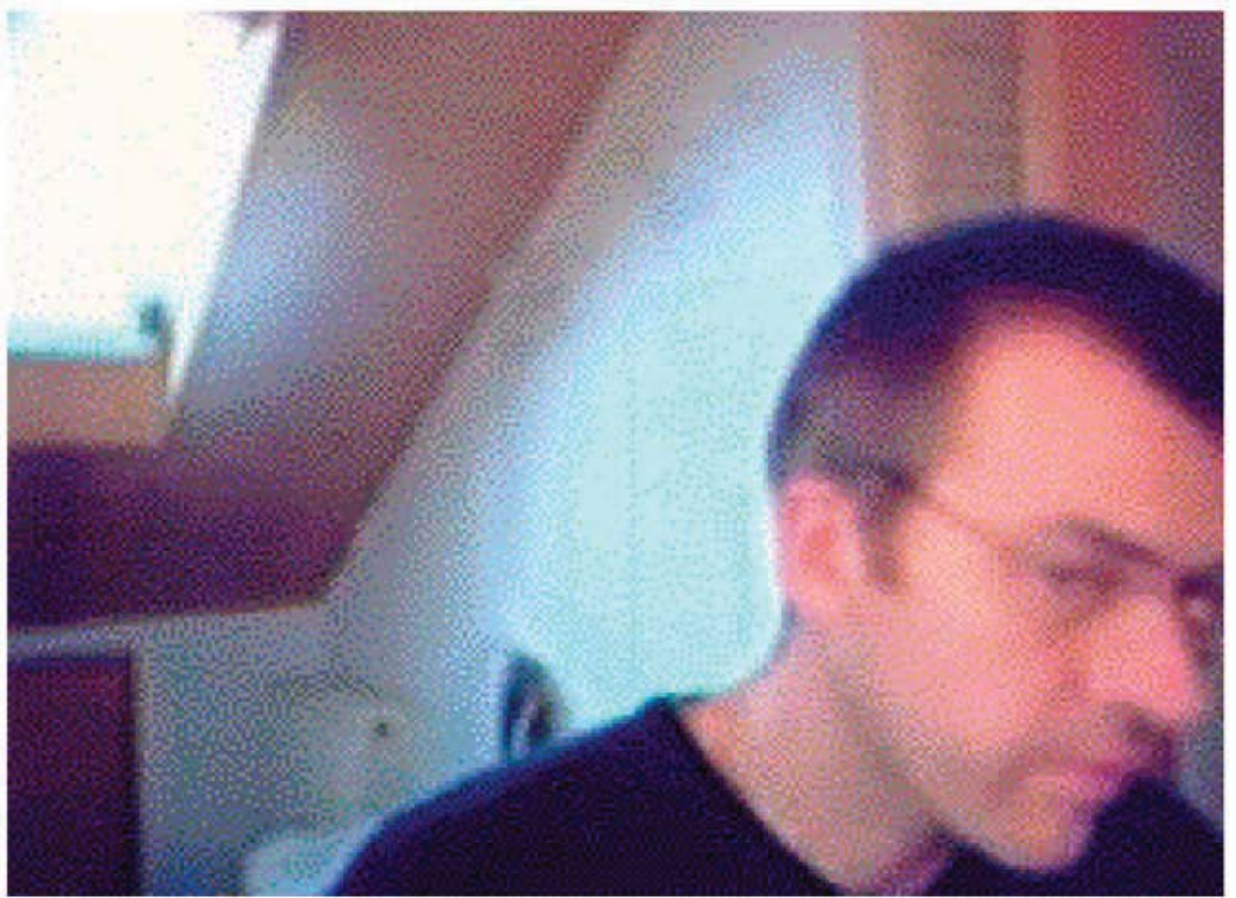


Figure 15: Source Image for *Negative Light*, 2004



Figure 16: *Catwalk*, 2006



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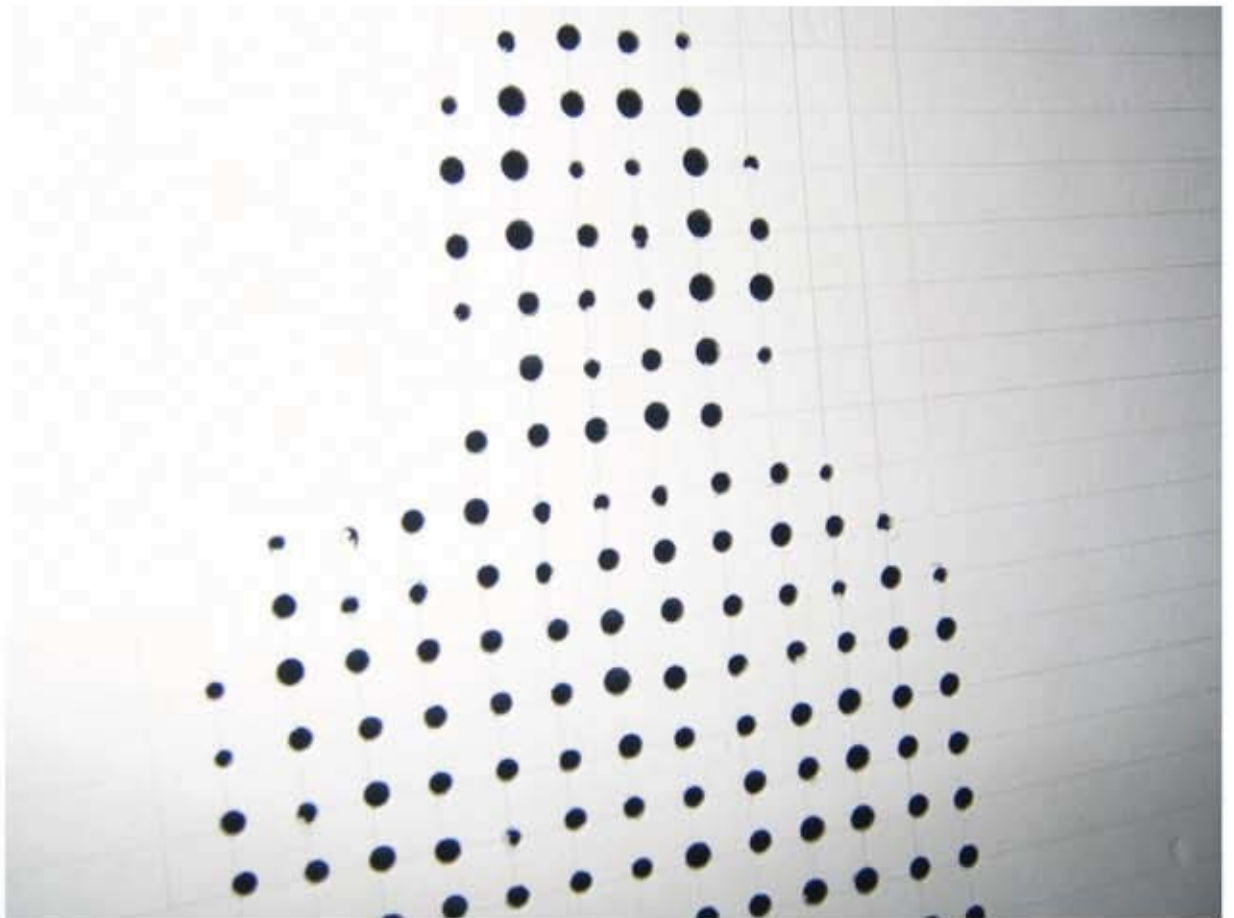


Figure 18: Card Board Mask for *Catwalk*, 2006



Figure 19: *Coffee Stain* and *Madagascar*, 2004

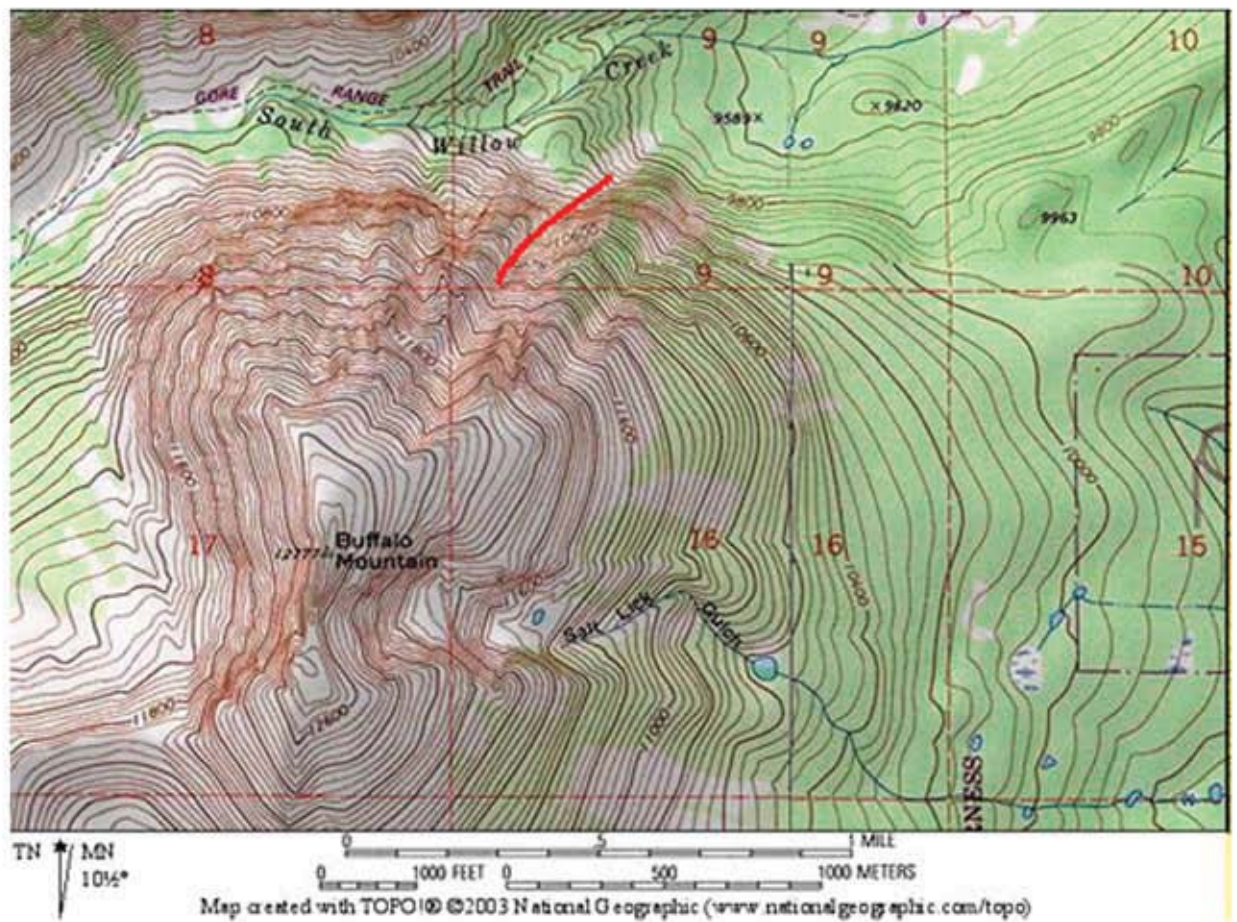


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Figure 25: *Sudeley Castle*, 2007



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Figure 28: Billboards Proposal



Figure 29: Newspaper Proposal



Figure 30: *New Cross Gate*, 2007



Figure 31: *Distance Circle*, 2006



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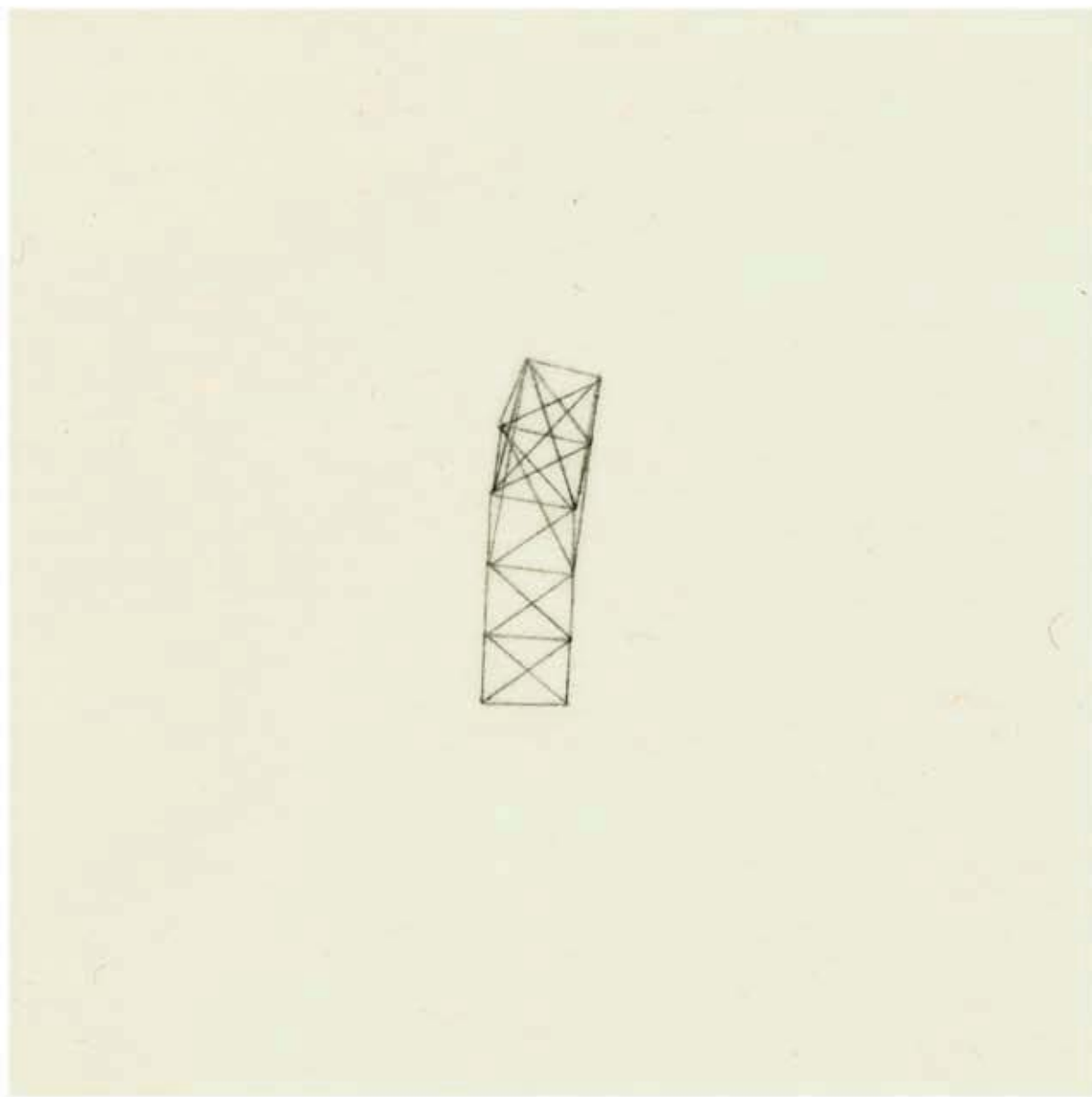


Figure 33: *Reconstructions (City Trees)*, Place Roger Prijou-Valjean, Paris, 2006

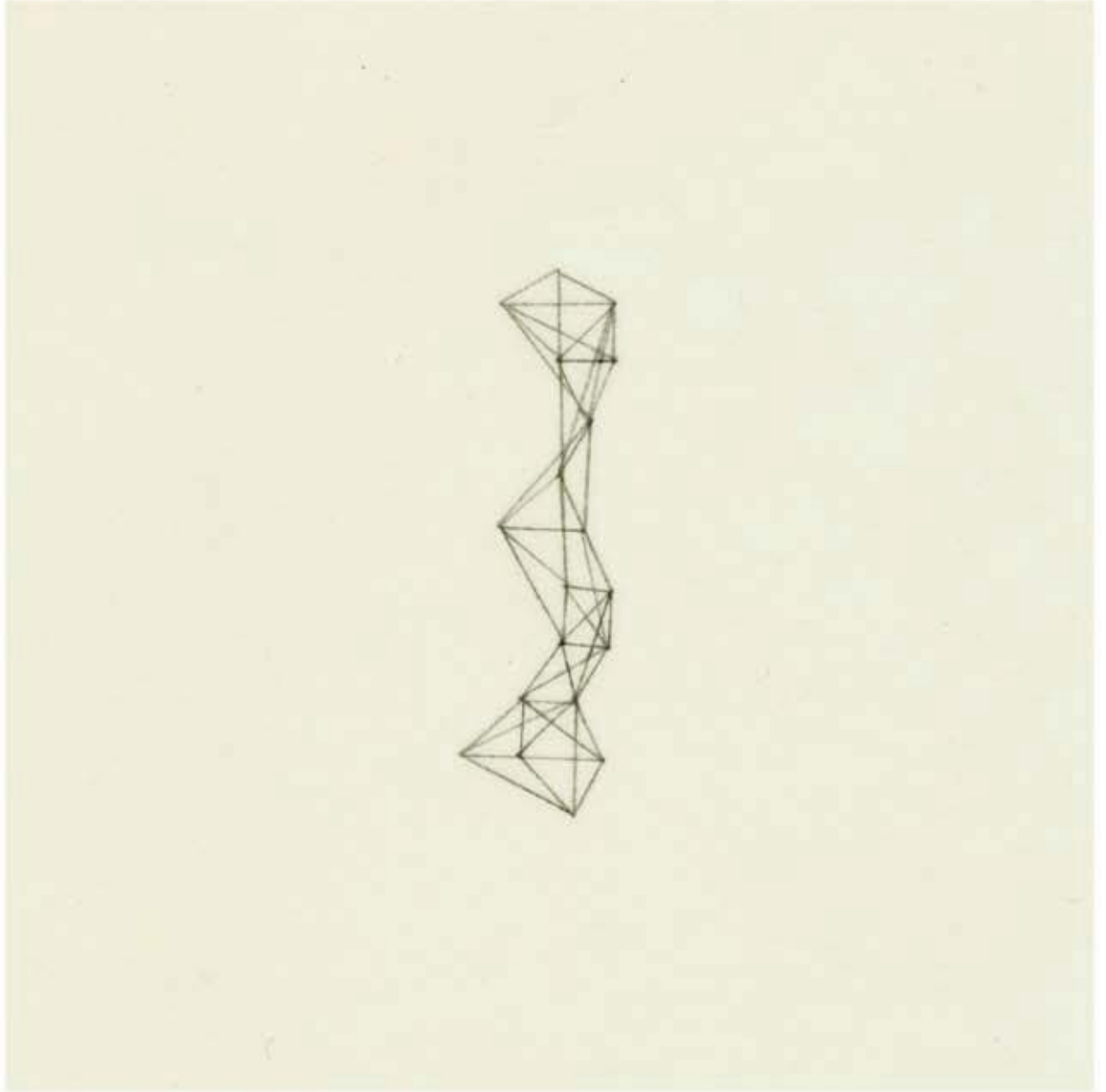


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Figure 35: *Reconstructions (City Trees)*, 43 - 49 Rue de la Glaciere, Paris, 2006



Figure 36: Photographs of La Defense, Cours Valmy



Figure 37: *Reconstruction (On Road)*, 2005

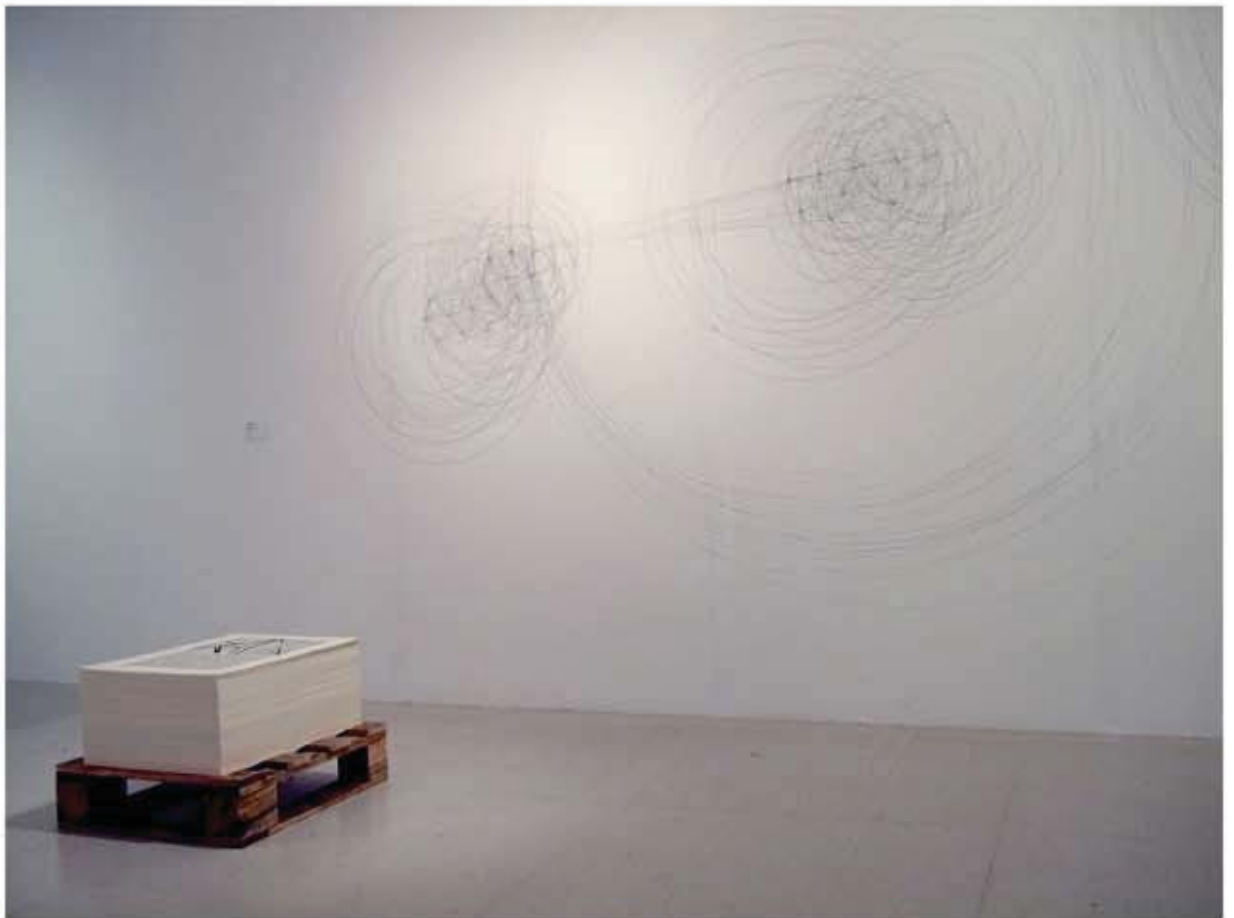


Figure 38: *Argeles Plage*, 2007. Installation View Royal College of Art, London

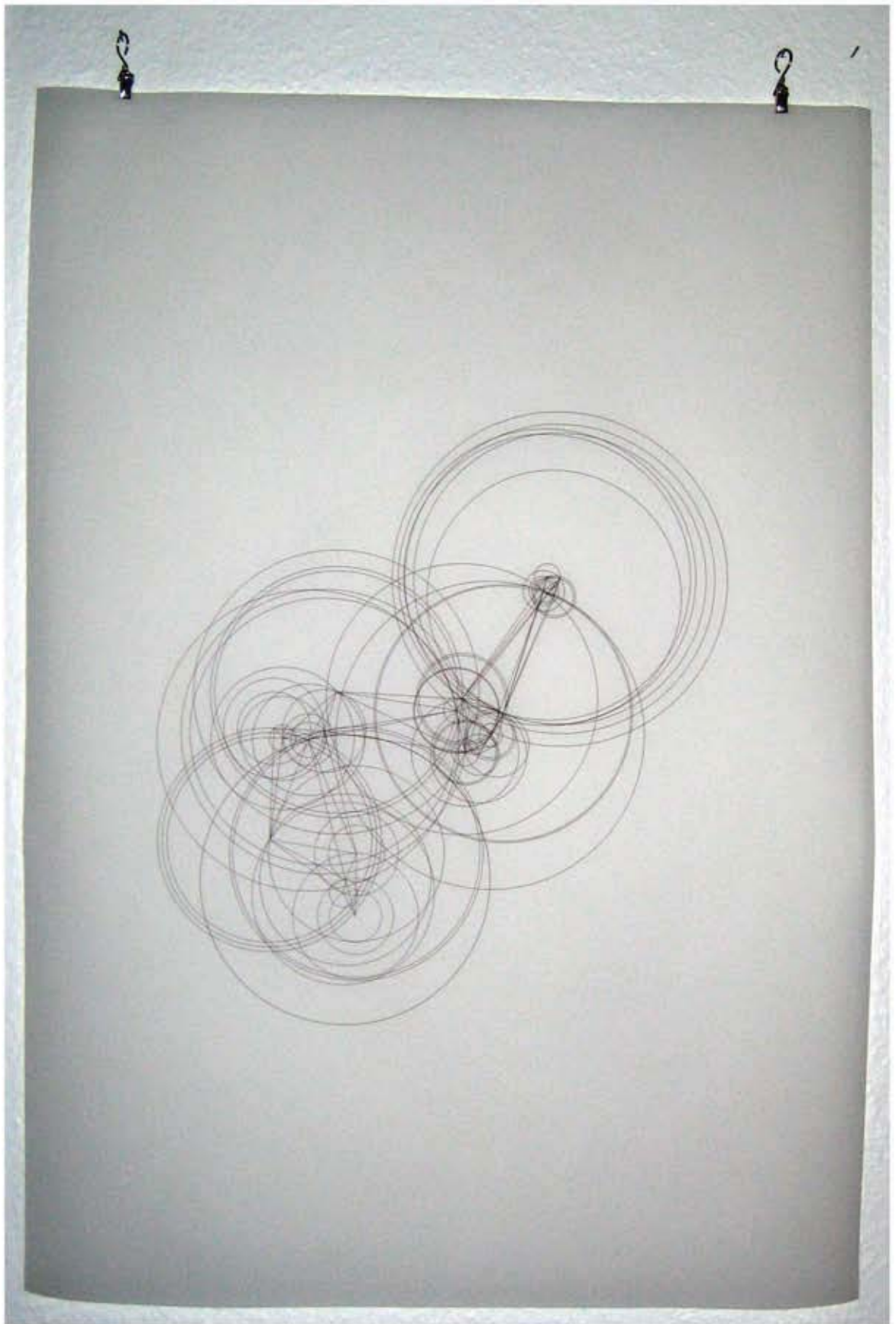


Figure 39: *Argelès Plage 2*, 2005



Figure 40: Leonardo da Vinci, *Levels of Equal Cross-sectional Area in the Branching of a Tree*, c. 1500

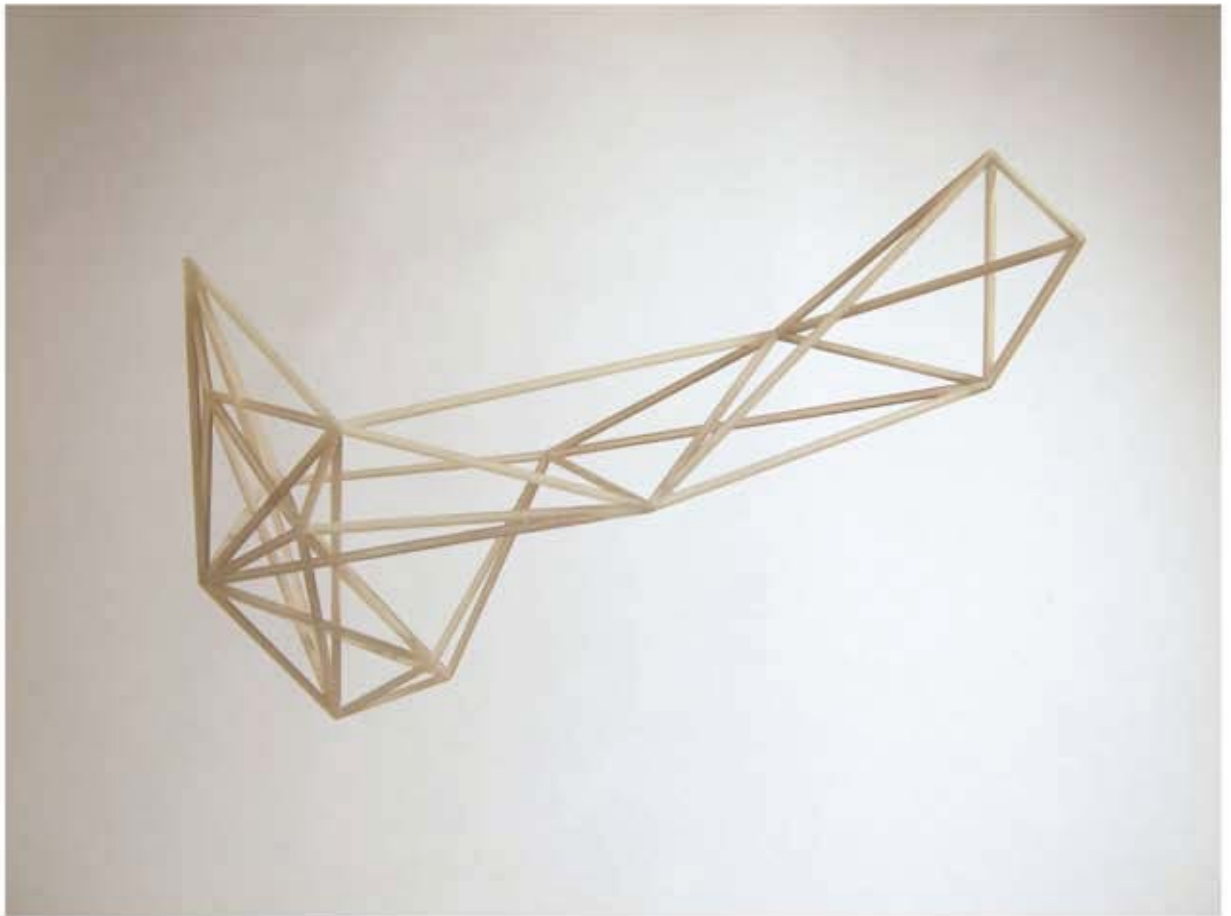


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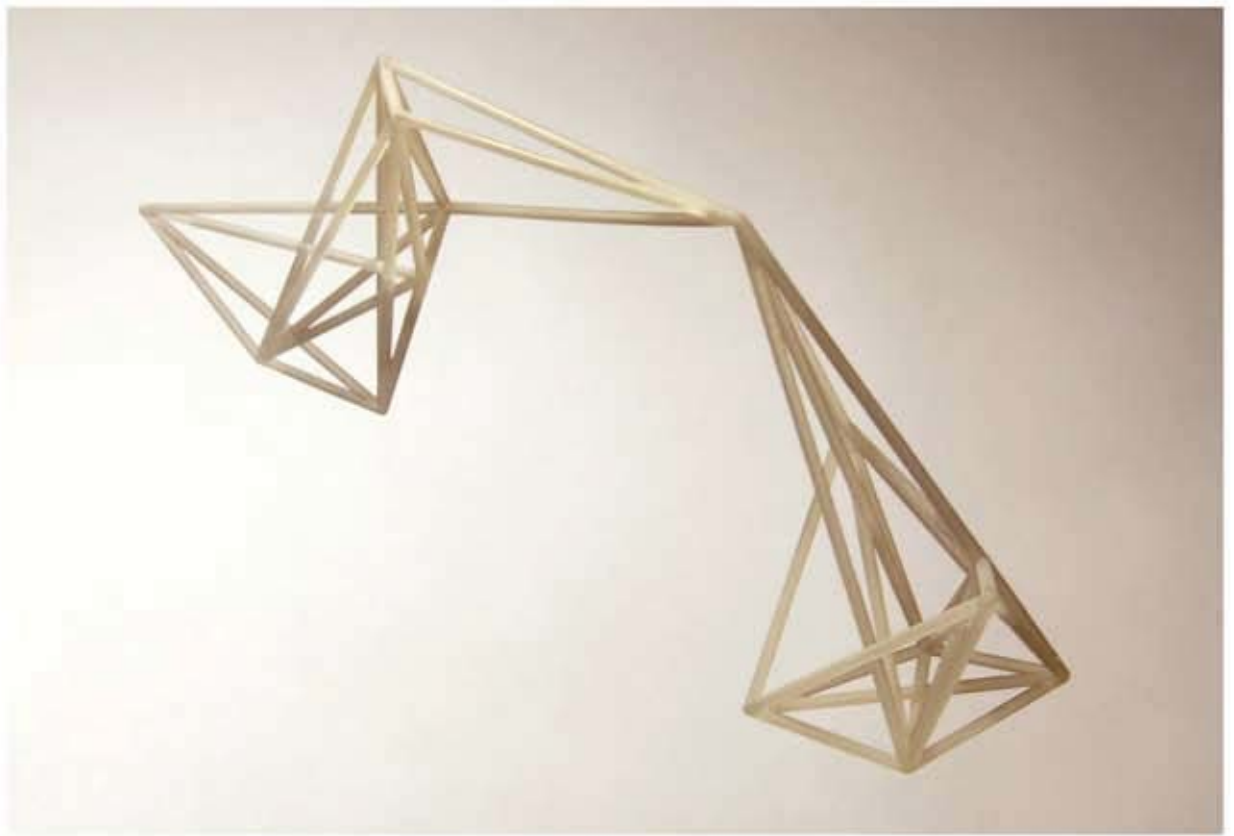


Figure 42: *Treetops Remodelled*, Clapton, 2007

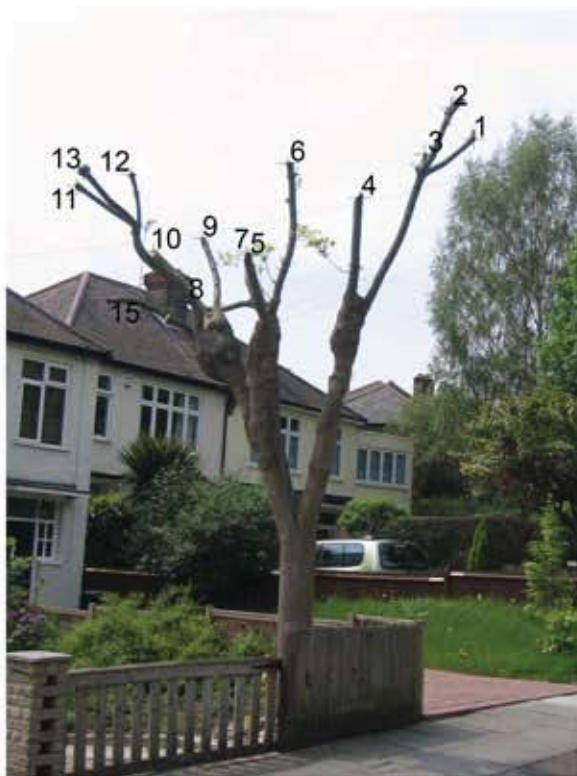
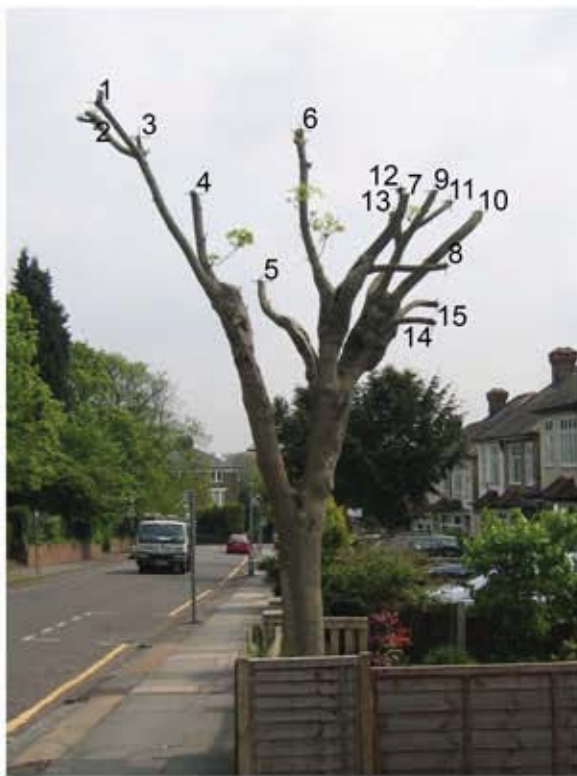


Figure 43: *Treetops Remodelled, Catford, 2007*. Photographs Used for the 3-D Model

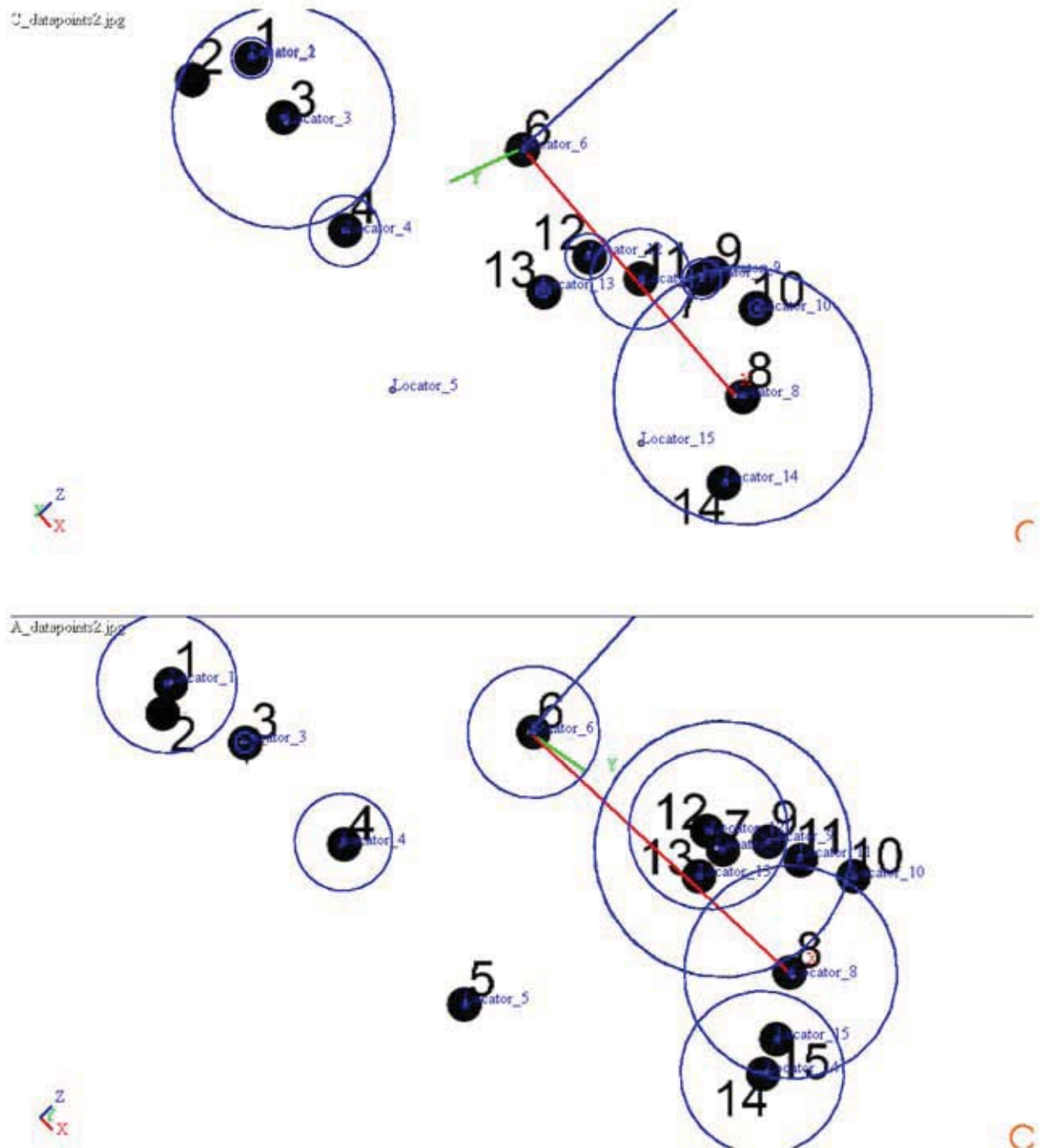


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Perspective

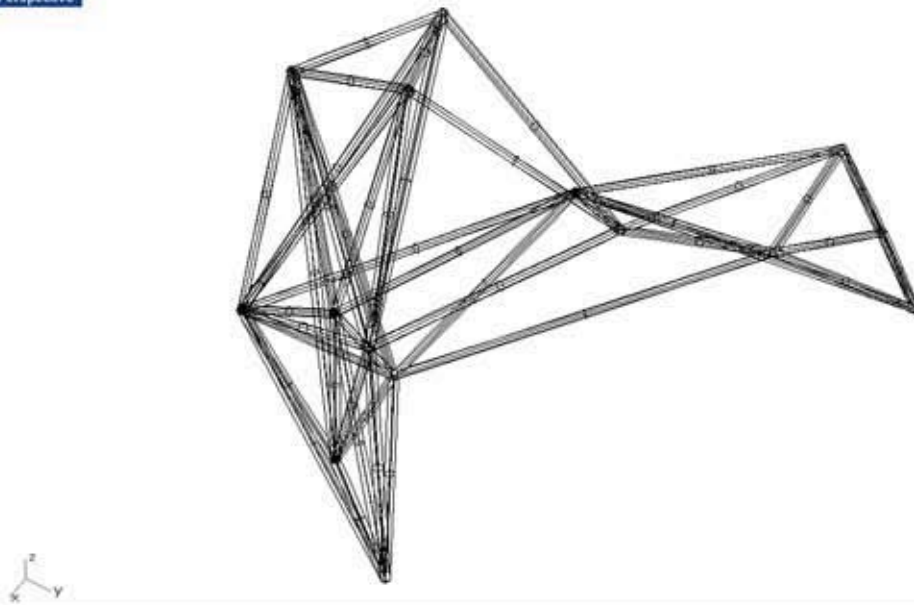


Figure 45: *Treetops Remodelled*, Catford, 2007. Screenshot of the 3-D Model

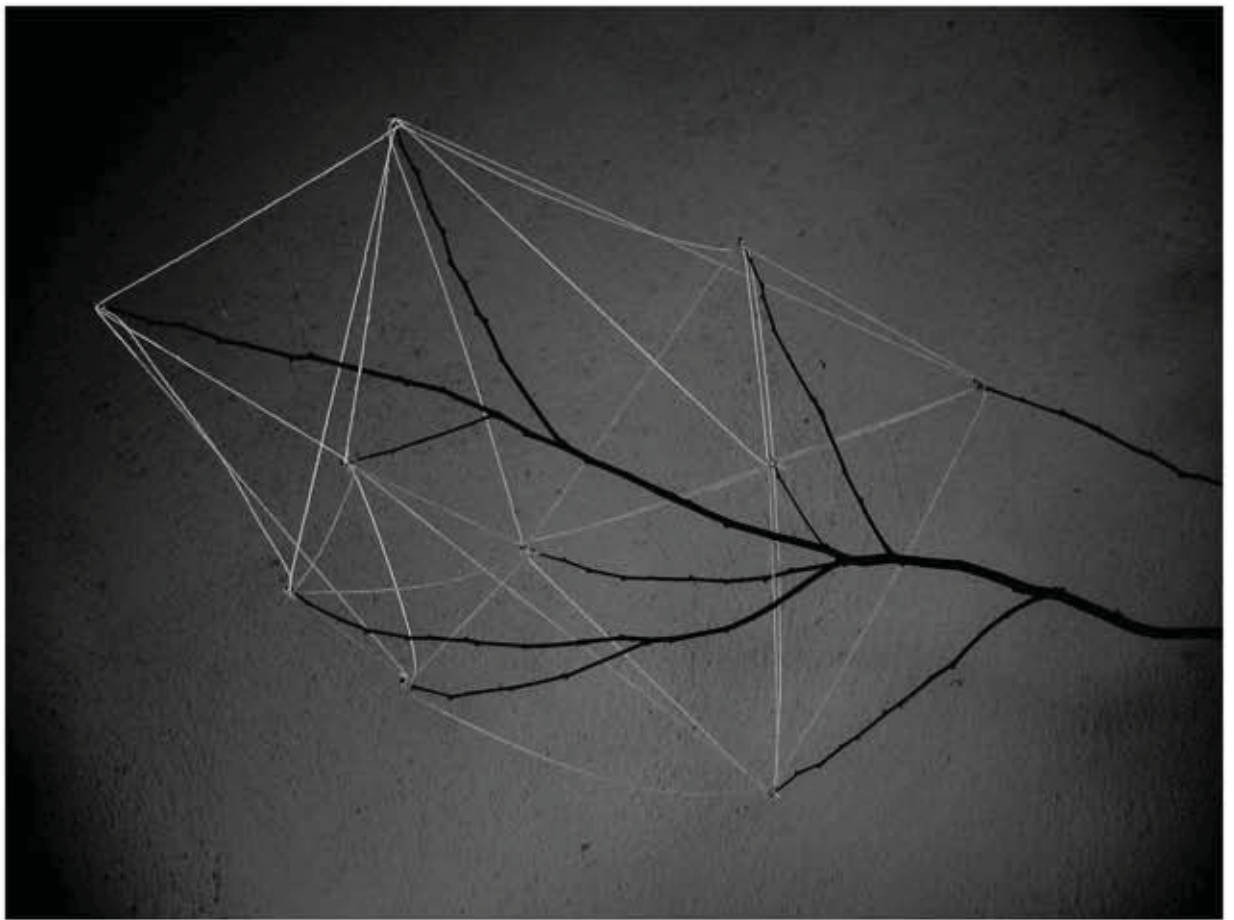


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Figure 48: Curtis Botanical Magazine, *Euphorbia Anacantha*, London, 1824



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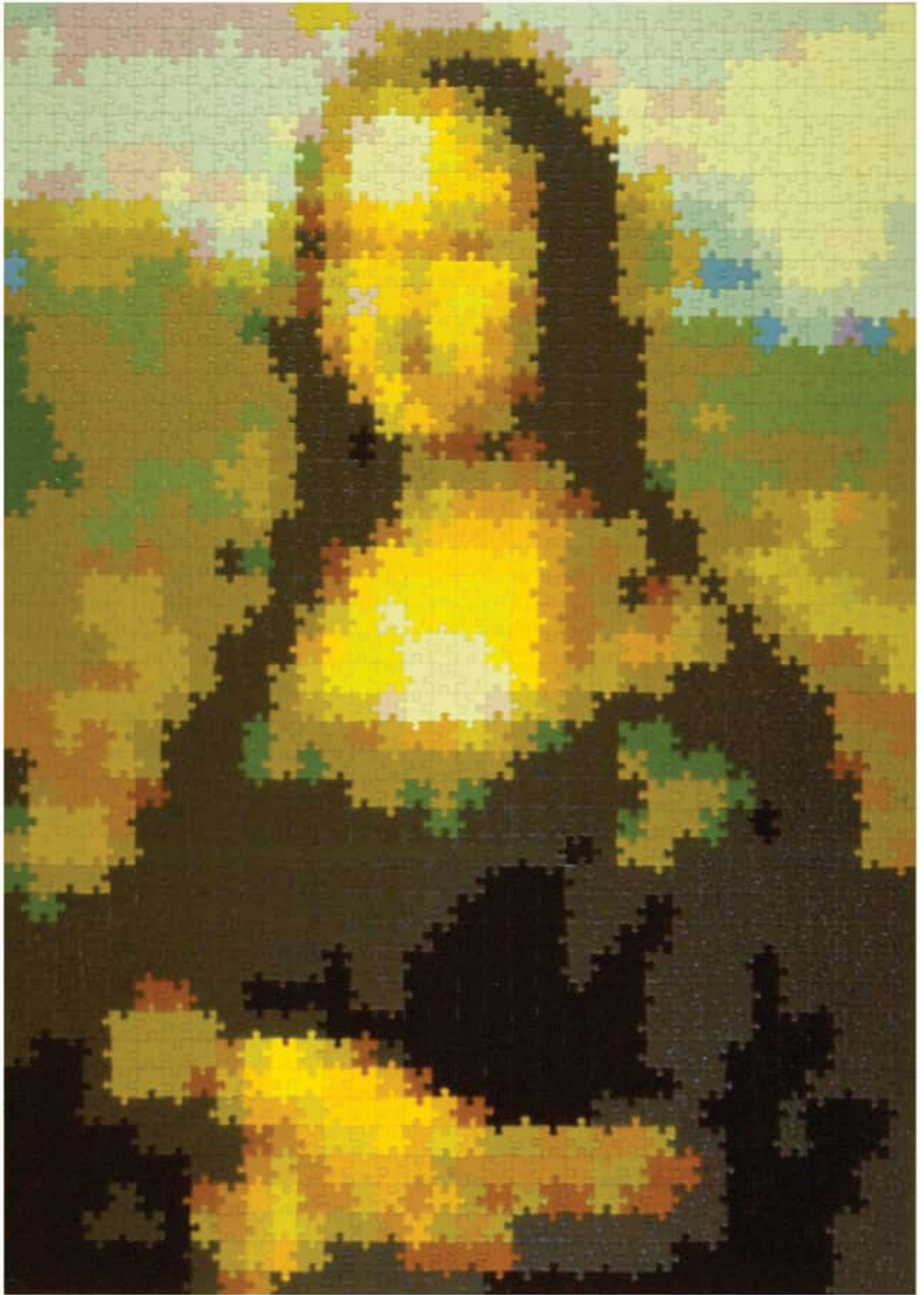


Figure 50: *Mona Lisa*, 2005



Figure 51: *Painting (USB)*. Scan of the Primary Colours

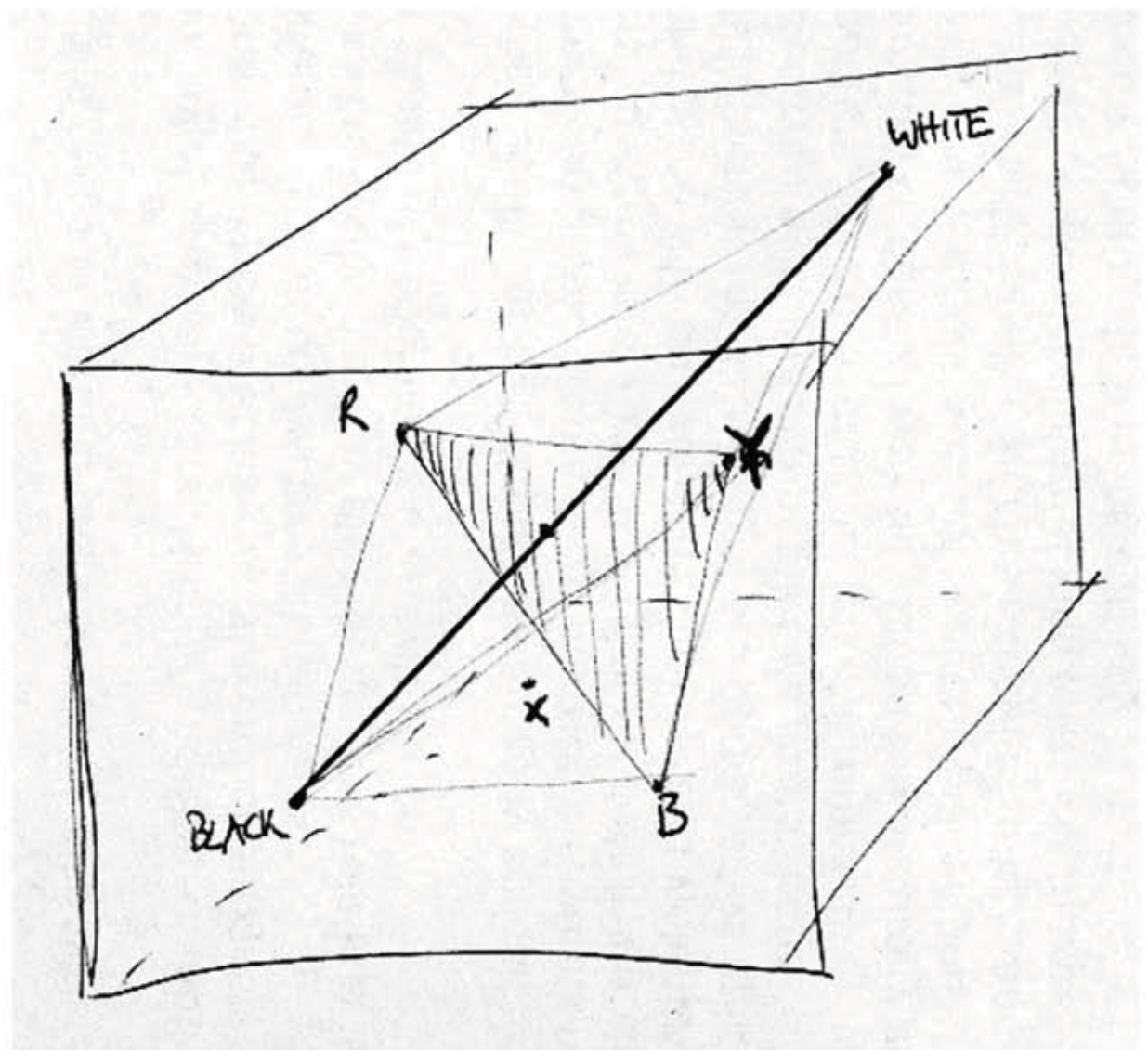


Figure 52: *Painting (USB)*. Pigment Colour Space within RGB Colour Space

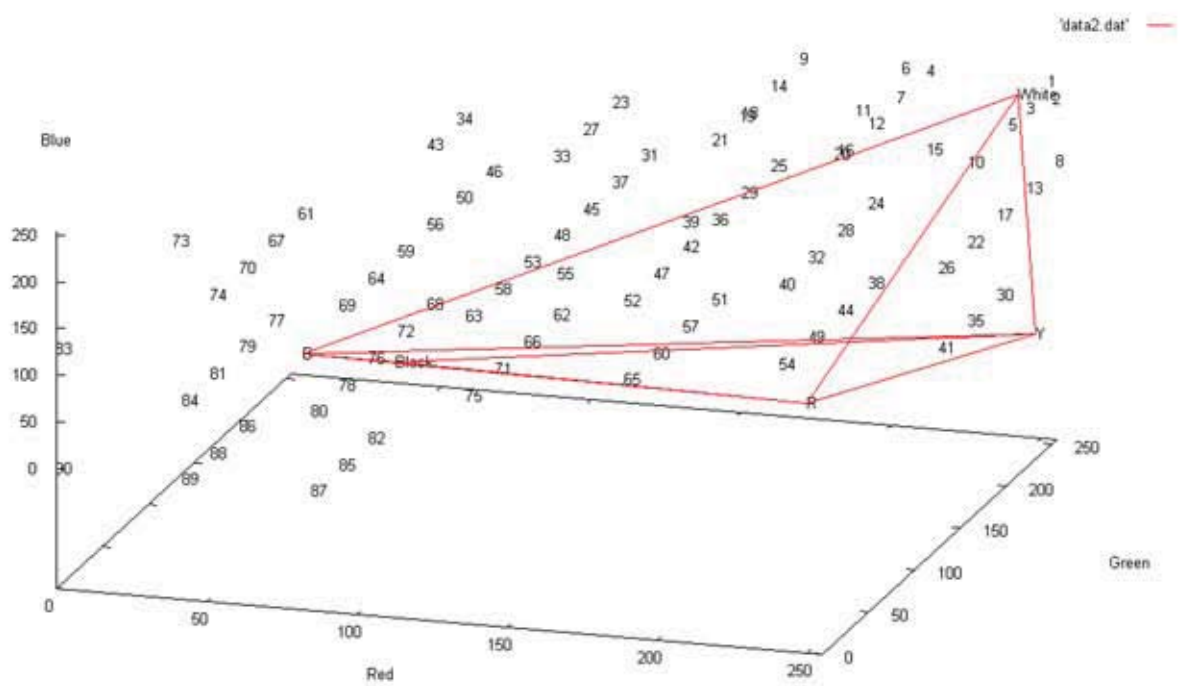


Figure 53: *Painting (USB)*. All Colours Mapped in Colour Space

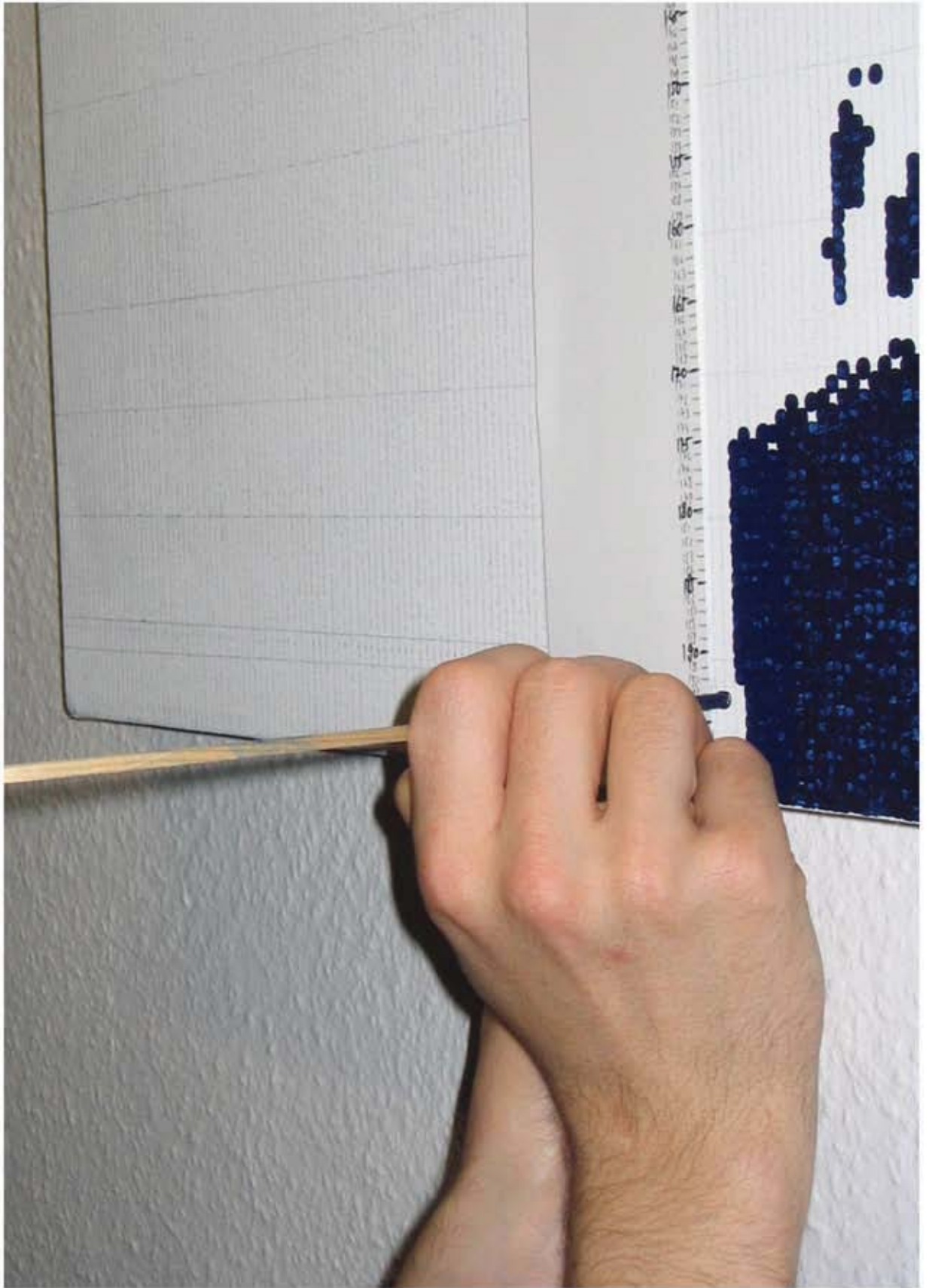


Figure 54: *Painting (USB)*. Application of Colours

169 196 99	165 178 99	163 196 99	160 180 99	158 186 99	156 184 99	154 178 99
169 197 99	165 180 99	163 197 99	160 181 99	158 187 99	156 185 99	154 179 99
169 198 99	165 181 99	163 198 99	160 182 99	158 188 99	156 186 99	154 180 99
169 199 99	165 182 99	163 199 99	160 183 99	158 189 99	156 187 99	154 181 99
169 200 99	165 183 99	163 200 99	160 184 99	158 190 99	156 188 99	154 182 99
168 181 99	165 184 99	162 174 99	160 185 99	158 191 99	156 189 99	154 183 99
168 183 99	165 185 99	162 176 99	160 186 99	158 192 99	156 190 99	154 184 99
168 184 99	165 186 99	162 177 99	160 187 99	158 193 99	156 191 99	154 185 99
168 185 99	165 187 99	162 178 99	160 188 99	158 194 99	156 192 99	154 186 99
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168 195 99	165 197 99	162 188 99	160 198 99	157 171 99	155 167 99	154 196 99
168 196 99	165 198 99	162 189 99	160 199 99	157 172 99	155 168 99	154 197 99
168 197 99	165 199 99	162 190 99	160 200 99	157 173 99	155 169 99	154 198 99
168 198 99	165 200 99	162 191 99	159 172 99	157 174 99	155 170 99	154 199 99
168 199 99	164 178 99	162 192 99	159 173 99	157 175 99	155 171 99	154 200 99
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167 180 99	164 180 99	162 194 99	159 175 99	157 177 99	155 173 99	153 165 99
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167 183 99	164 182 99	162 196 99	159 177 99	157 179 99	155 175 99	153 167 99
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167 189 99	164 188 99	161 175 99	159 183 99	157 185 99	155 181 99	153 173 99
167 190 99	164 189 99	161 176 99	159 184 99	157 186 99	155 182 99	153 174 99
167 191 99	164 190 99	161 177 99	159 185 99	157 187 99	155 183 99	153 175 99
167 192 99	164 191 99	161 178 99	159 186 99	157 188 99	155 184 99	153 176 99
167 193 99	164 192 99	161 179 99	159 187 99	157 189 99	155 185 99	153 177 99
167 194 99	164 193 99	161 180 99	159 188 99	157 190 99	155 186 99	153 178 99
167 195 99	164 194 99	161 181 99	159 189 99	157 191 99	155 187 99	153 179 99
167 196 99	164 195 99	161 182 99	159 190 99	157 192 99	155 188 99	153 180 99
167 197 99	164 196 99	161 183 99	159 191 99	157 193 99	155 189 99	153 181 99

Figure 55: *Painting (USB)*. Example of the Colour Table

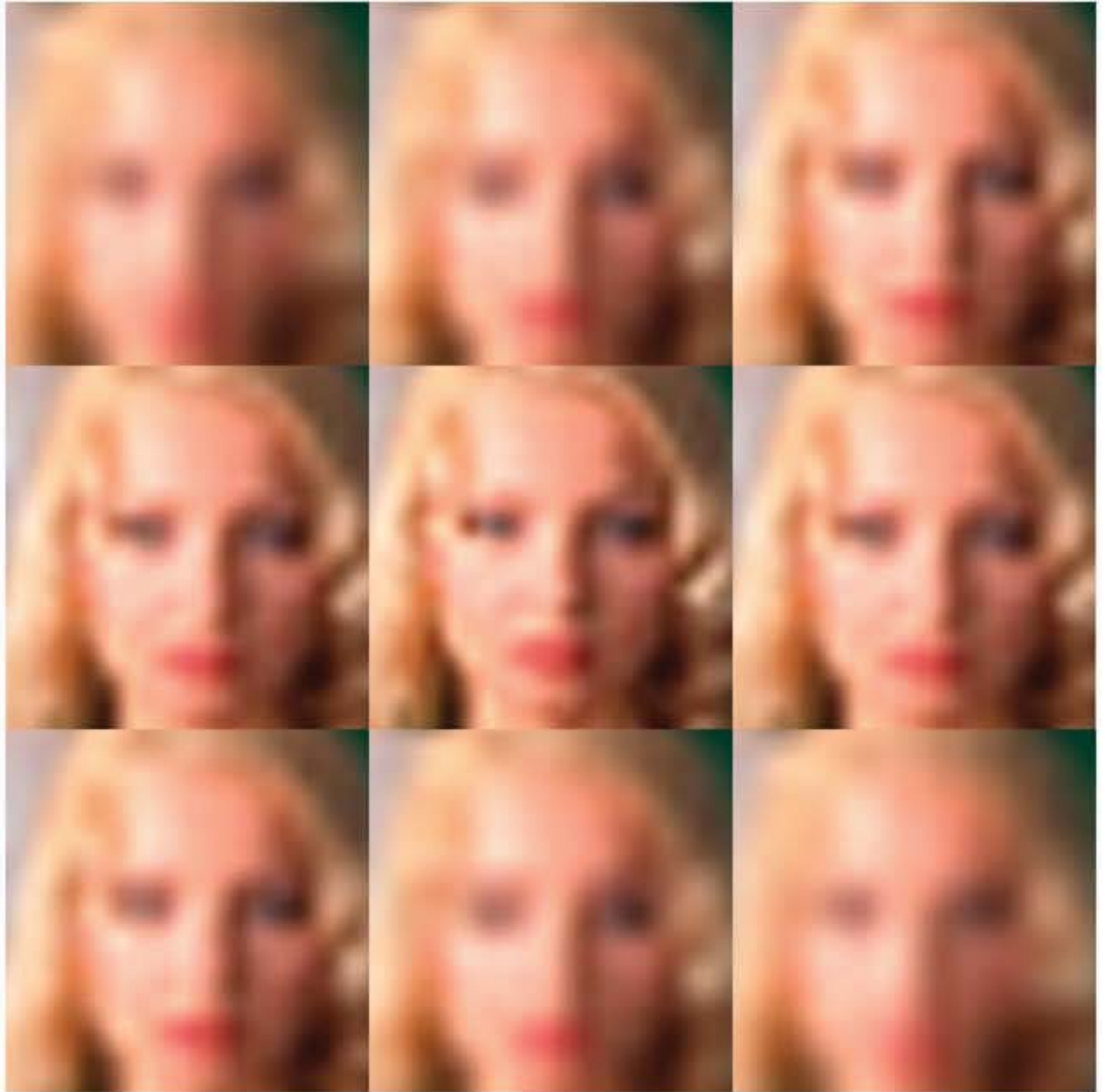


Figure 56: Frames from *Remember Me*, Animated

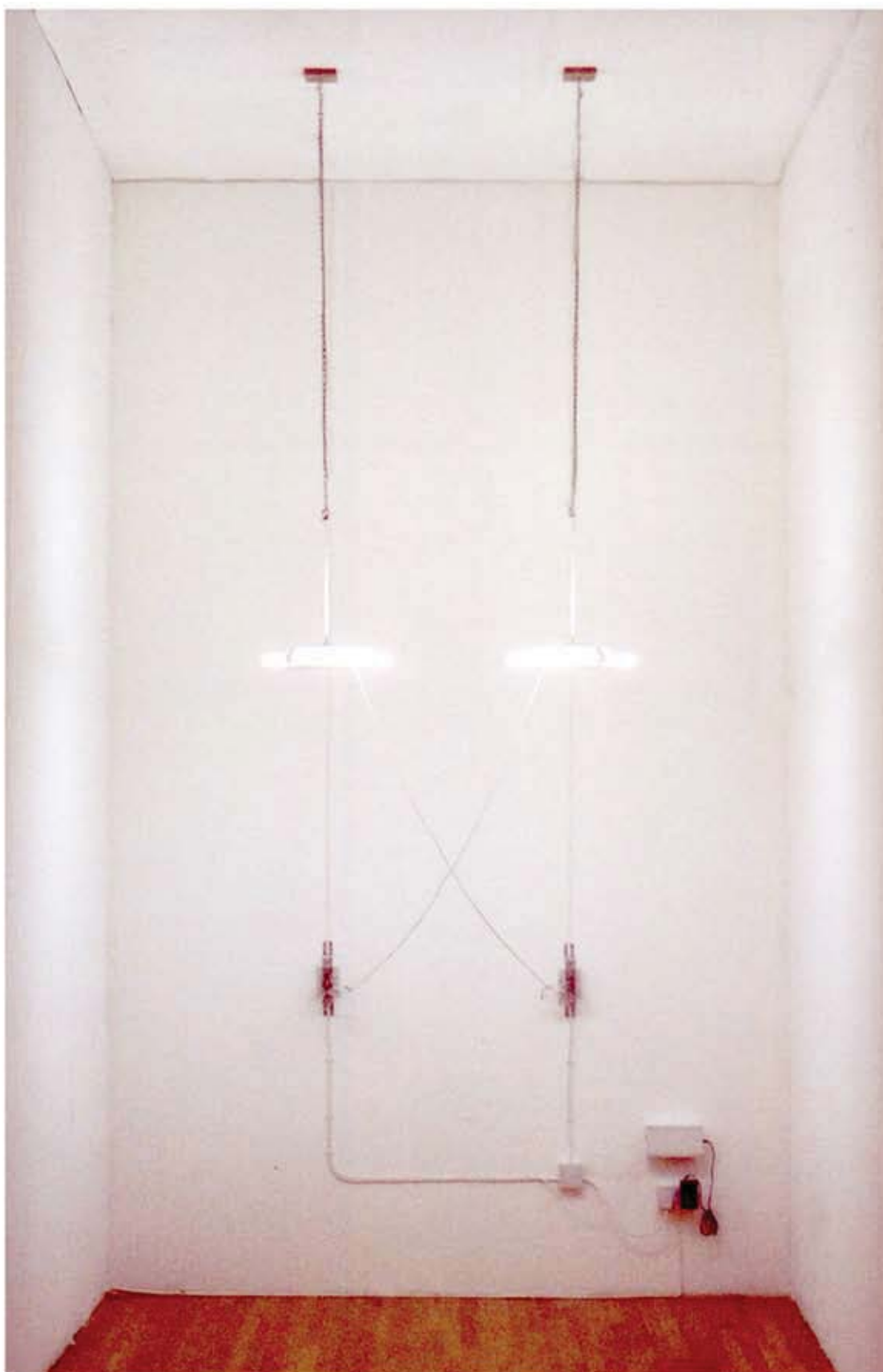


Figure 57: *Chokes*, 2003. Installation View Royal College of Art, London



Figure 58: *Chokes*, 2003. Light Dependant Resistor (LDR) Attached to Fluorescent Tube

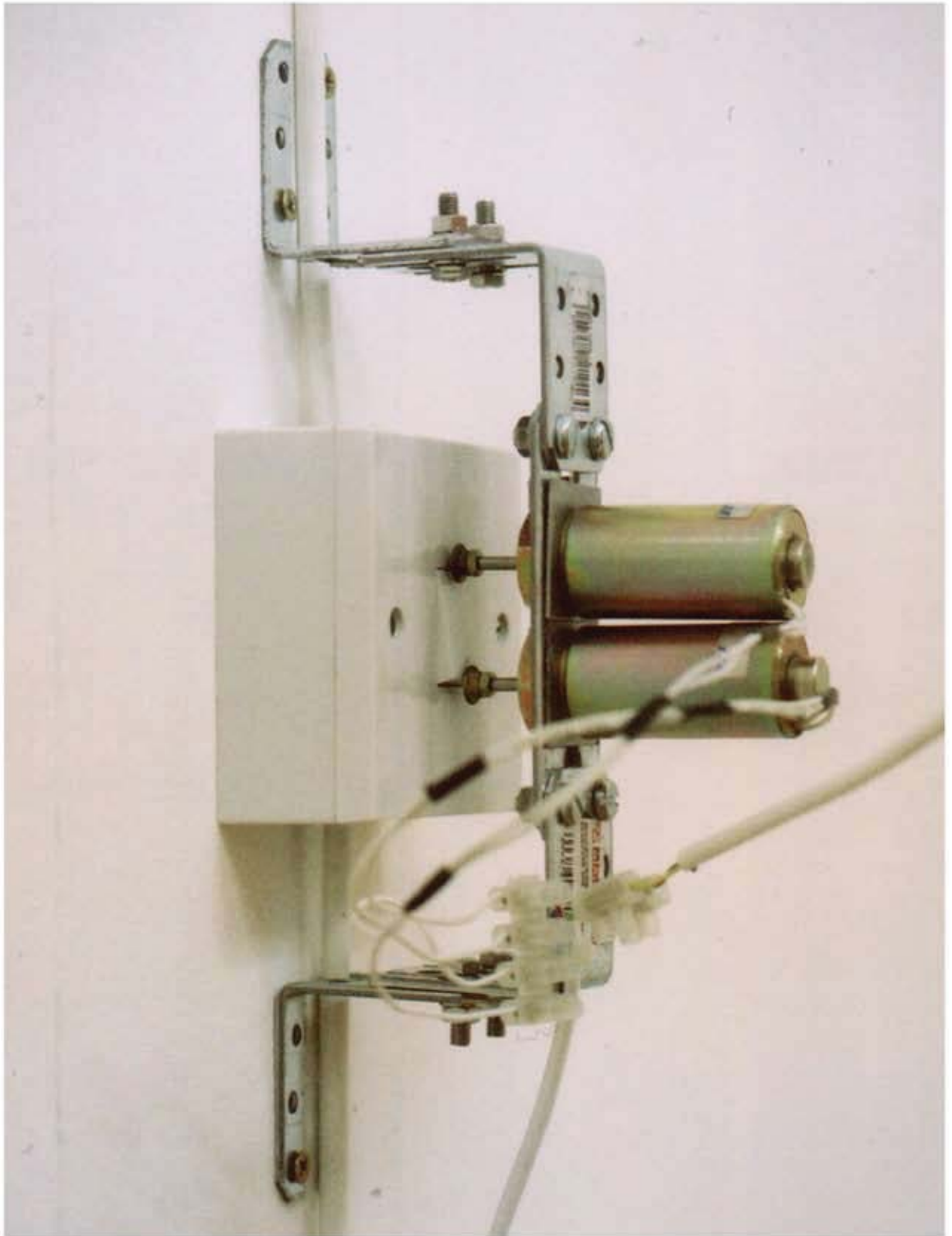


Figure 59: *Chokes*, 2003. Solenoids Attached to Light Switch

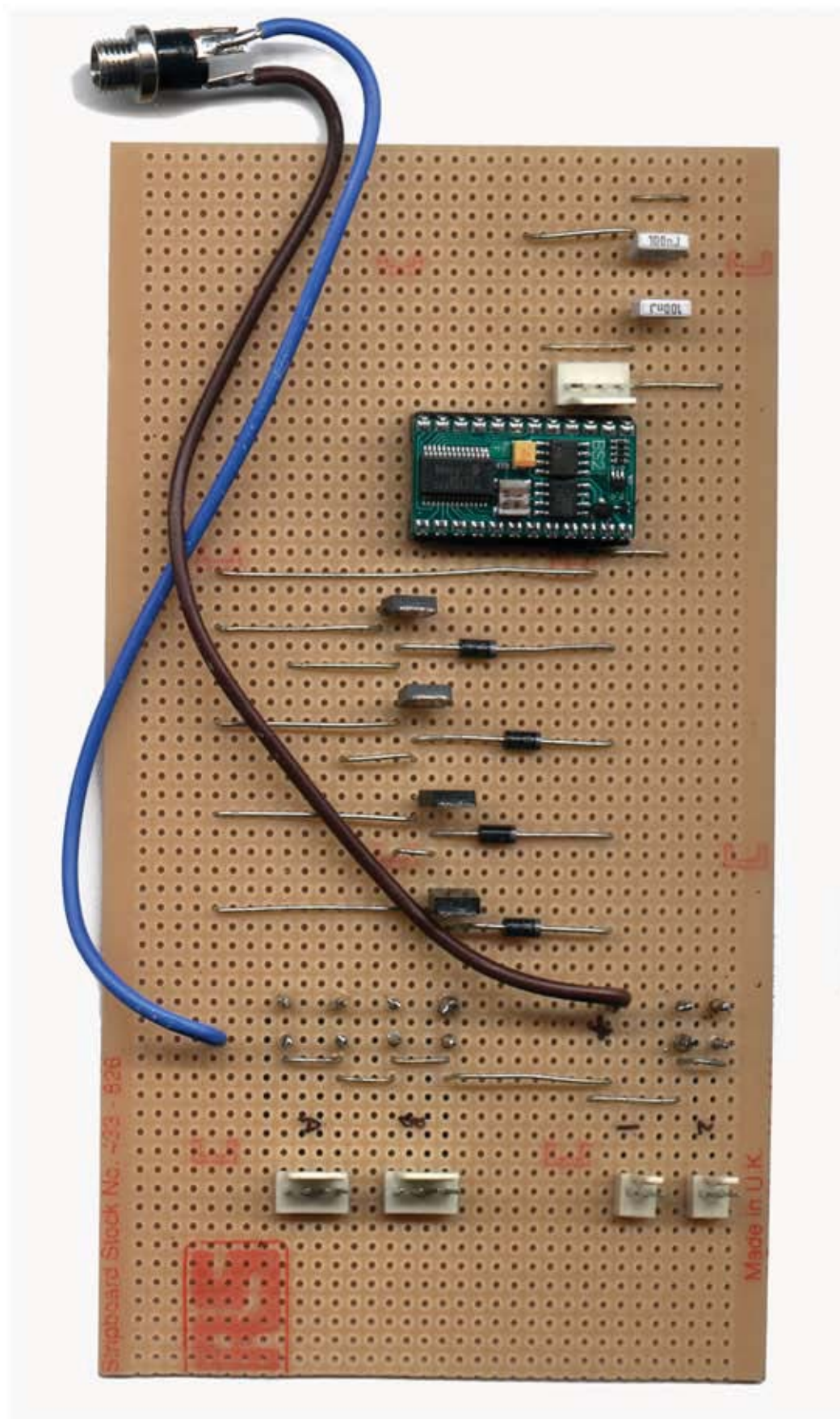


Figure 60: *Chokes*, 2003. Circuit Board

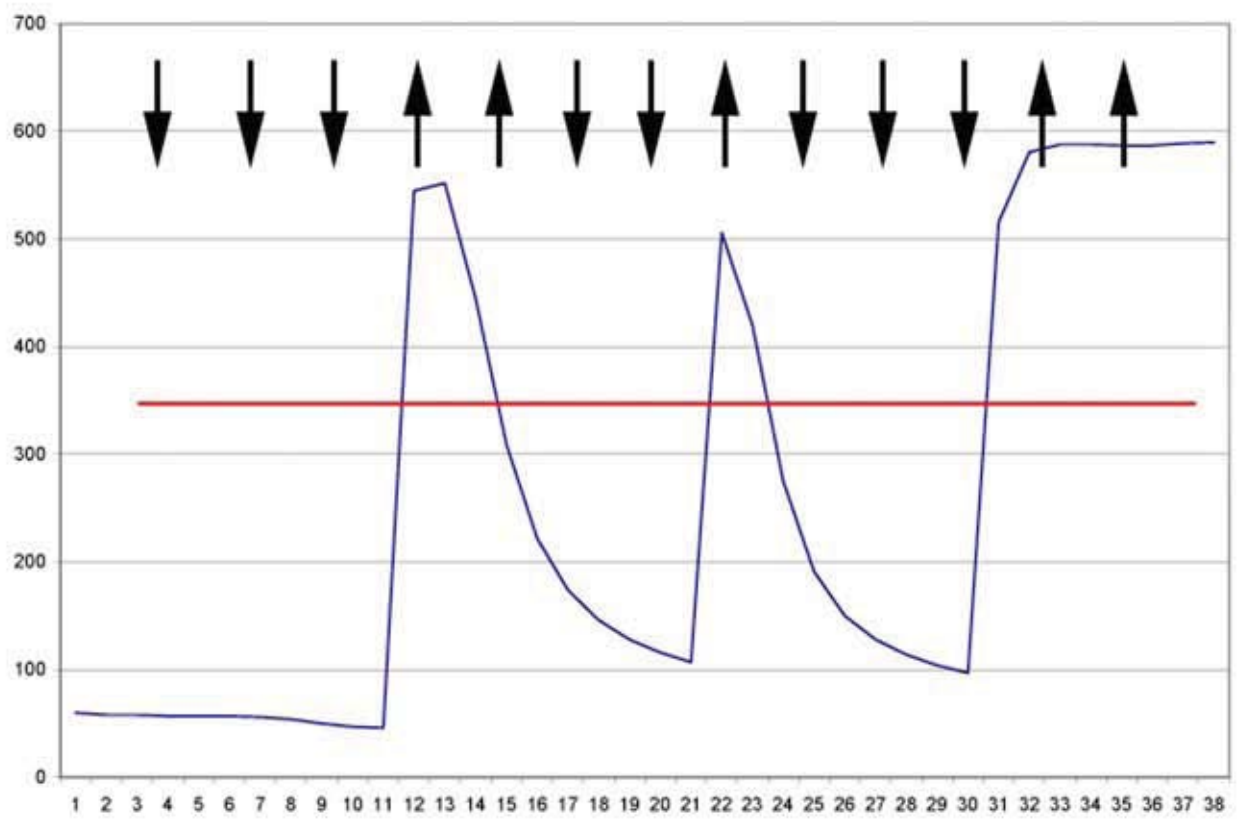


Figure 61: *Chokes*, 2003. Light Levels, Threshold, and Switching Commands



Figure 62: *Chokes*, 2003. Crossing of the Wires Connecting the LDRs to the Light Switches



Figure 64: *Inventory*, 2006. Panel 1

Abstraction on the move

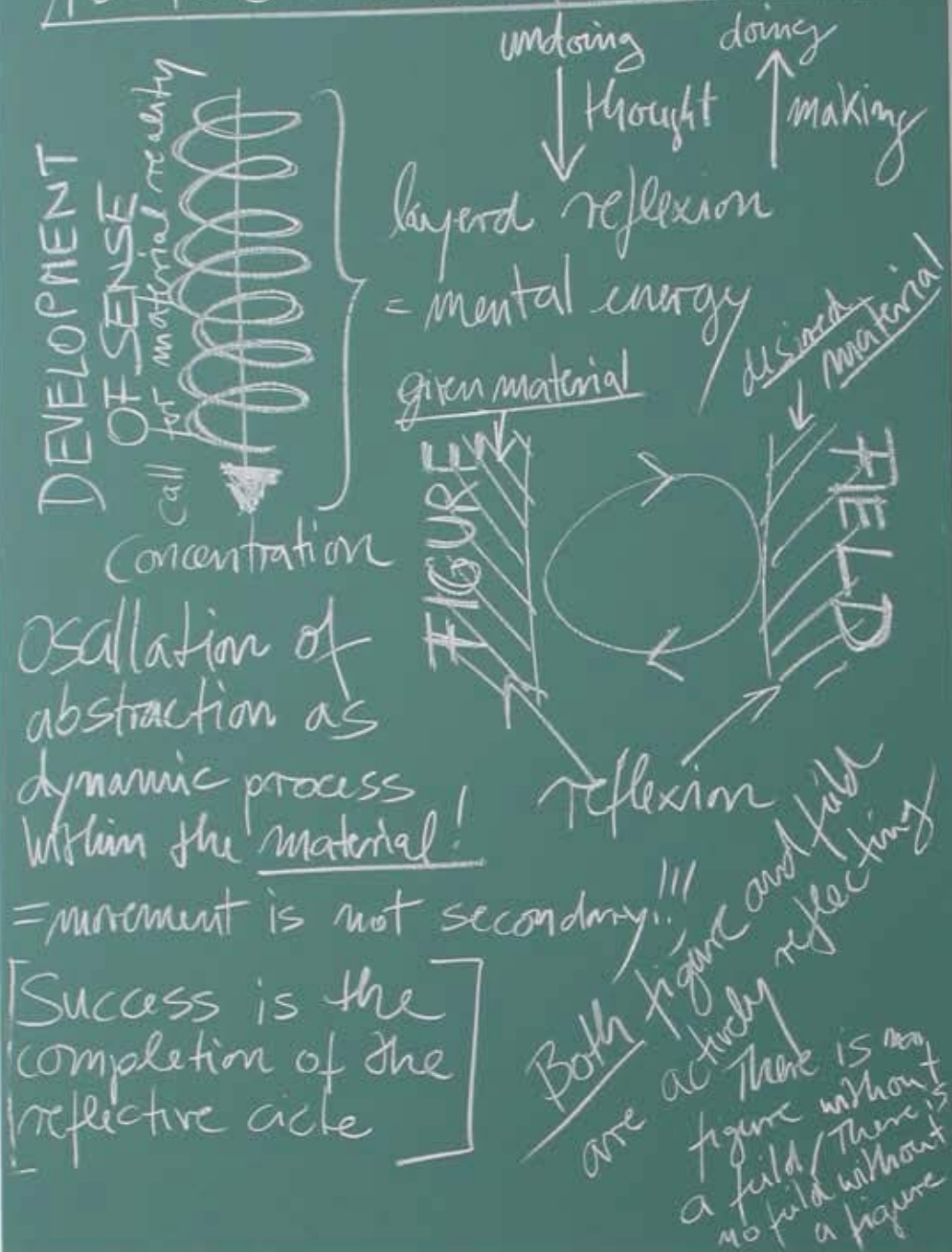


Figure 65: *Inventory*, 2006. Panel 2

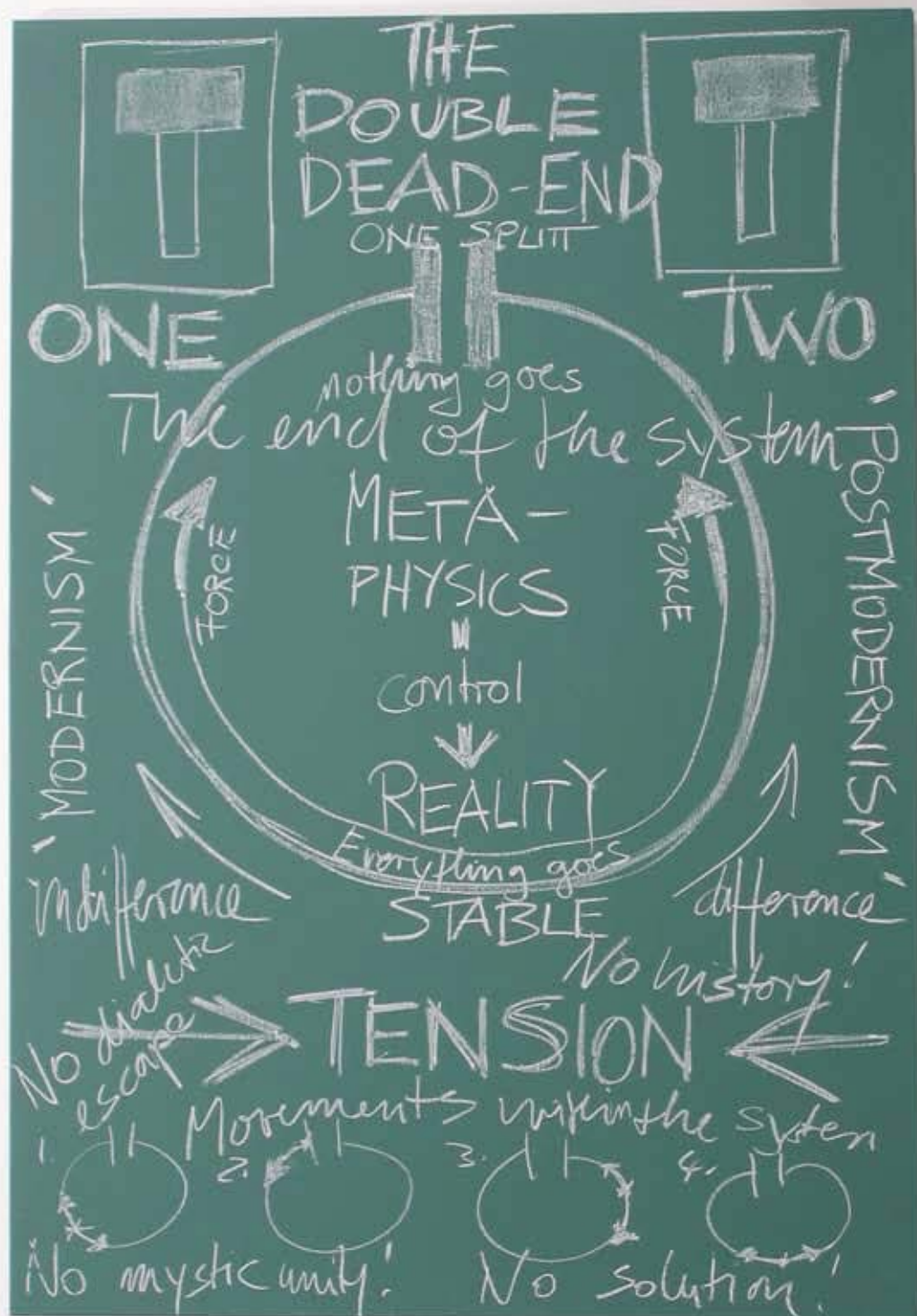


Figure 66: *Inventory*, 2006. Panel 3

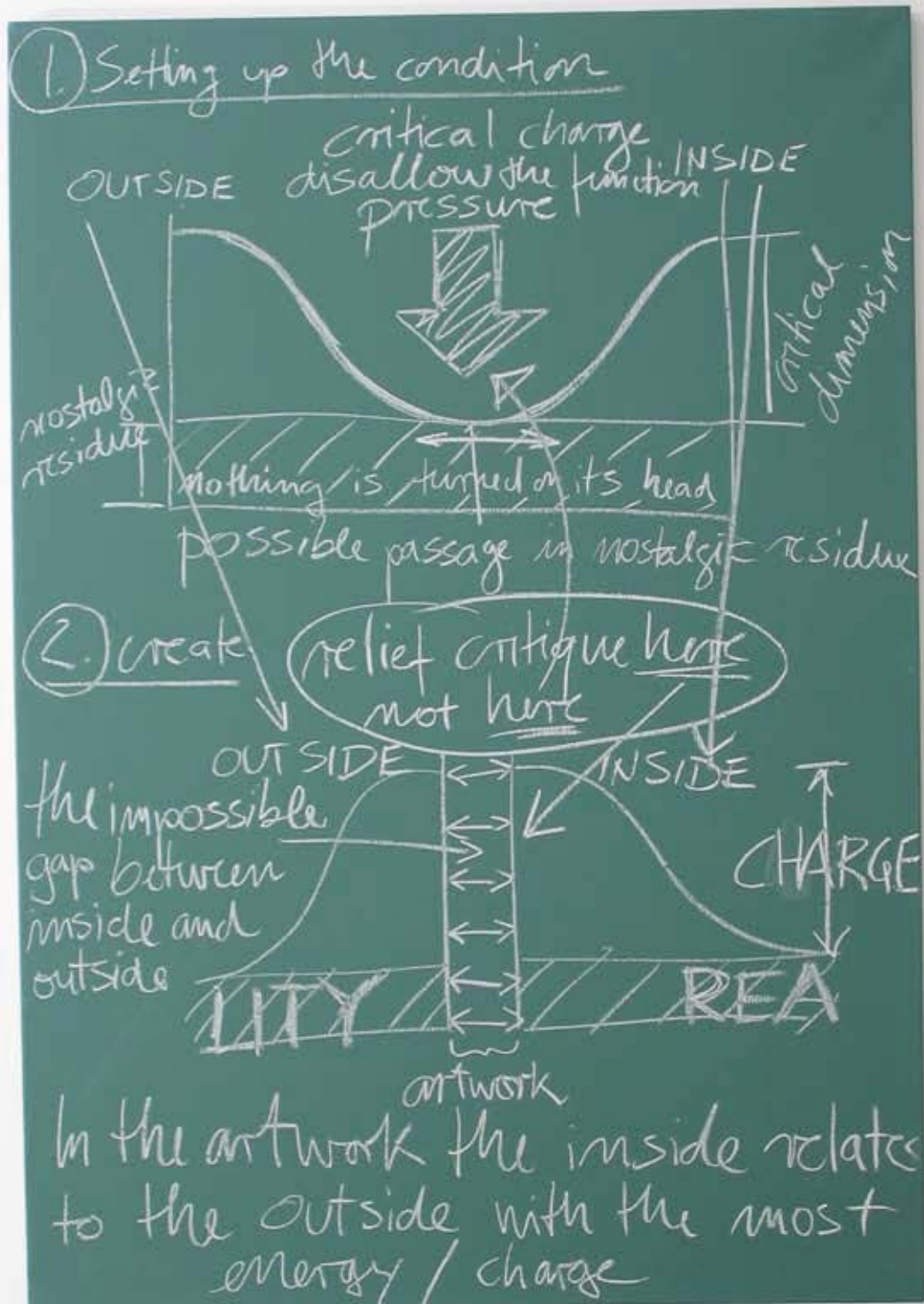


Figure 67: *Inventory*, 2006. Panel 4

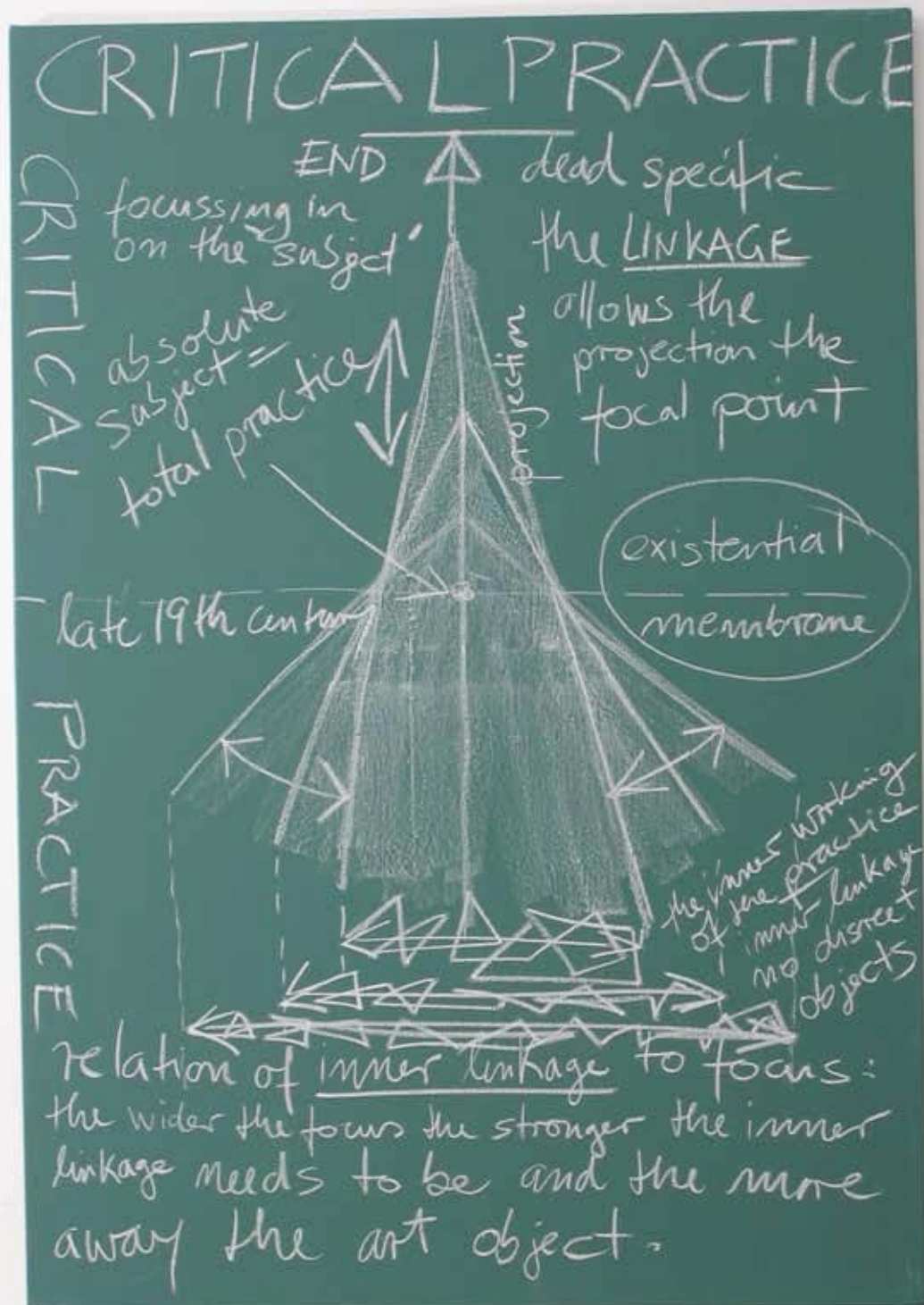


Figure 68: *Inventory*, 2006. Panel 5

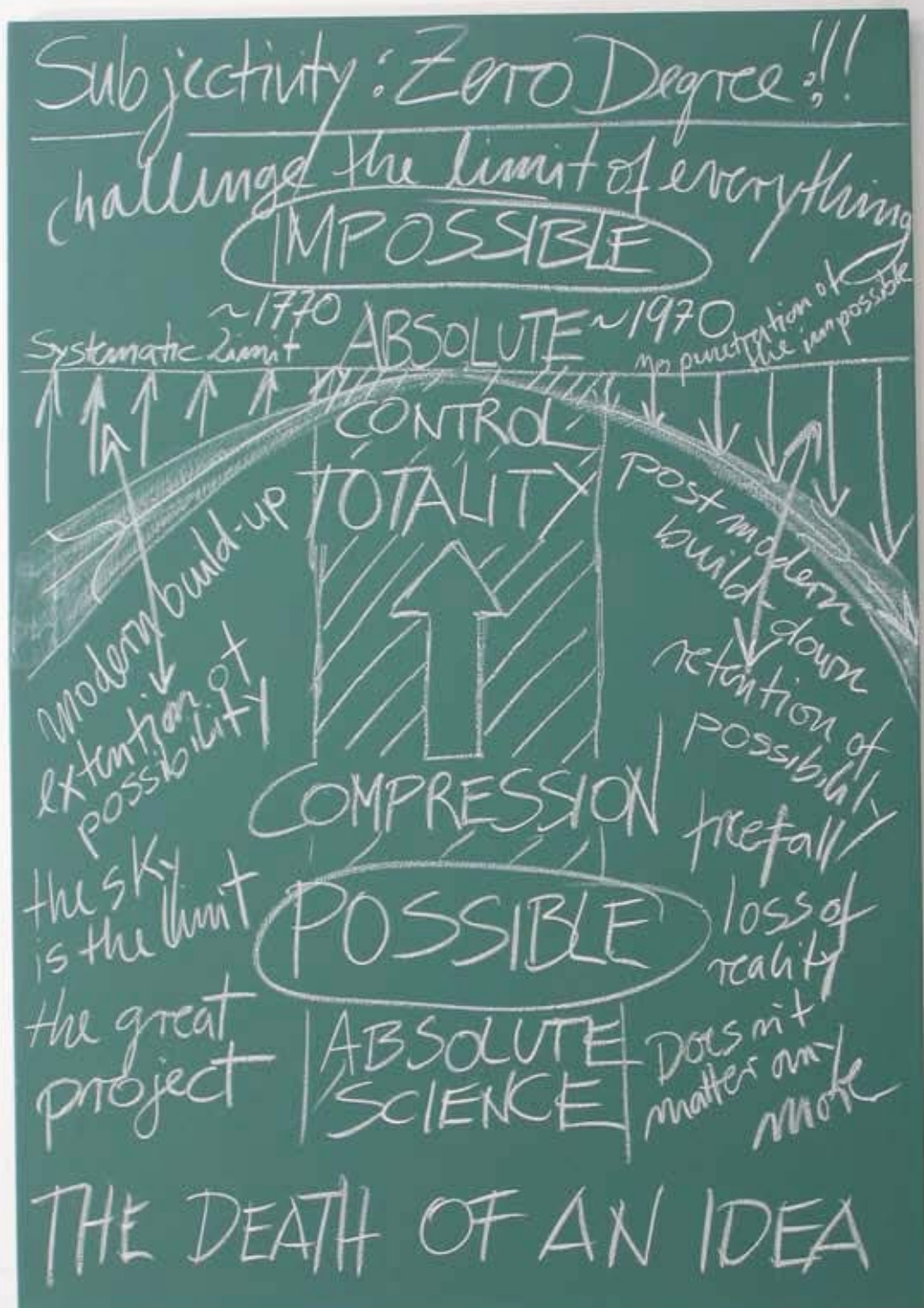


Figure 69: *Inventory*, 2006. Panel 6

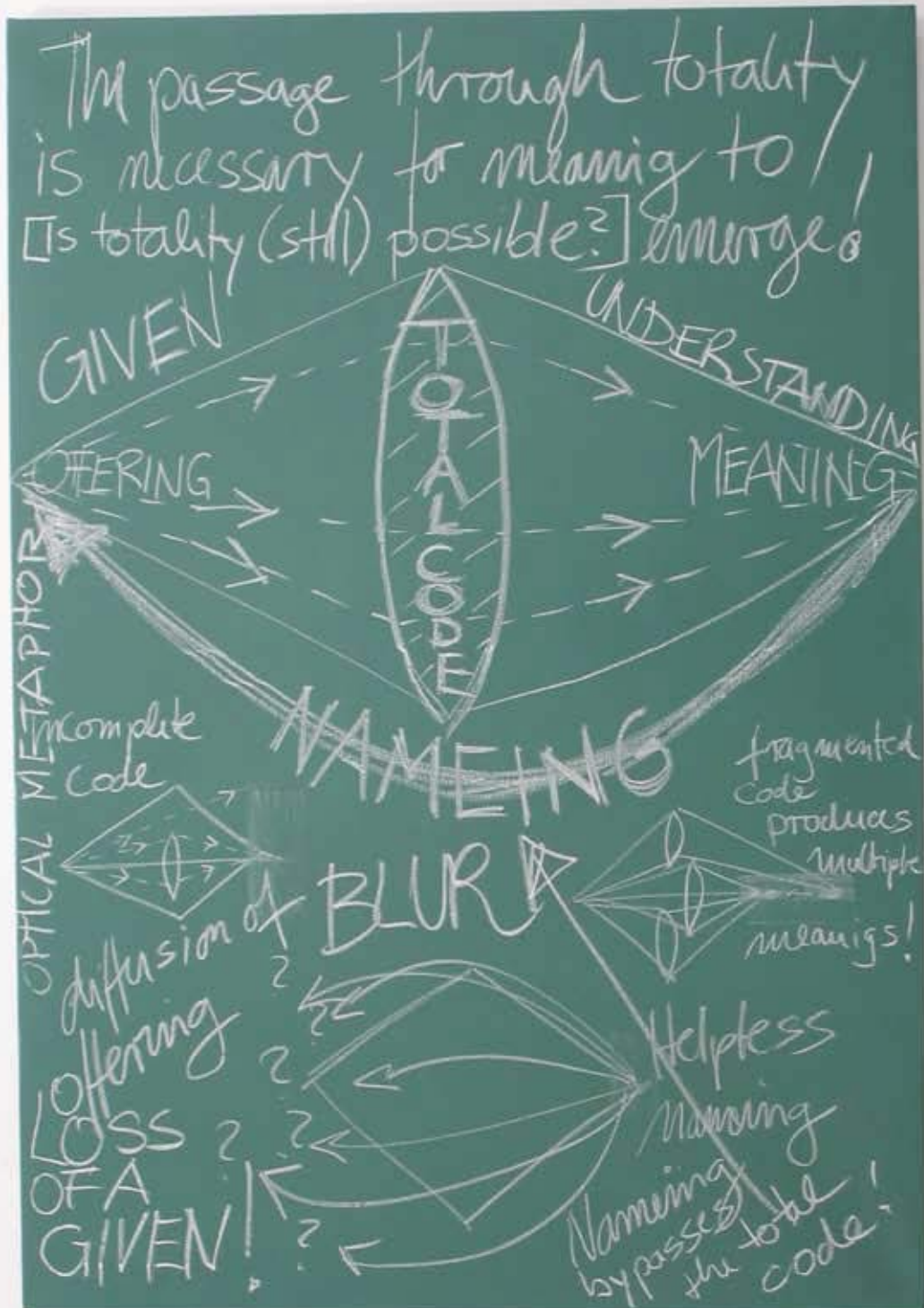


Figure 70: *Inventory*, 2006. Panel 7

The place of the figure can only be
its relation to material
[no creation ex nihilo]

How not to interfere?

MATERIAL

the force
from
material to
shape is what
shape is

the shape includes as
pressure point the
force of the
material

The Shape
Figure

The figure is
Not loose

Not determined
by the material

but the material is the point of
reference for the figure
pressure point

mbetween Material and Shape

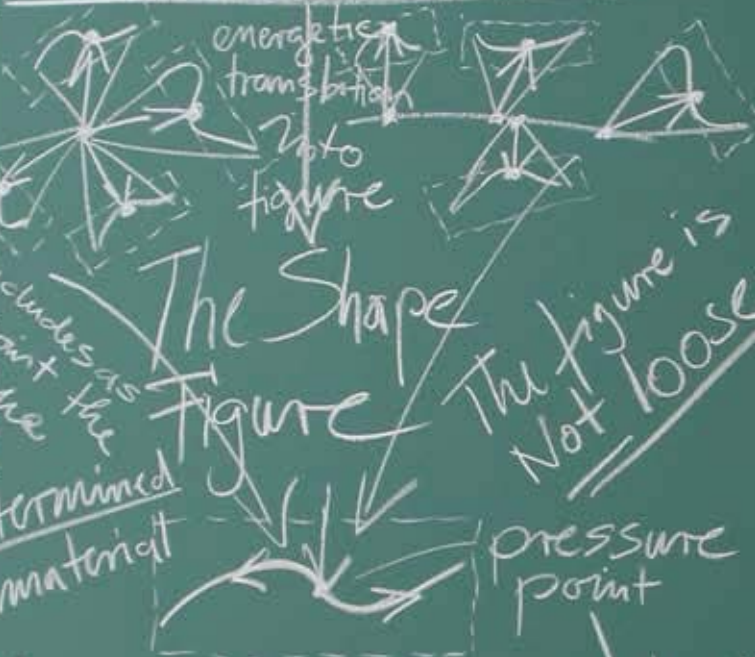


Figure 71: *Inventory*, 2006. Panel 8

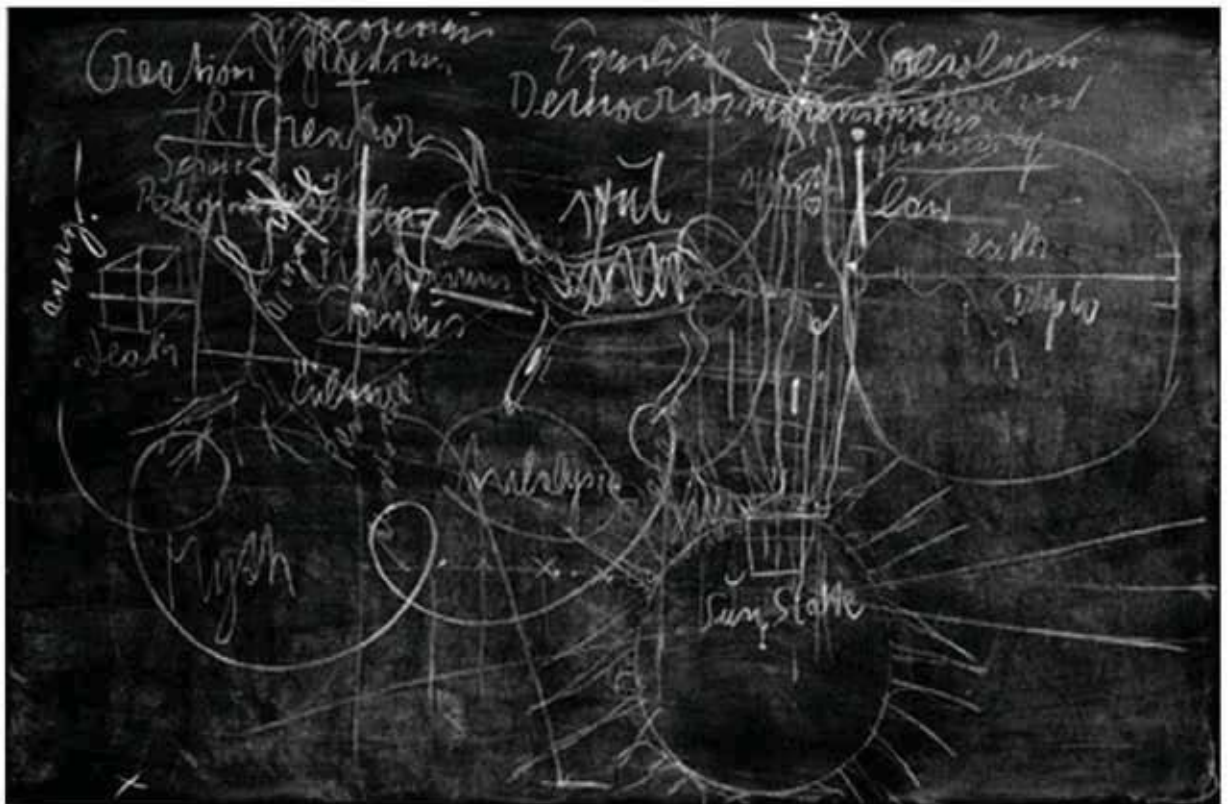


Figure 72: Joseph Beuys, *Sunstate*, 1974



Figure 73: Robert Adams, *What We Bought: The New World Scenes from the Denver Metropolitan Area*, 1970 - 74



Figure 74: Walker Evans, *Houses and Billboards*, 1936



Figure 75: Lewis Baltz, *East Wall, Western Carpet Mills, 1231 Warner, Tustin*, 1974



Figure 76: Lewis Baltz, *Computer Bank CERN No. 3*, Centre Europeen Recherche Nucleaire, Geneva, 1989 - 92



Figure 77: Andreas Gursky, *Brasilia, Banksektor Nord*, 1994



Figure 78: Jeff Wall, *The Destroyed Room*, 1978



Figure 79: Robert Bechtle, *Alameda Gran Torino*, 1974

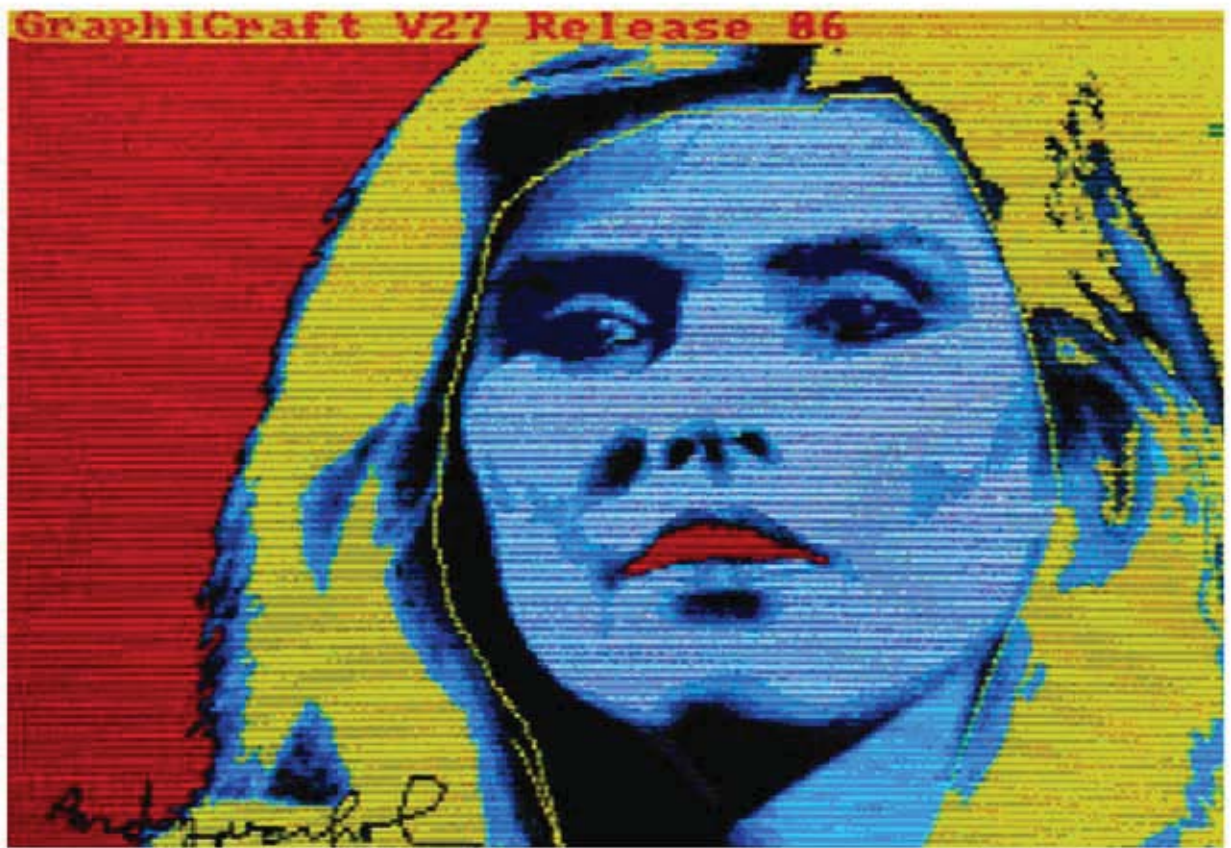


Figure 80: Andy Warhol, *Deborah Harry*, 1986

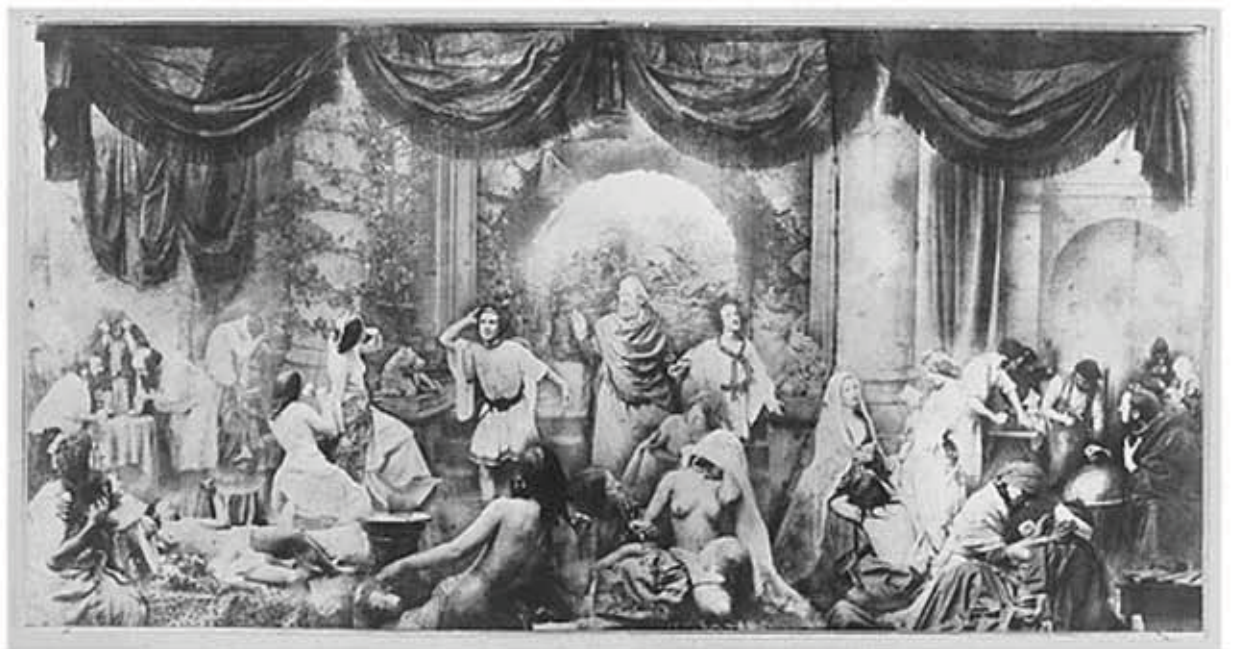


Figure 81: Oscar Rejlander, *The Two Ways of Life*, 1858

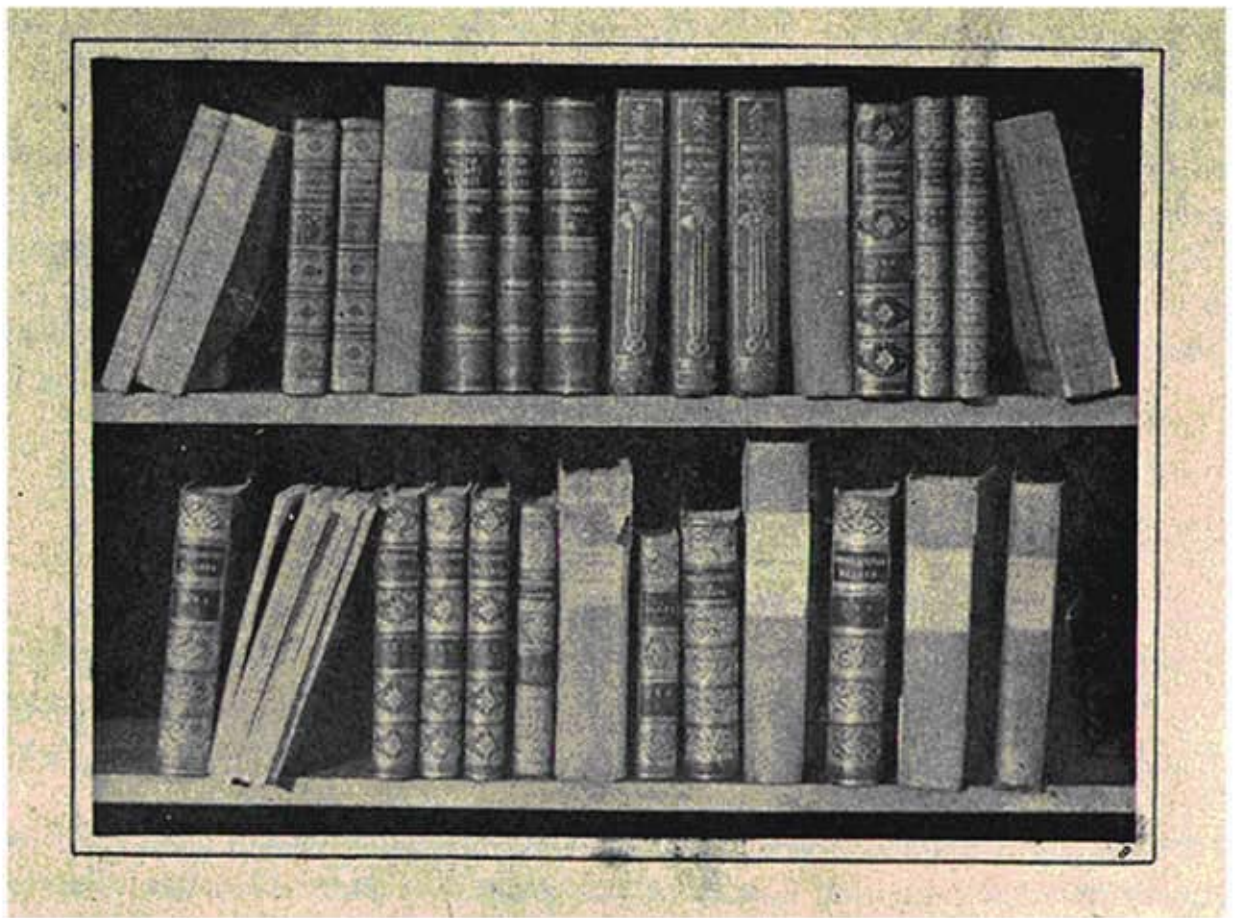


Figure 82: Henry Fox Talbot, *Scene in a Library*, from *The Pencil of Nature*, 1844



Figure 83: Yva, Untitled and Undated Photograph



Figure 84: Yva, Untitled and Undated Photograph. Detail

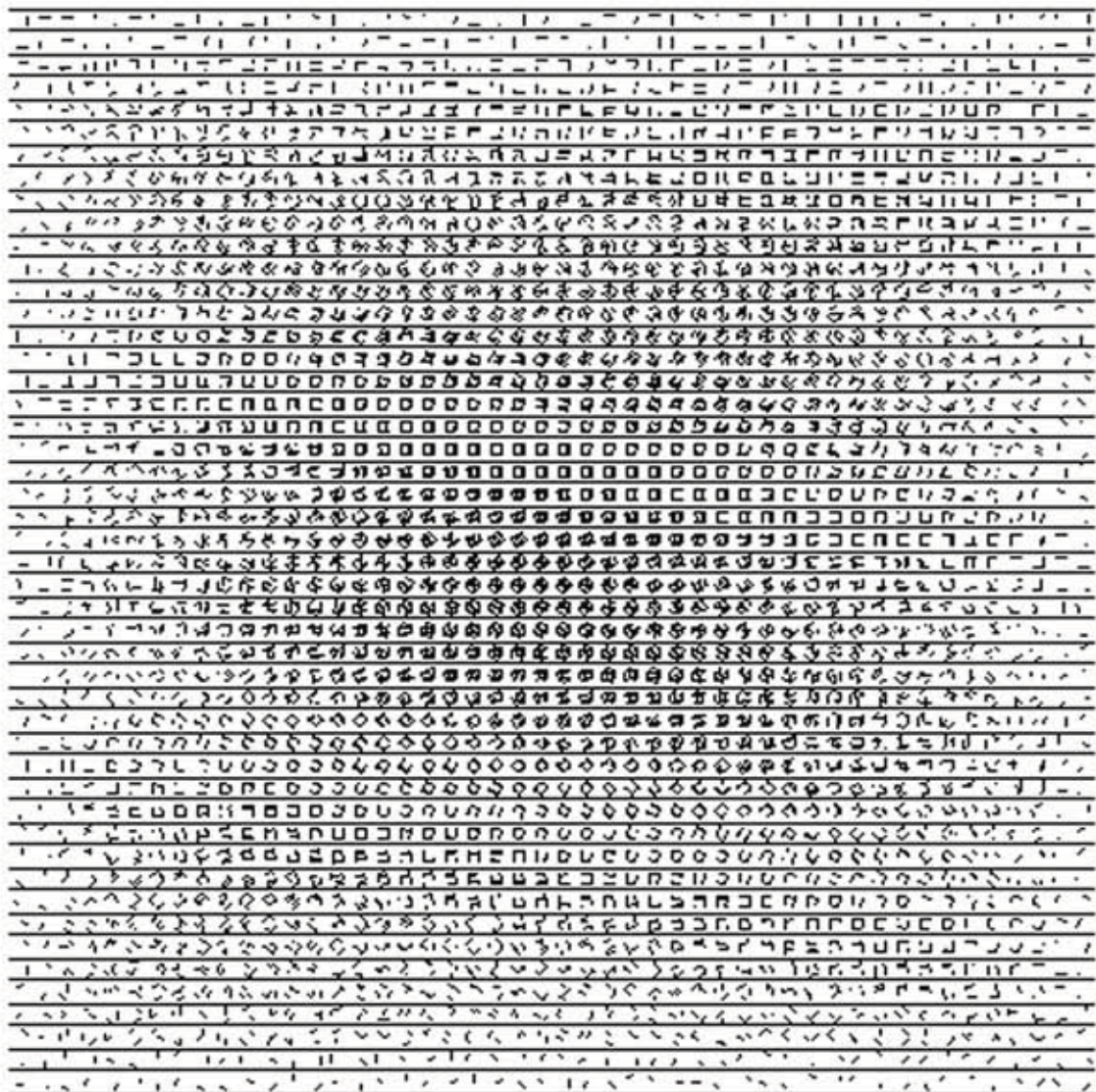


Figure 85: Manfred Mohr, *P-159-R*, 1974

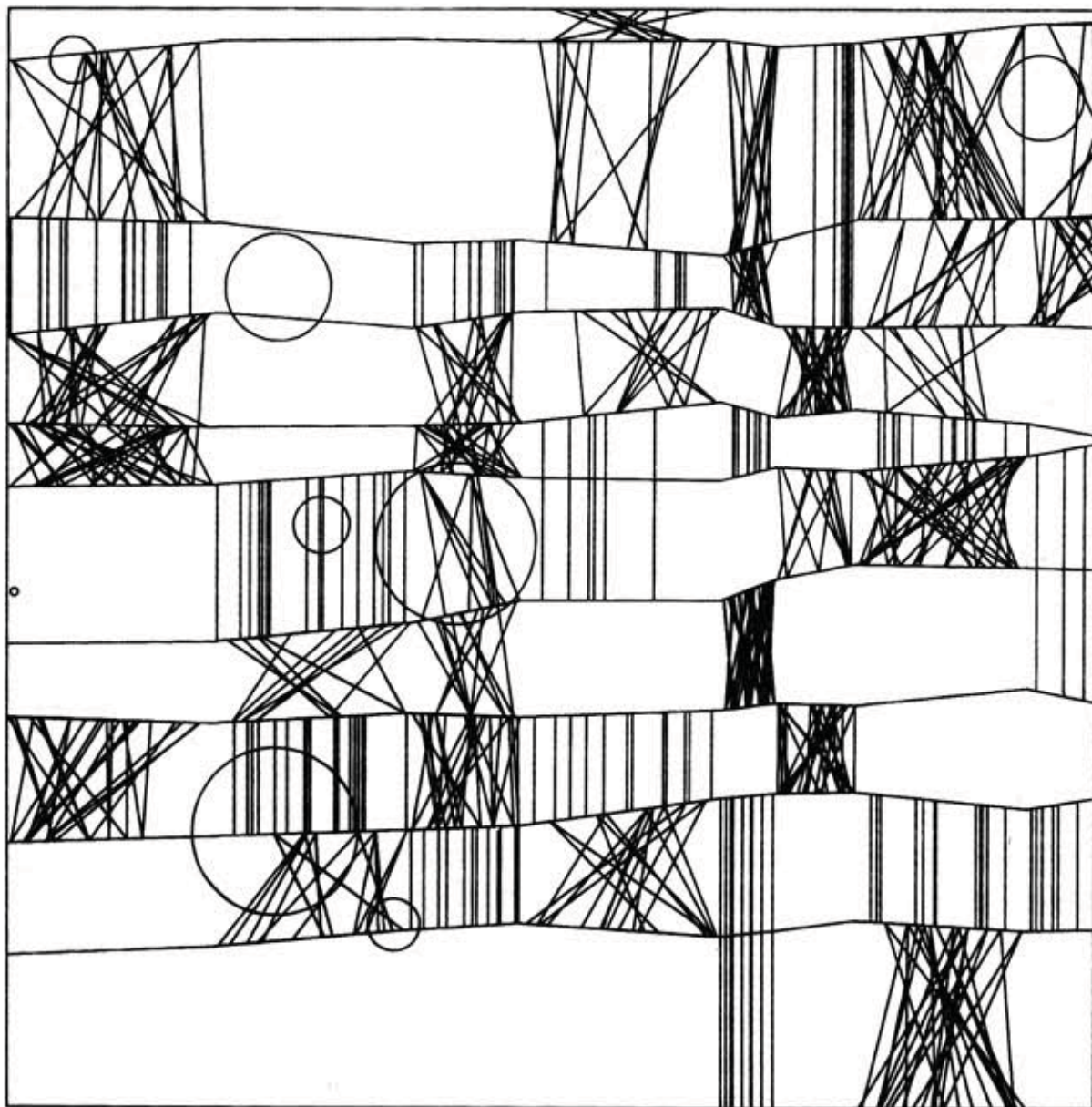


Figure 86: Frieder Nake, *Klee*, 1968

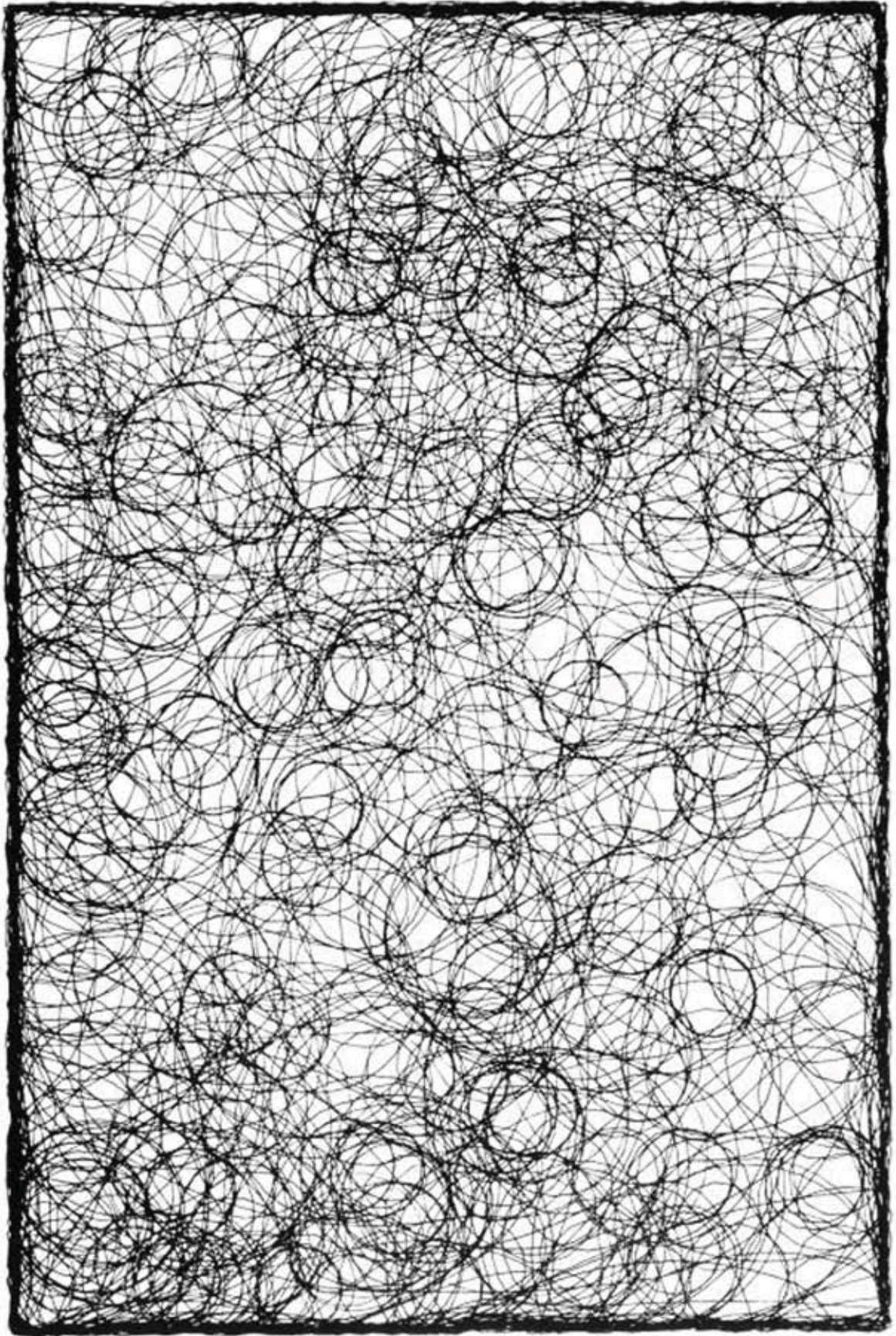


Figure 87: Georg Nees, *Locken*, 1965

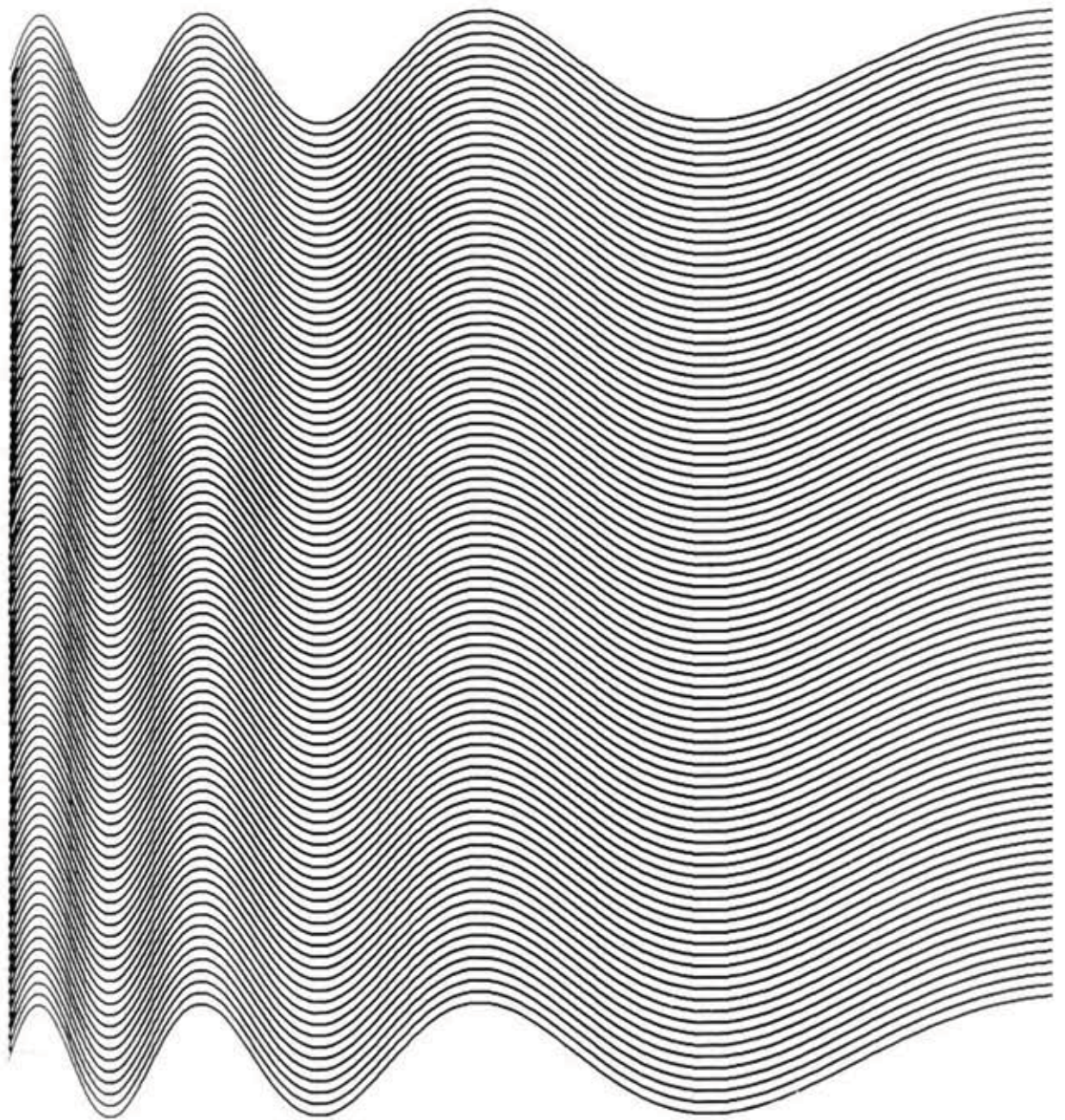


Figure 88: A. Michael Noll, *Waveform*, 1965

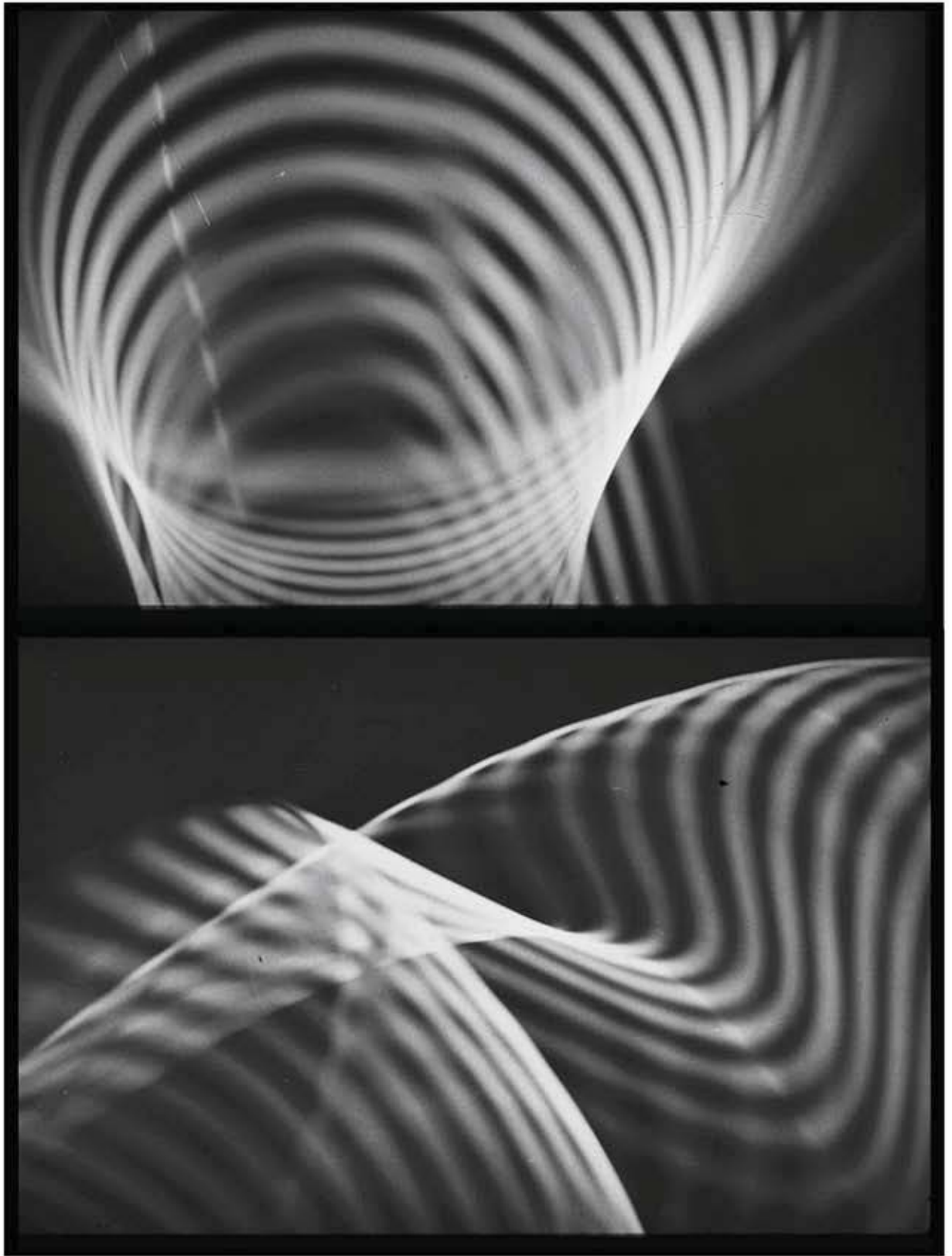


Figure 89: Herbert Franke, *Lichtformen*, 1953-5

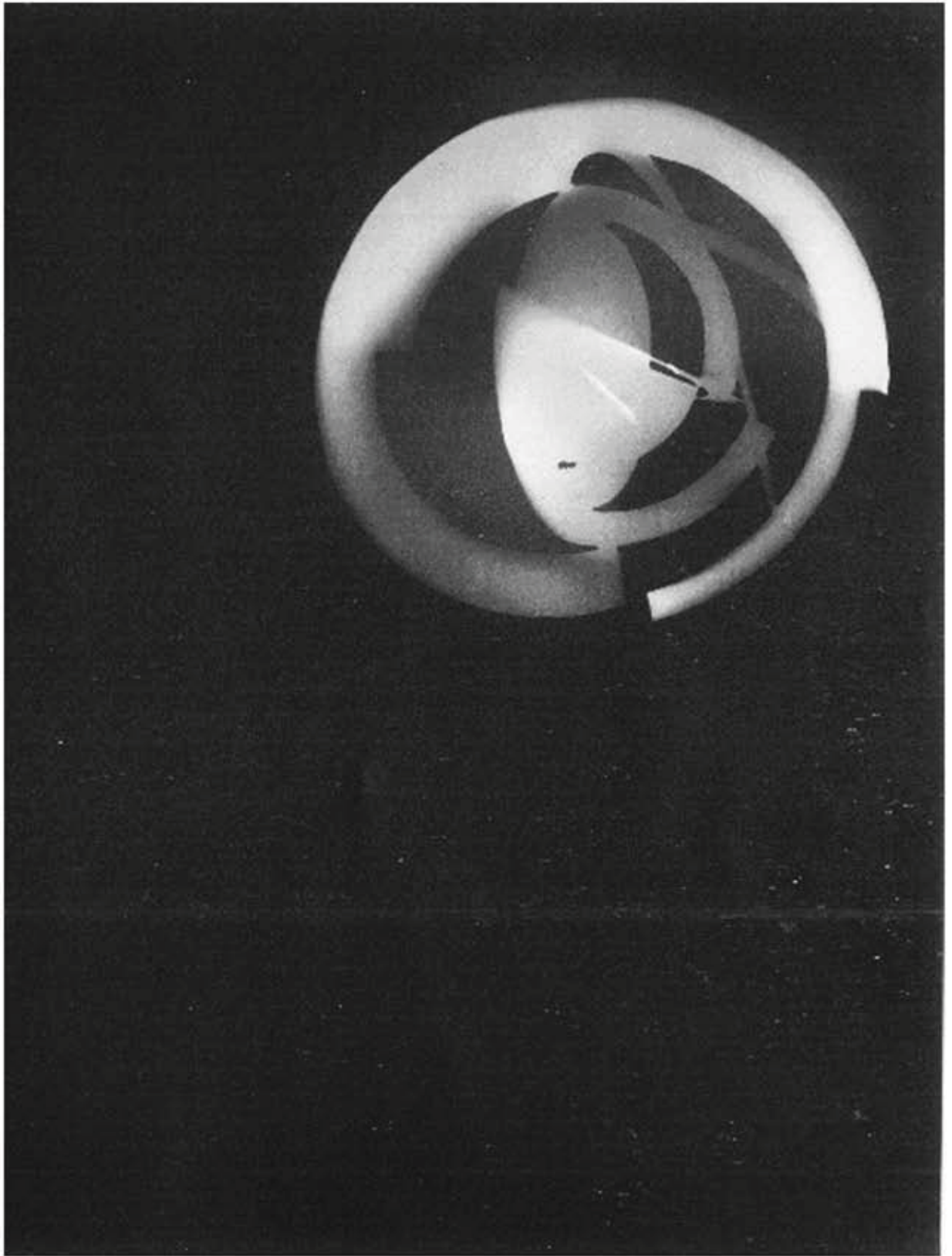


Figure 90: Laszlo Moholy-Nagy, *Untitled*, 1925-8

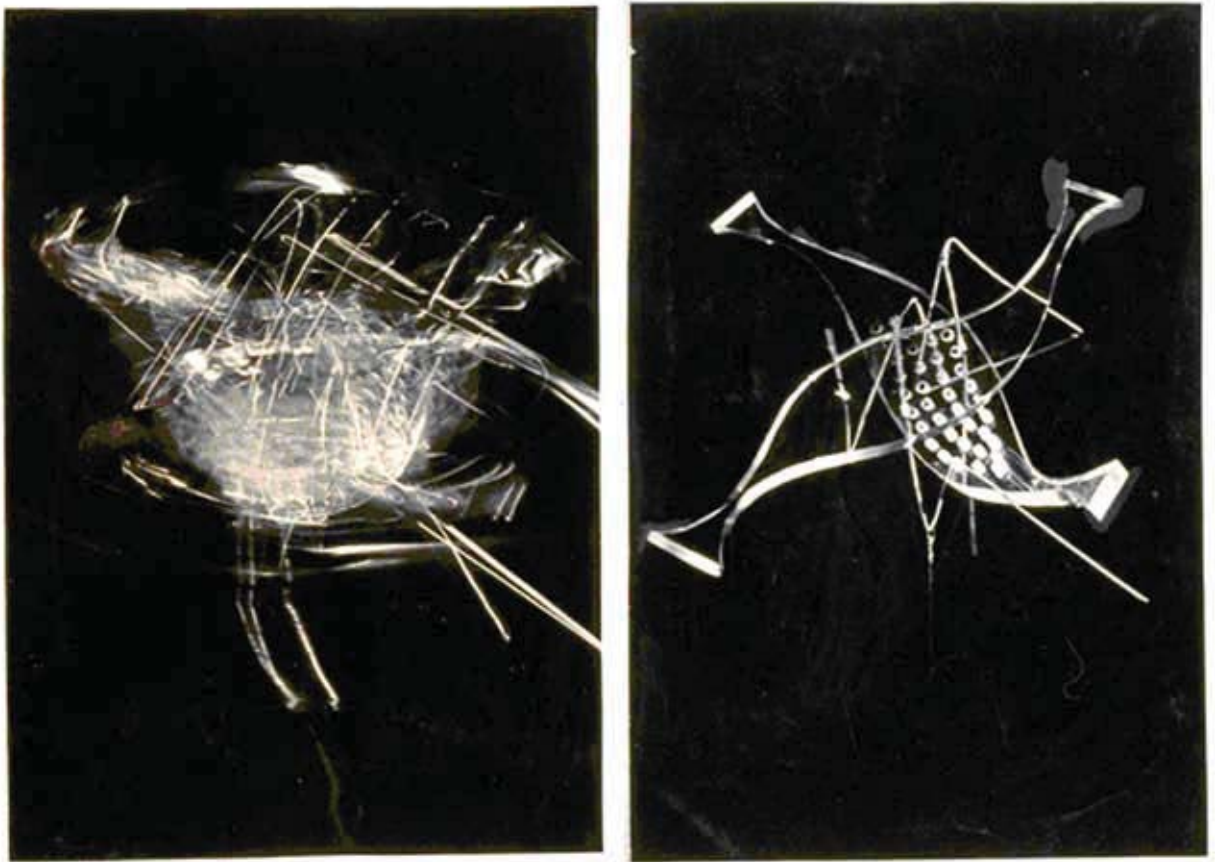


Figure 91: Laszlo Moholy-Nagy, *Plexiglas Mobile Sculpture in Repose and in Motion*, 1943



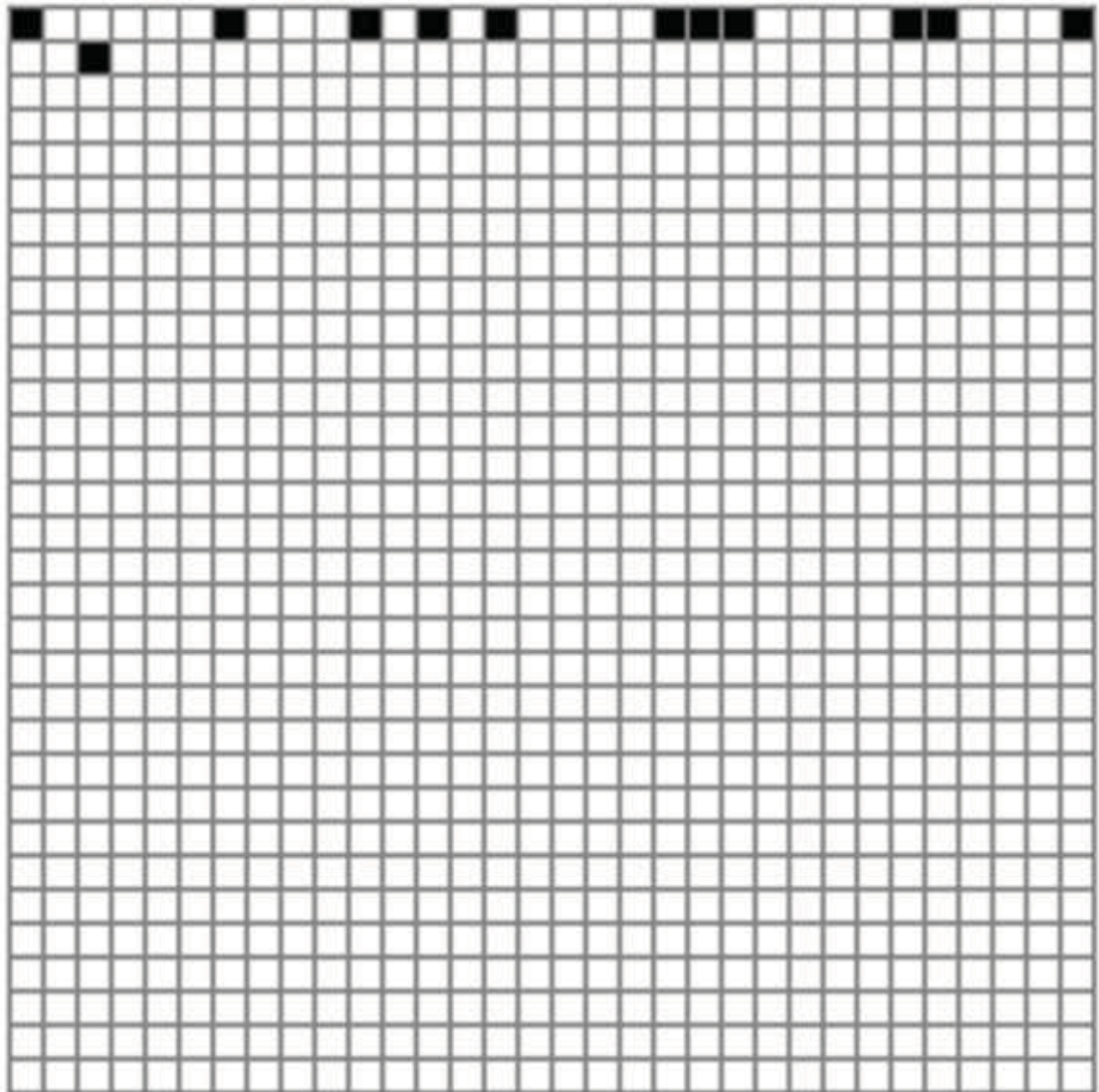
Figure 92: Laszlo Moholy-Nagy, *Light Space Modulator Film Still*, no date



Figure 93: Nancy Burson, *Warhead I*, 1982



Figure 94: John Hillard, *Camera Recording its Own Condition*, 1971



Owner: John F. Simon, Jr.
Edition Number: Artist Proof
Starting Time: January 27, 1997, 09:42:30

(c)1997 John F. Simon, Jr. - www.numerical.com

Figure 95: John F. Simon, *Every Icon*, 1997

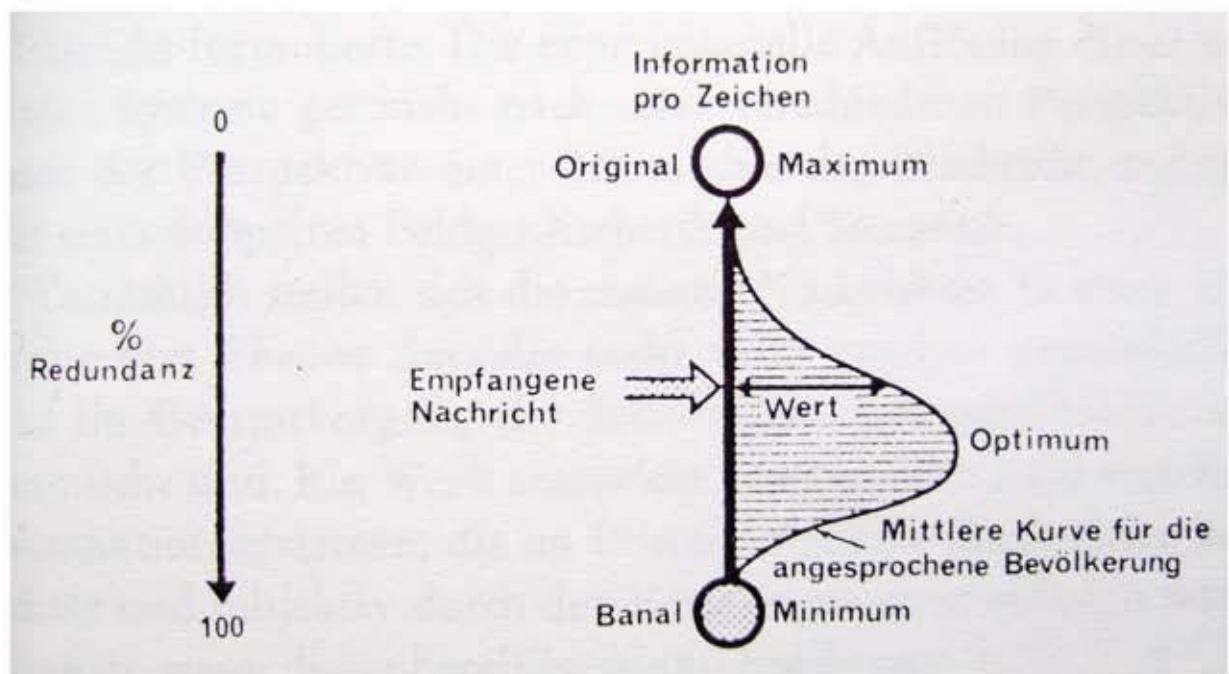


Figure 96: Illustration from Abraham Moles, *Kunst & Computer*, 1971

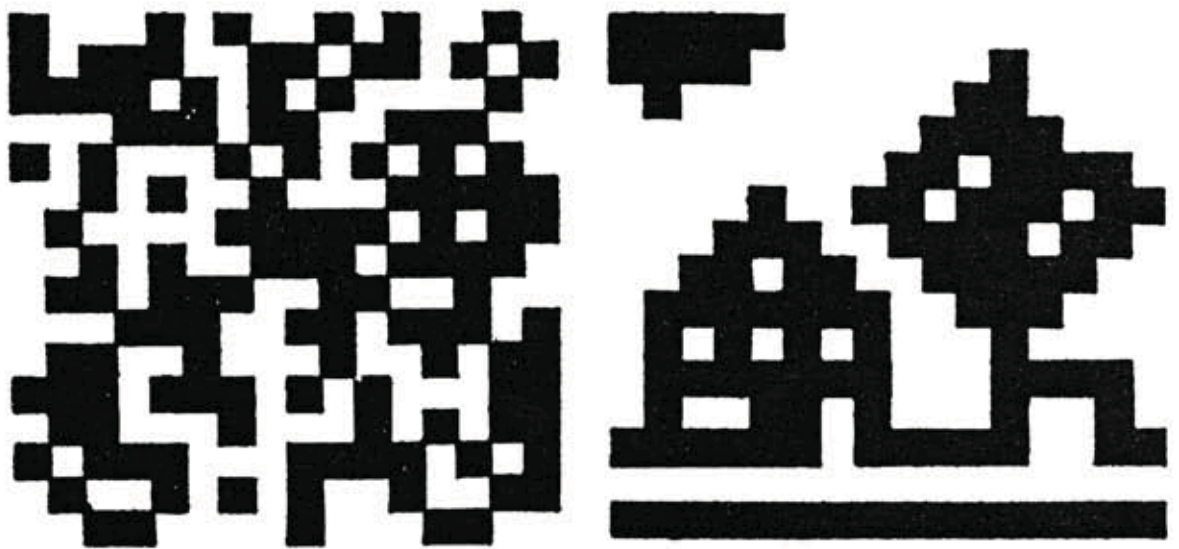


Figure 97: Abraham Moles, *Relation Between the Complexity of Information and Redundancy*, 1971



Figure 98: Sherrie Levine, *Fountain*, 1989



Figure 99: Maureen Connor, *Untitled*, 1989



Figure 100: Alfred Stieglitz's Photograph of the *Fountain*, 1917

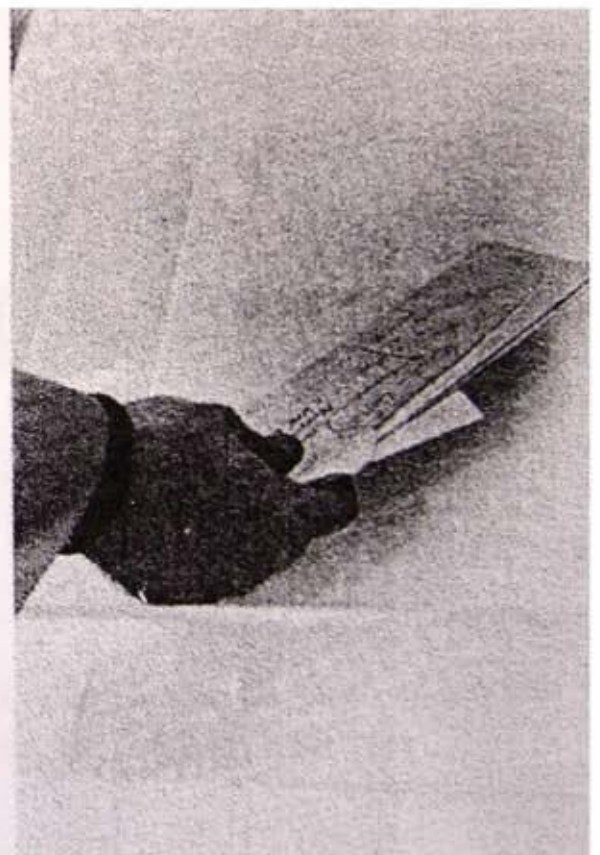
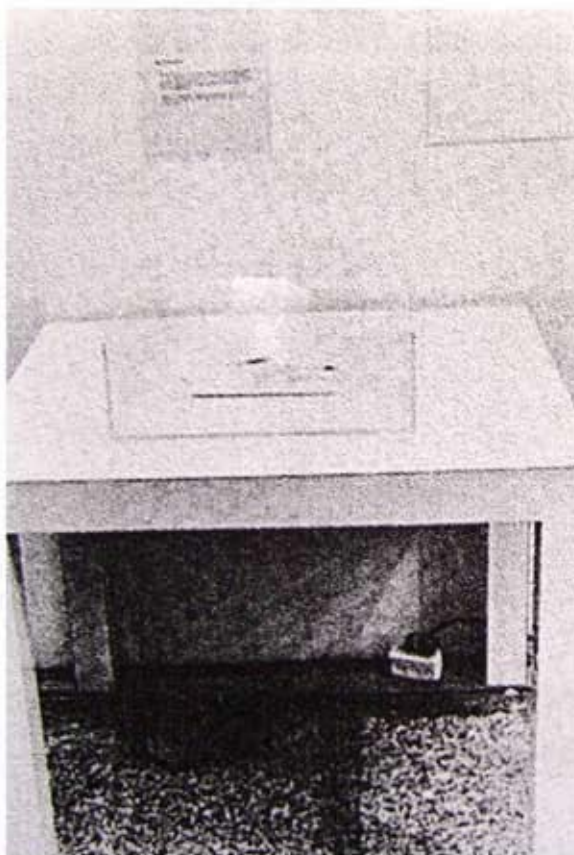
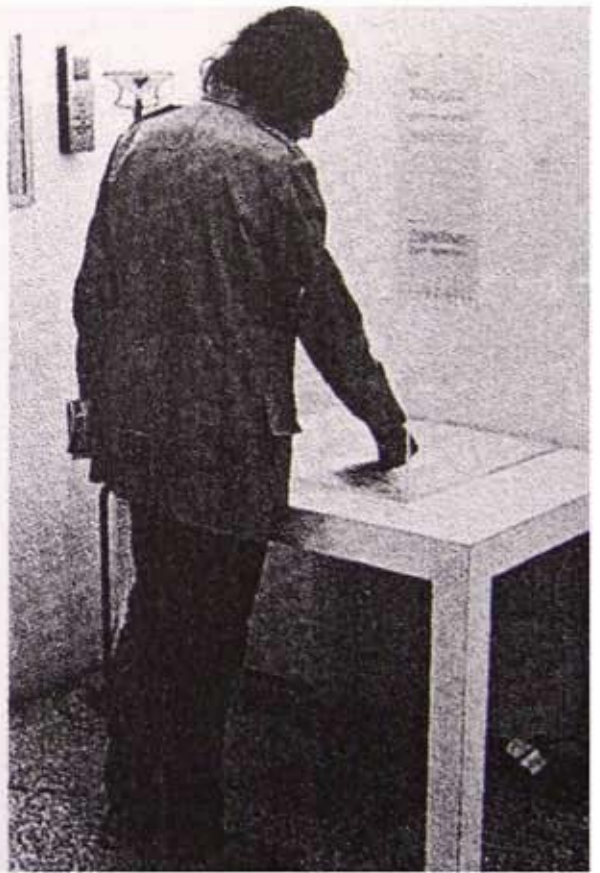
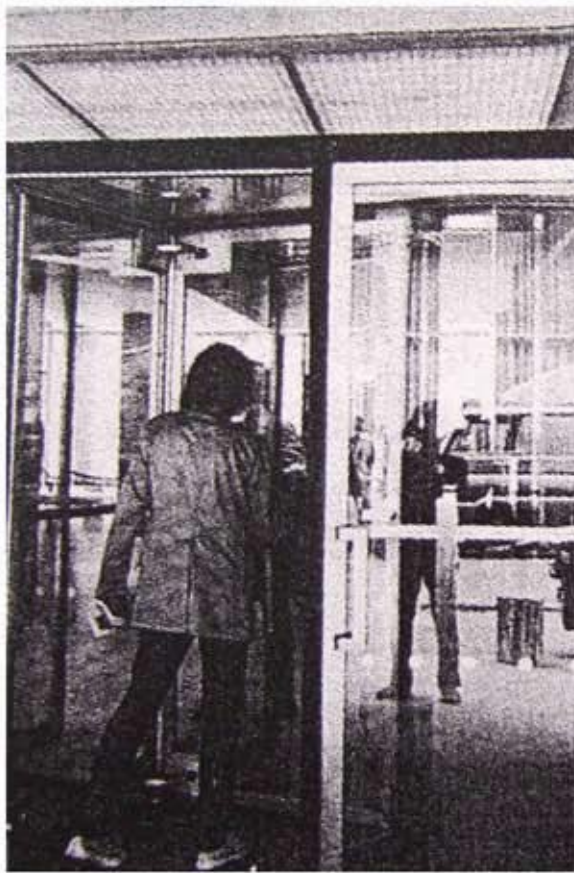


Figure 101: Vito Acconci, *Service Area*, 1970

Hans HAACKE
Born 1936, Cologne, Germany
Lives in New York

Proposal

POLL OF MOMA VISITORS

Two transparent ballot boxes are positioned in the exhibition, one for each answer to an either-or question referring to a current socio-political issue. The question is posted with the ballot boxes. The ballots cast in each box are counted photo-electrically and the state of the poll at any given time during the exhibition is available in absolute figures.

Visitors of the museum are given one ballot each with the purchase of an entrance ticket. Holders of membership cards and courtesy passes receive a ballot from the guards at the entrance. Their passes are to be marked so as to prevent the receipt of more than one ballot. The guards also hand out one ballot to each visitor on days when the museum entry is free. All ballots are numbered consecutively.

The number of ballots handed out, the number of tickets sold, the number of free pass entries and the number of free day visitors are entered into a chart with the ballot boxes every day. The museum instructs its personnel to make sure that no interference with the polling process occurs and that no more than one ballot will be cast by each visitor. The personnel and the visitors are requested to report any irregularities to Hans Haacke, c/o Howard Wise Gallery, 50 W 57 St., New York, N.Y. immediately.

Sample of chart:

Date: _____

Tickets sold: _____

Entries with artist,
membership, courtesy
pass, opening guests: _____

Entries on free day: _____

Total entries: _____

Ballots handed out: _____

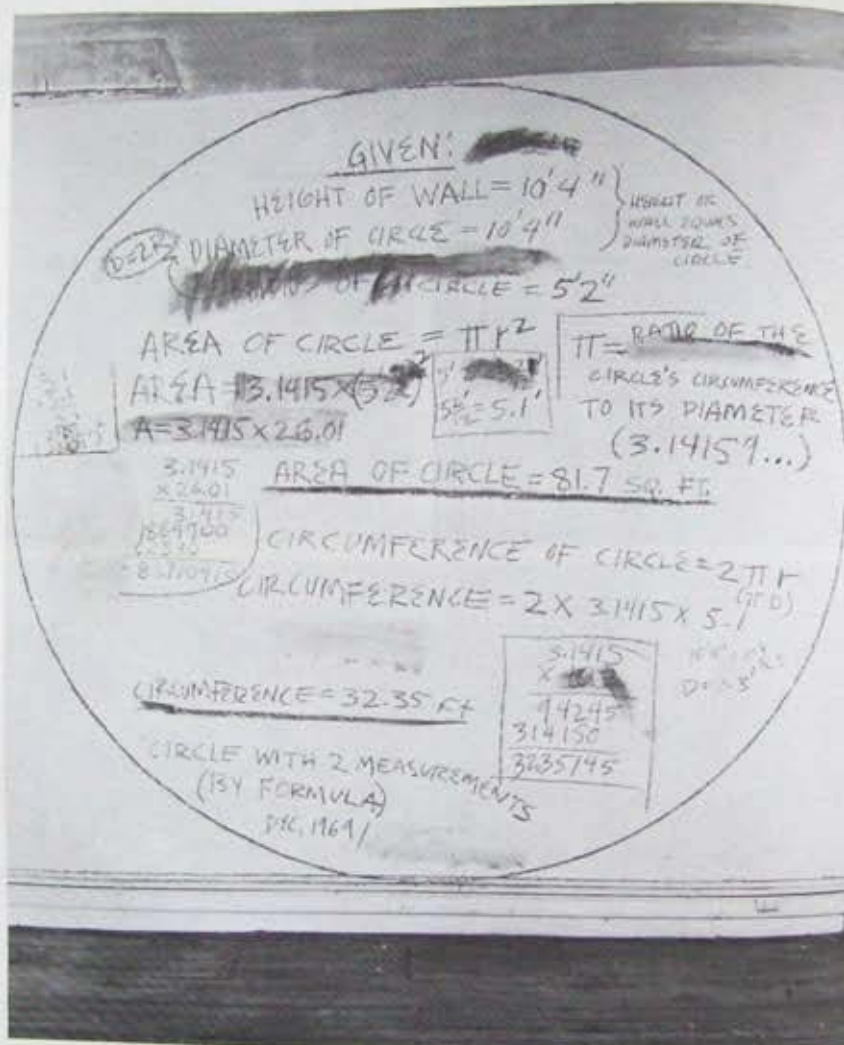
Ballots in box 1: _____

Ballots in box 2: _____

Certifying accuracy of figures for MOMA:
.....

Figure 102: Hans Haacke, *MoMA Poll*, 1970. Catalogue

Mel BOCHNER
Born Pittsburgh, Pennsylvania
Lives in New York



MEASUREMENT SERIES: BY FORMULA (CIRCLE)
Size: Determined by installation
Medium: Black chalk on wall

Figure 103: Mel Bochner, *Measurement Series: By Formula (Circle)*, 1970. Catalogue

Adrian PIPER
Born 1948, New York
Lives in New York

Three Models of Art Production Systems

Key

- (I) - any sensory, intellectual, or otherwise experiential information input
- (C) - any active consciousness which discriminates, qualifies, adds to, interprets, alters, and utilizes (I).
- (P) - the product (e.g. thought, action, idea, object, event, etc.) of (I) \rightarrow (C). An art product (P_A) is defined as any product (P) which is presented in an art context.

\rightarrow - is transformed into

System I

(I) \rightarrow (C) \rightarrow (P_A)

(P_A) is a separate and final stage in the production process. (P_A) has a physical and/or temporal existence which is qualified by but external to (I) \rightarrow (C).

System II

(I) \rightarrow (C; P_A) \leftarrow

(P_A) is a final stage within the domain of (C). (P_A) properly has internal existence only, which is conveyed through external communication forms, e.g. language, plans, photos, etc.

System III

(I; P_A) \leftrightarrow (C)

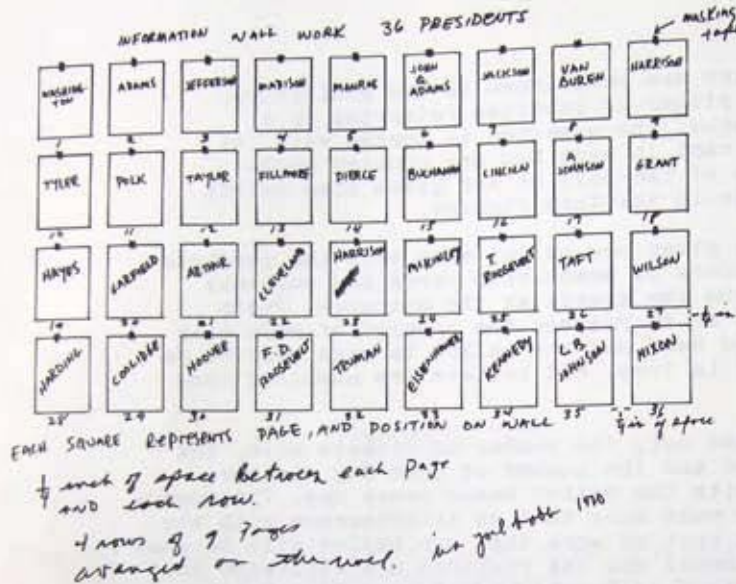
(P_A) is any particular (I) condition. (P_A) has a physical and/or temporal existence, which is unqualified but recognized and distinguished by (C).

In each of the above systems, (I) \rightarrow (C) is antecedent, (P) or (P_A) a transitive consequent. Other models may be constructed using the same four components in varying functional positions.

This exposition uses System II.

Figure 104: Adrian Piper, *Three Models of Art Production Systems*, 1970. Catalogue

Ira Joel HABER
Born 1947, New York
Lives in New York



STATEMENT FOR INFORMATION WALL WORK

I will exhibit pages from a booklet called "Presidents of the United States." This booklet is published by The American Corporation, publishers of the Encyclopedia Americana, as a public service. The cost of the booklet is ten cents. I sent for it, and received it by mail. This booklet is one example of information the public can obtain inexpensively. There are thirty-six pages to this wall work; each page measures seven and three quarter inches by four and one half inches. These pages should be attached to a wall in the museum in the following way: Four rows of nine pages each. The pages should be attached to the wall by small pieces of masking tape at the top of each page. There should be one quarter inch of space between each page, and each row. The pages should be mounted from left to right in the correct chronological order of the presidents, beginning with George Washington, and ending with Richard M. Nixon.

I am interested in booklets, pamphlets, and other forms of inexpensive publications as an information device. The reason I chose to convey information about the presidents of the United States is because of my own personal interest in American History, and my interest in acknowledged sequences of facts. The present arrangement is arbitrary, and personal. Other arrangements could be:

- one row of thirty-six pages,
- two rows of eighteen pages,
- three rows of twelve pages,
- six rows of six pages,
- nine rows of four pages.

If this work is to be repeated after Richard Nixon leaves office, then the only possible arrangement would be one row of thirty-seven pages.

March 28, 1970

Figure 105: Ira Joel Haber, *Information Wall Work*, 1970. Catalogue

John Baldessari

Cremation Piece, June 1969.

"One of several proposals to rid my life of accumulated art. With this project I will have all of my accumulated paintings cremated by a mortuary. The container of ashes will be interred inside a wall of the Jewish Museum. For the length of the show, there will be a commemorative plaque on the wall behind which the ashes are located. It is a reductive, recycling piece. I consider all these paintings a body of work in the real sense of the word. Will I save my life by losing it? Will a Phoenix arise from the ashes? Will the paintings having become dust become art materials again? I don't know, but I feel better."

Figure 106: John Baldessari, *Cremation Piece*, 1970. Catalogue



Figure 107: Les Levine, *Systems Burn-off X Residual Software*, 1970. Catalogue



Courtesy the artist

communication. They say, 'It's going to be raining tomorrow.' is software. All activities which have no connection with object or material mass are the result of software. Images themselves are hardware. Information about these

open continuing system. The experience of seeing something first hand is no longer of value in a software controlled society, as anything seen through the media carries just as much energy as first hand experience. We do not question

Figure 108: Les Levine, *Systems Burn-off X Residual Software*, 1970. Catalogue

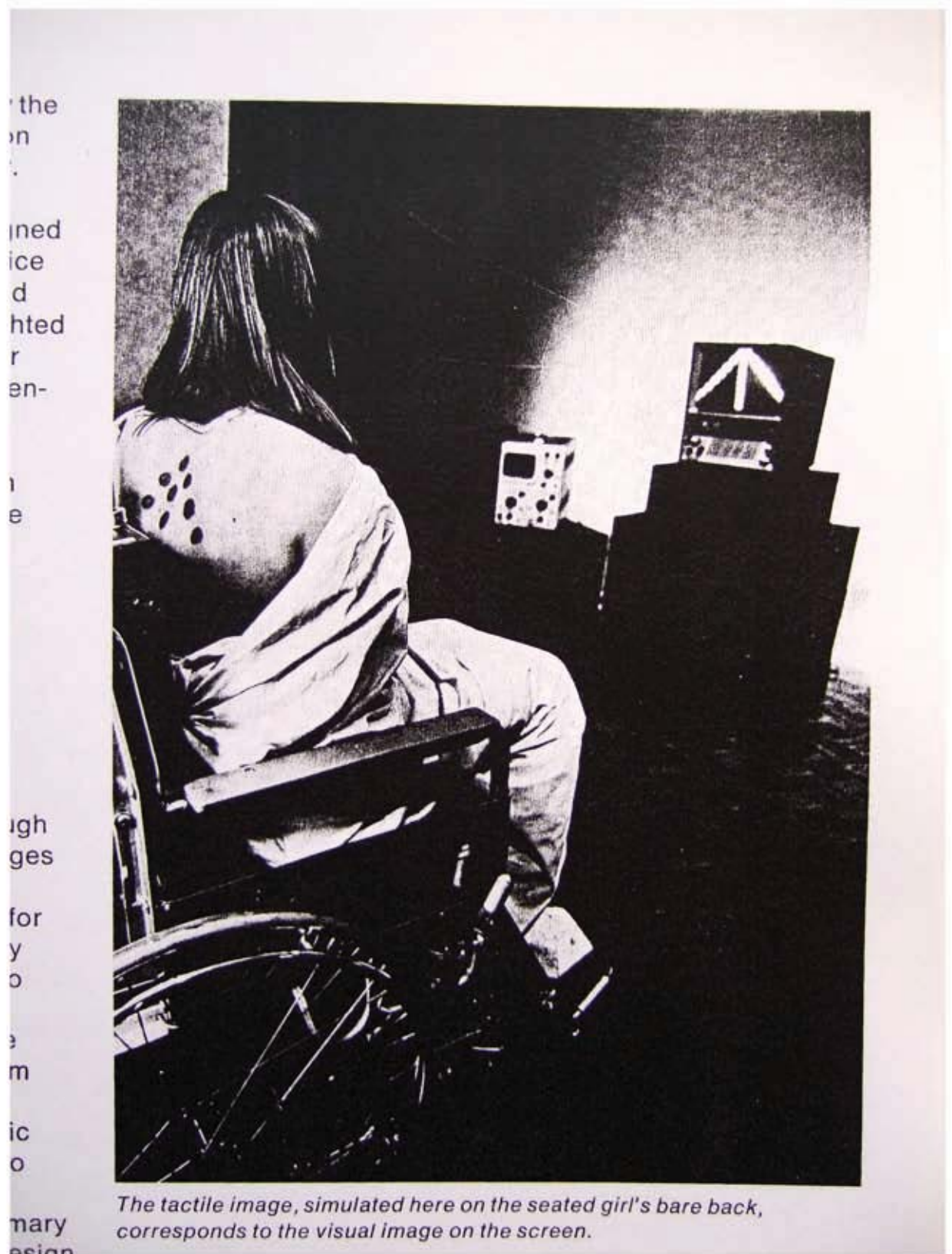


Figure 109: Smith-Kettlewell Institute of Visual Sciences, *Vision Substitution System*, 1970.
Catalogue



Figure 110: Theodosius Victoria, *Solar Audio Window Transmission*, 1970. Catalogue



Figure 111: Architecture Machine Group, MIT, *Seek*, 1970



Figure 112: Robert Smithson, *Monuments of Passaic*, 1967



Figure 113: Robert Smithson, *A Nonsite (Franklin, New Jersey)*, 1968

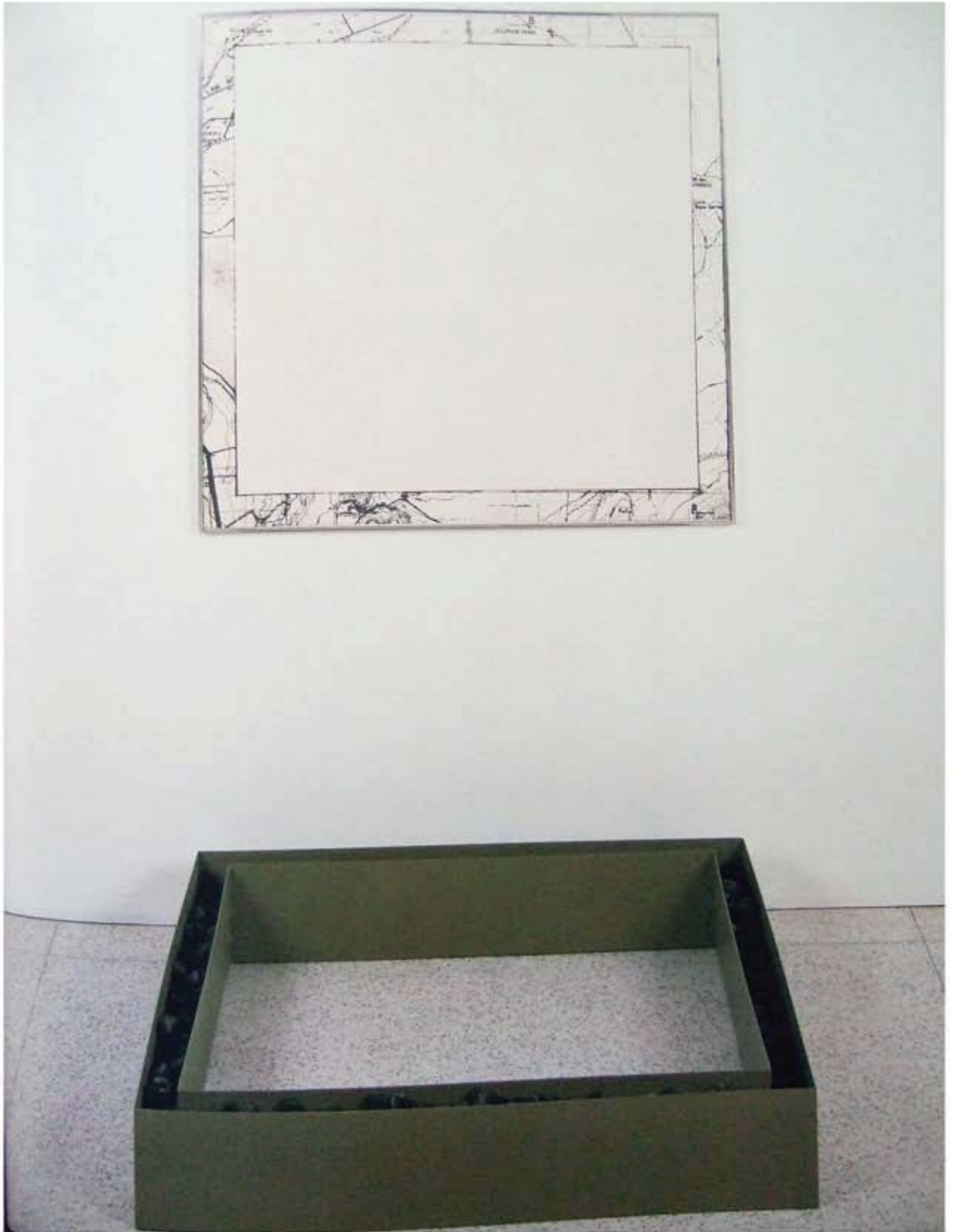


Figure 114: Robert Smithson, *Mono Lake Nonsite (Cinders Near Black Point)*, 1968



Figure 115: Jacques de Gheyn, *Old Woman and Vine*, no date



Figure 116: Jacques de Gheyn, *Old Woman and Vine*, no date. Detail



Figure 117: Pieter Saenredam, *Interior of the Mariakerk in Utrecht*, 1641



Figure 118: Pieter Saenredam, *Interior of the Mariakerk in Utrecht*, 1641. Detail

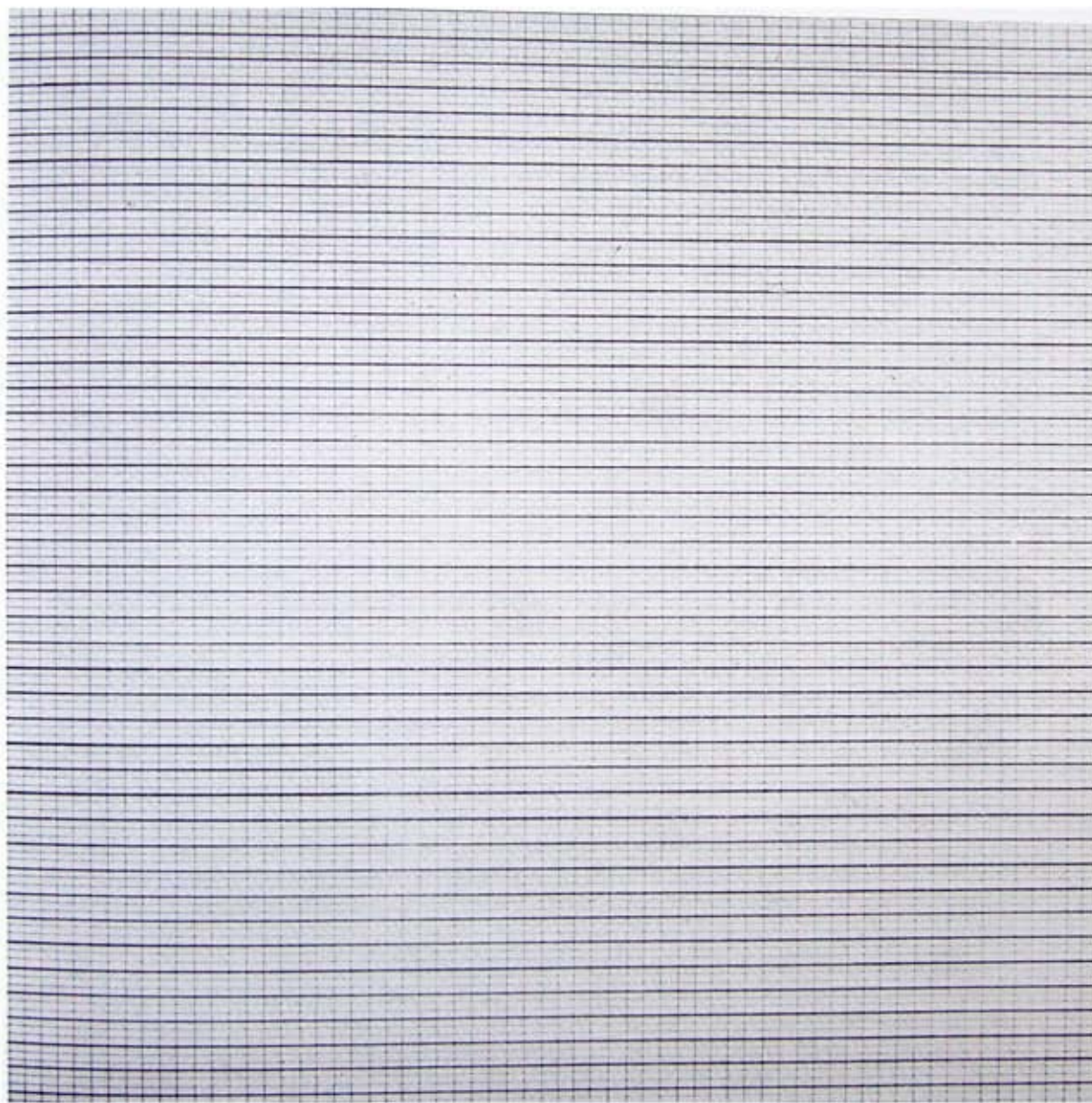


Figure 119: Agnes Martin, *Untitled*, 1965

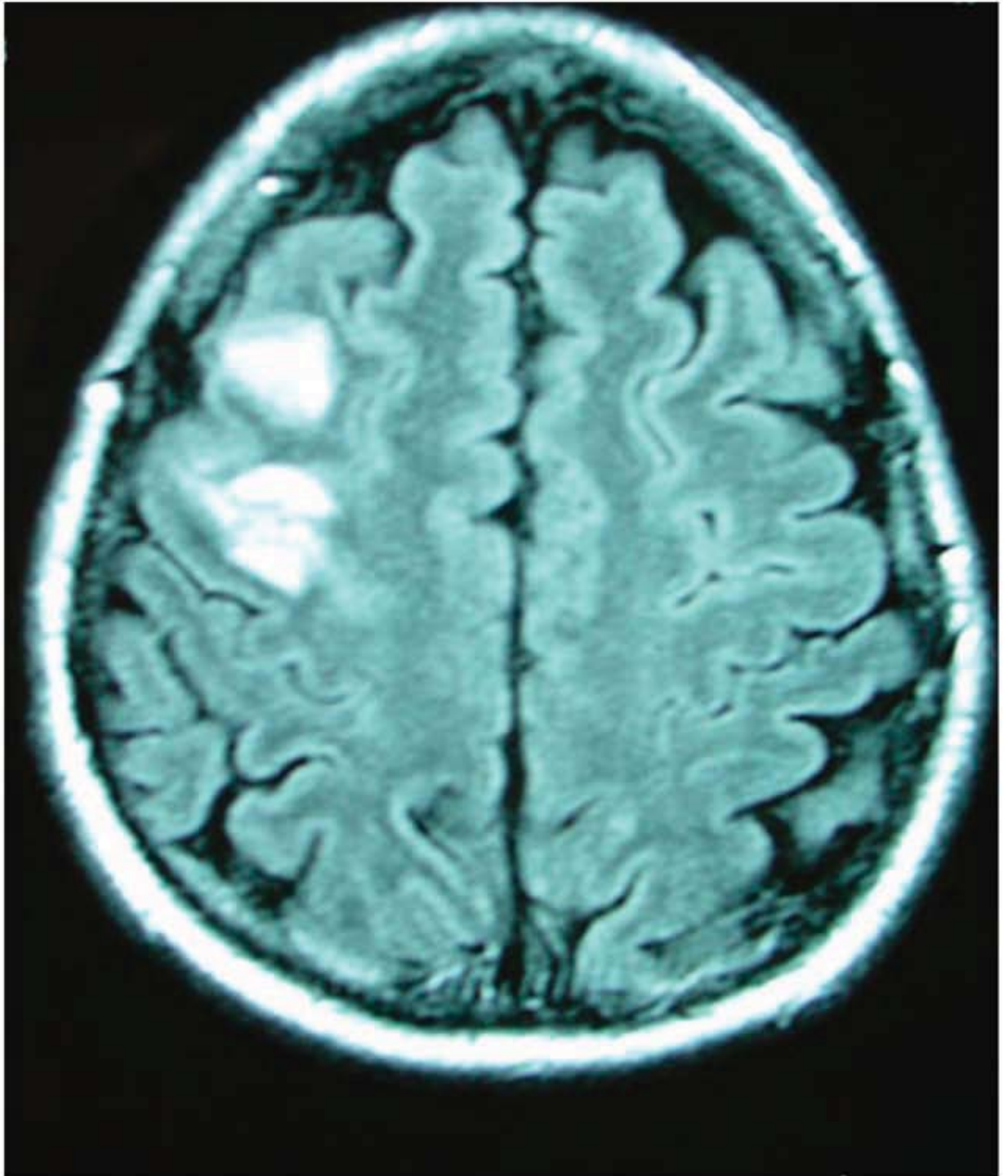


Figure 120: Laura Silveira Moriyama, *MRI Scan of a Stoke*, no date

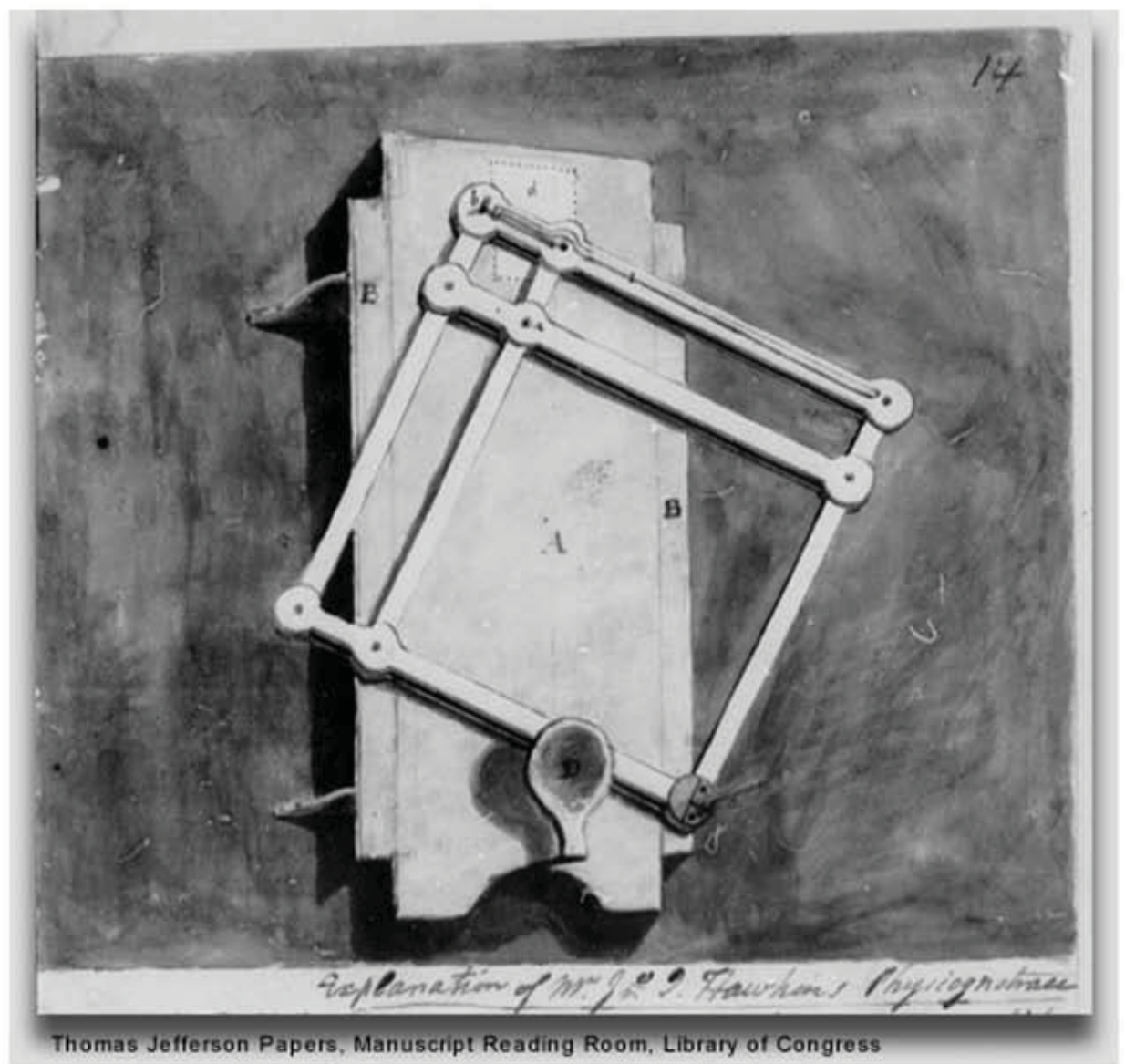


Figure 121: Charles Willson Peale, *Watercolour of a Physionotrace*, 1803



Figure 122: Edme Quenedey, *Portrait Jan van der Hoeven*, 1824

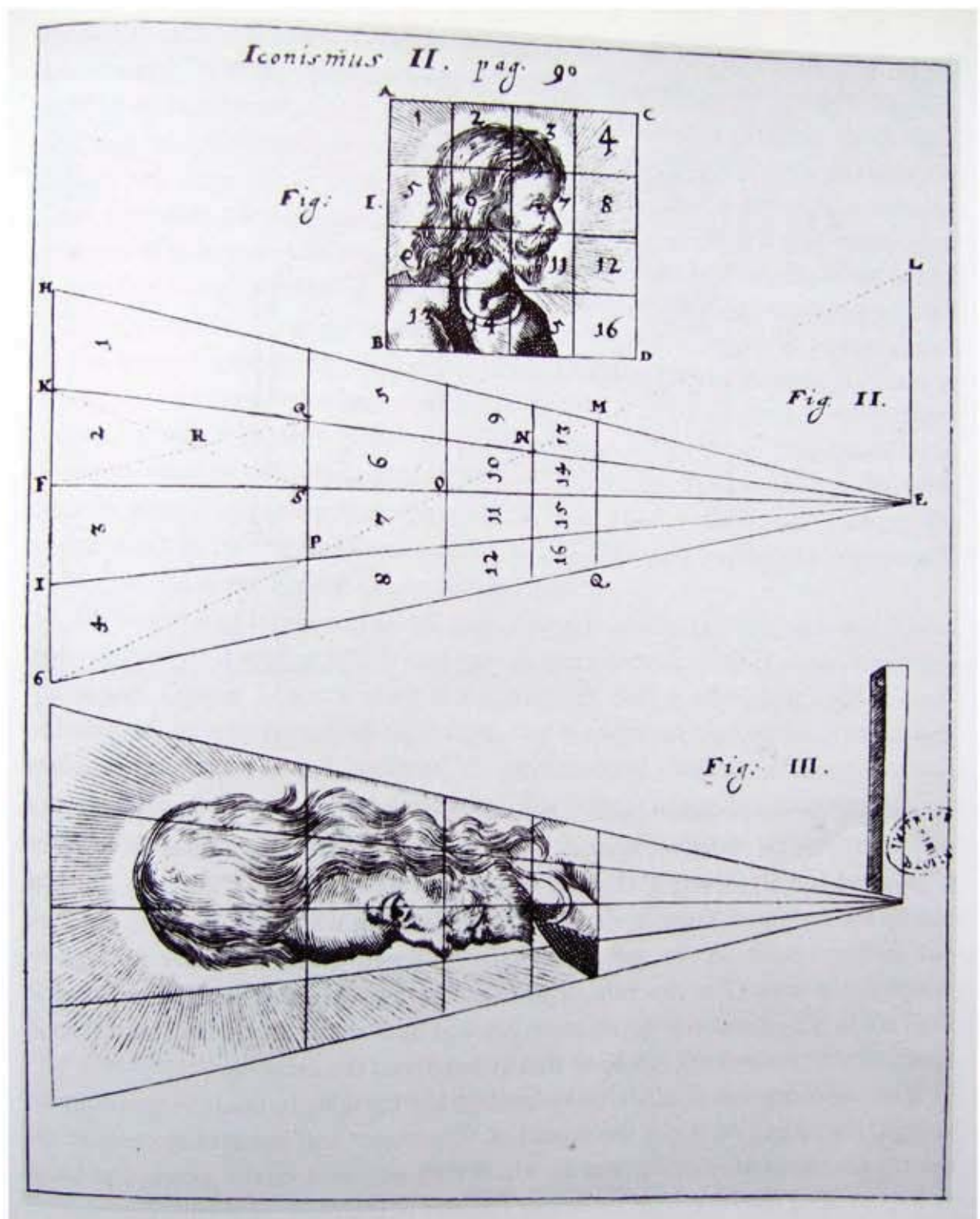


Figure 123: Gaspar Schott, *Anamorphic Diagram*, 1657

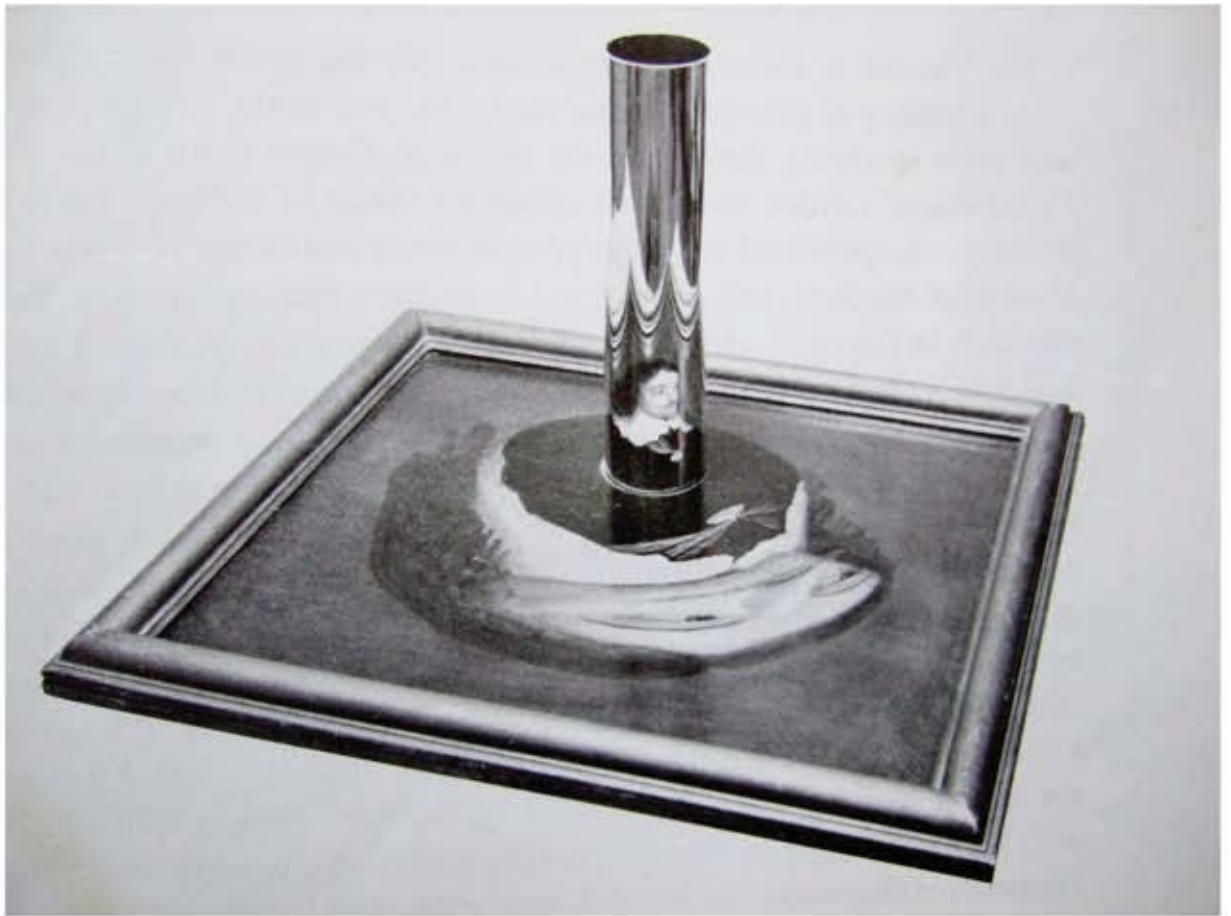


Figure 124: Anonymous, *Anamorphic Mirror Portrait*, after 1649



Fig. 4.

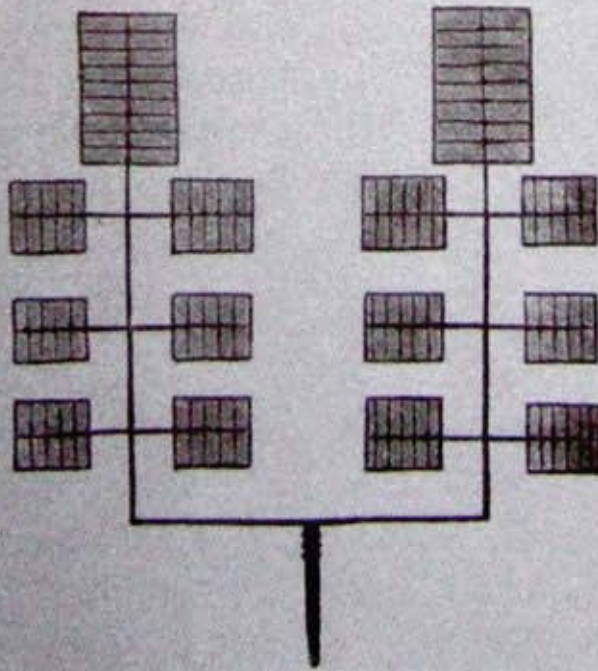


Fig. 6.

Figure 125: John Ruskin, *Attic and Natural Ash Leaves*, 1891



Figure 126: Cornelis Korning after Pieter Saenredam, *Print to Belie Rumours about the Images Found in an Apple Tree*, 1628



Figure 127: Laszlo Moholy-Nagy, *Oskar Schlemmer in Ascona*, 1927



Figure 128: Lee Friedlander, *New York*, 1963

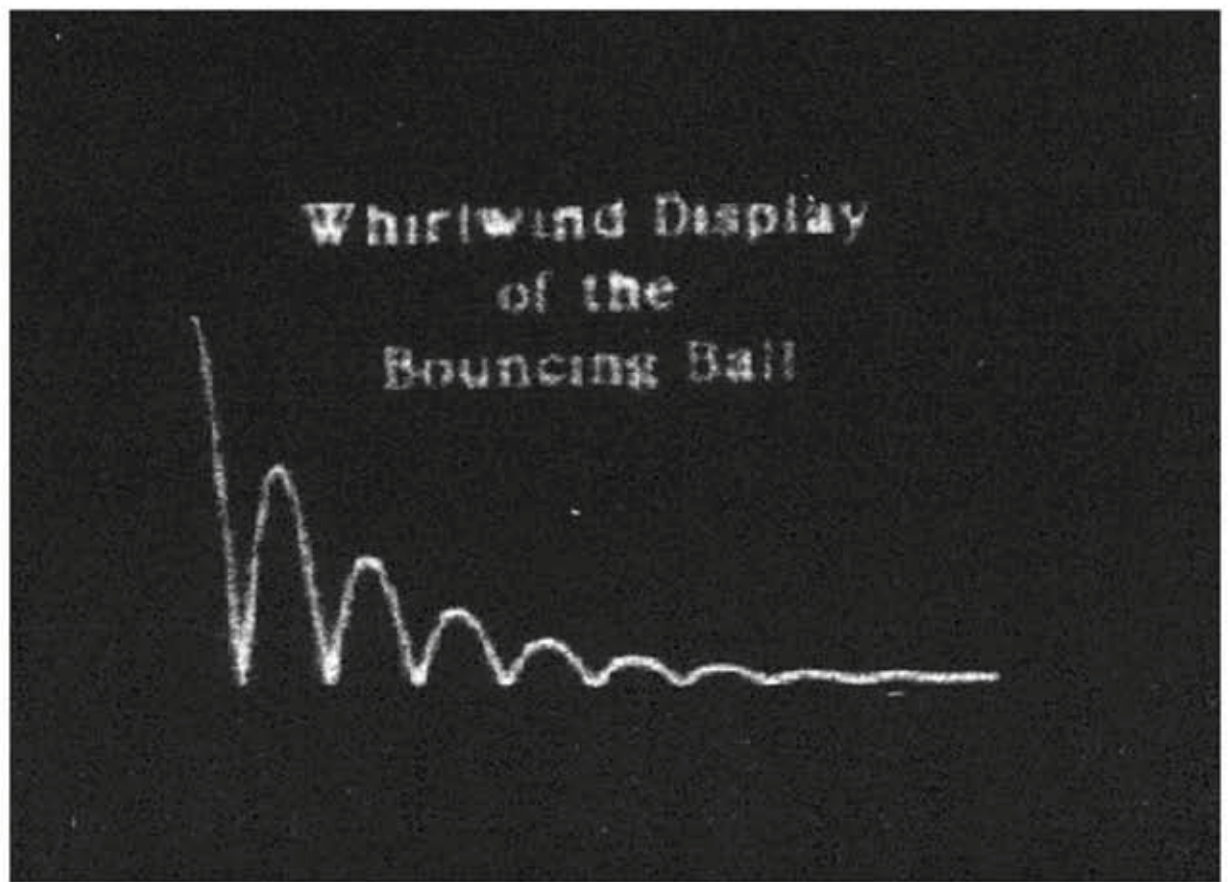


Figure 129: Charly Adams, *Visualisation of a Bouncing Ball*, 1949



Figure 130: Hans Holbein the Younger, *Portrait of Henry VIII*, 1540



Figure 131: Jeff Wall, *A Sudden Gust of Wind*, 1993



Figure 132: Gregory Crewdson, *Untitled Photograph* from the Series: *Beneath the Roses*, 2005



Figure 133: Diego Velázquez, *Las Meninas*, 1656



Figure 134: Jeff Wall, *Picture for Women*, 1979

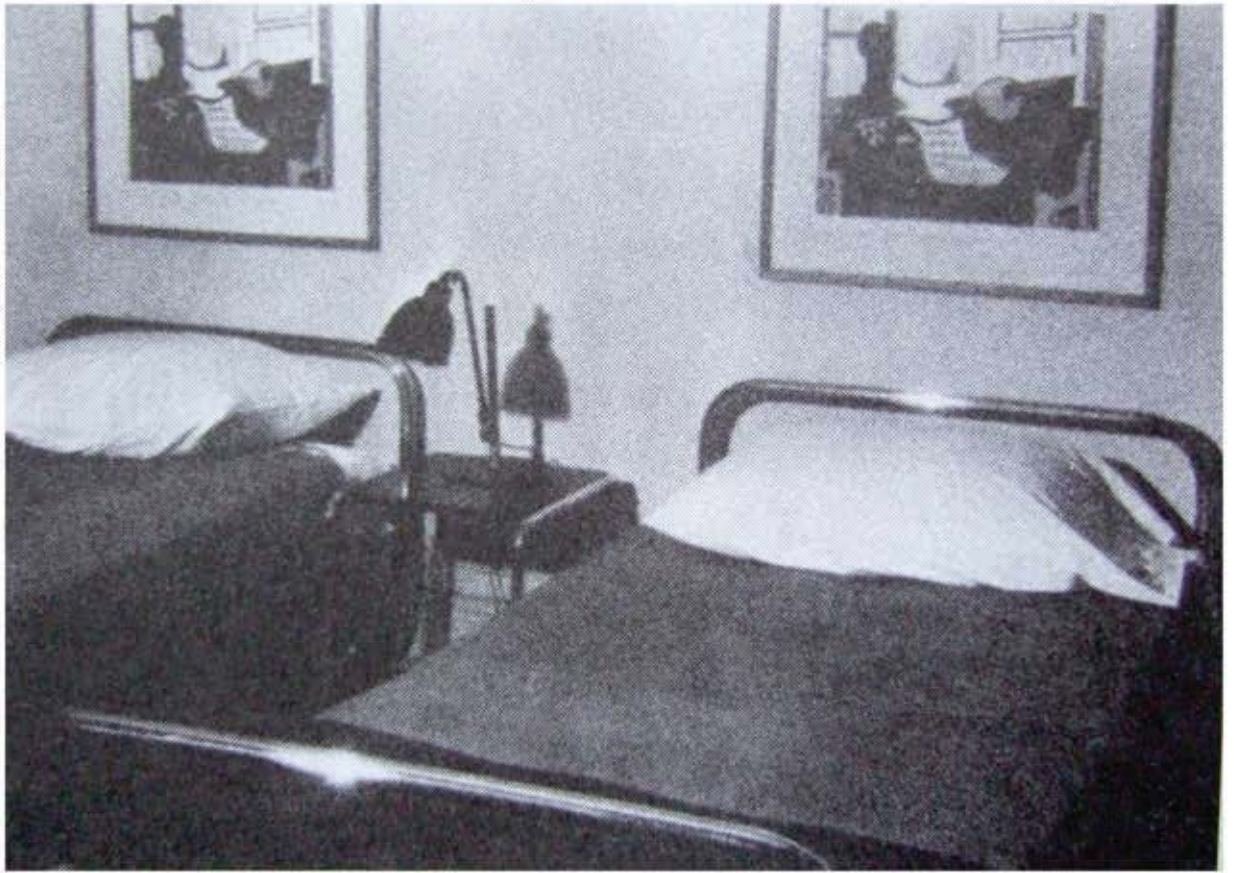


Figure 135: Walker Evans, *Caray Ross's Bedroom*, 1932



Figure 136: Jean Auguste Dominique Ingres, *Madame Louis-Francois Godinot*, 1829



Figure 137: Jean Auguste Dominique Ingres, *Madame Charles Hayard*, c. 1812. Detail



Figure 138: Robert Smithson, *Yucatan Mirror Displacements (1-9)*, 1969



Figure 139: Robert Smithson, *Chalk-Mirror Displacement*, 1969



Figure 140: Robert Smithson, *Nonsite (Essen Soil and Mirrors)*, 1969



Figure 141: Robert Smithson, *Four-Sided Vortex*, 1965

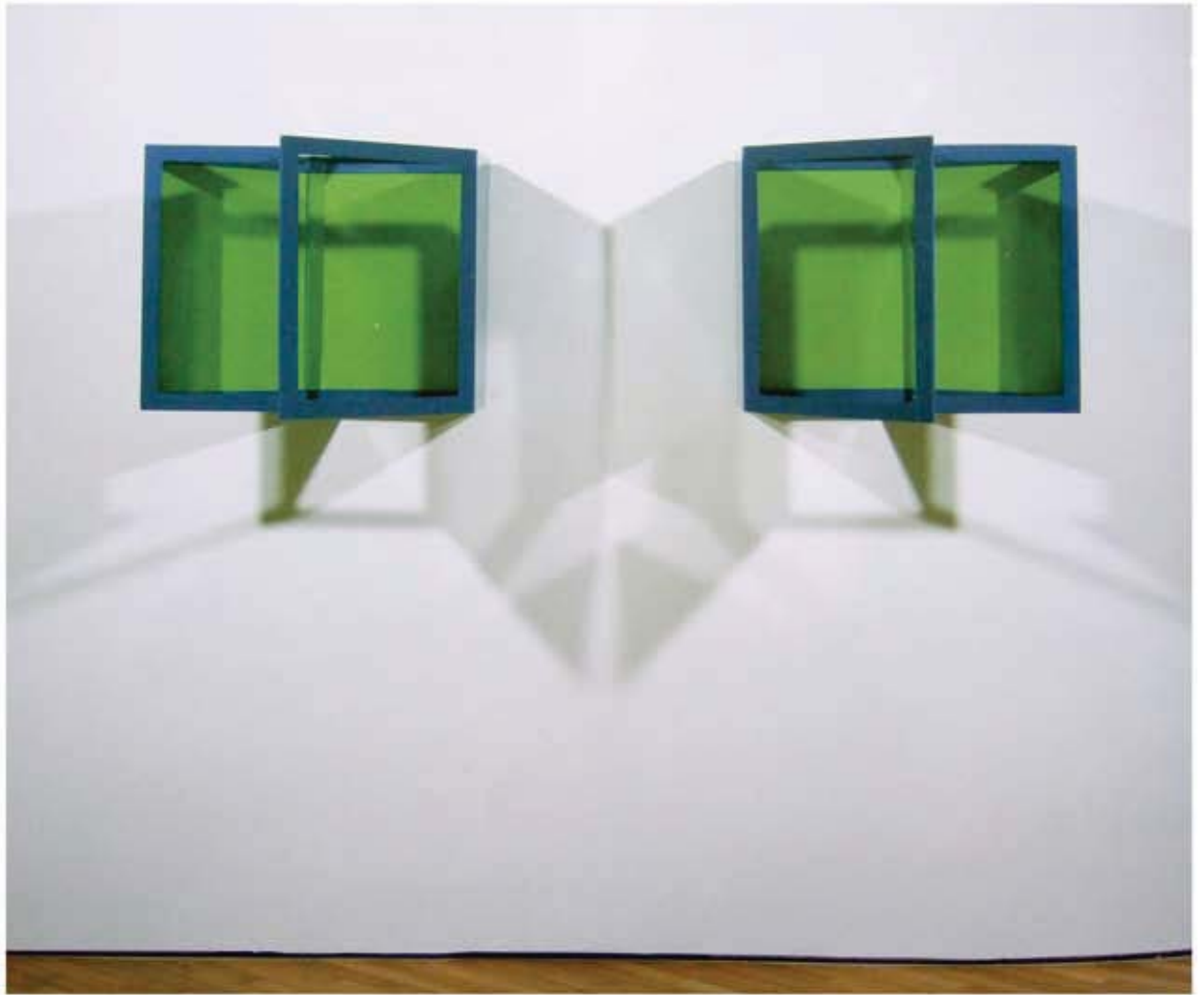


Figure 142: Robert Smithson, Enantiomorphic Chambers, 1965. Reconstruction



Figure 143: Robert Smithson, *Untitled*, 1964-65

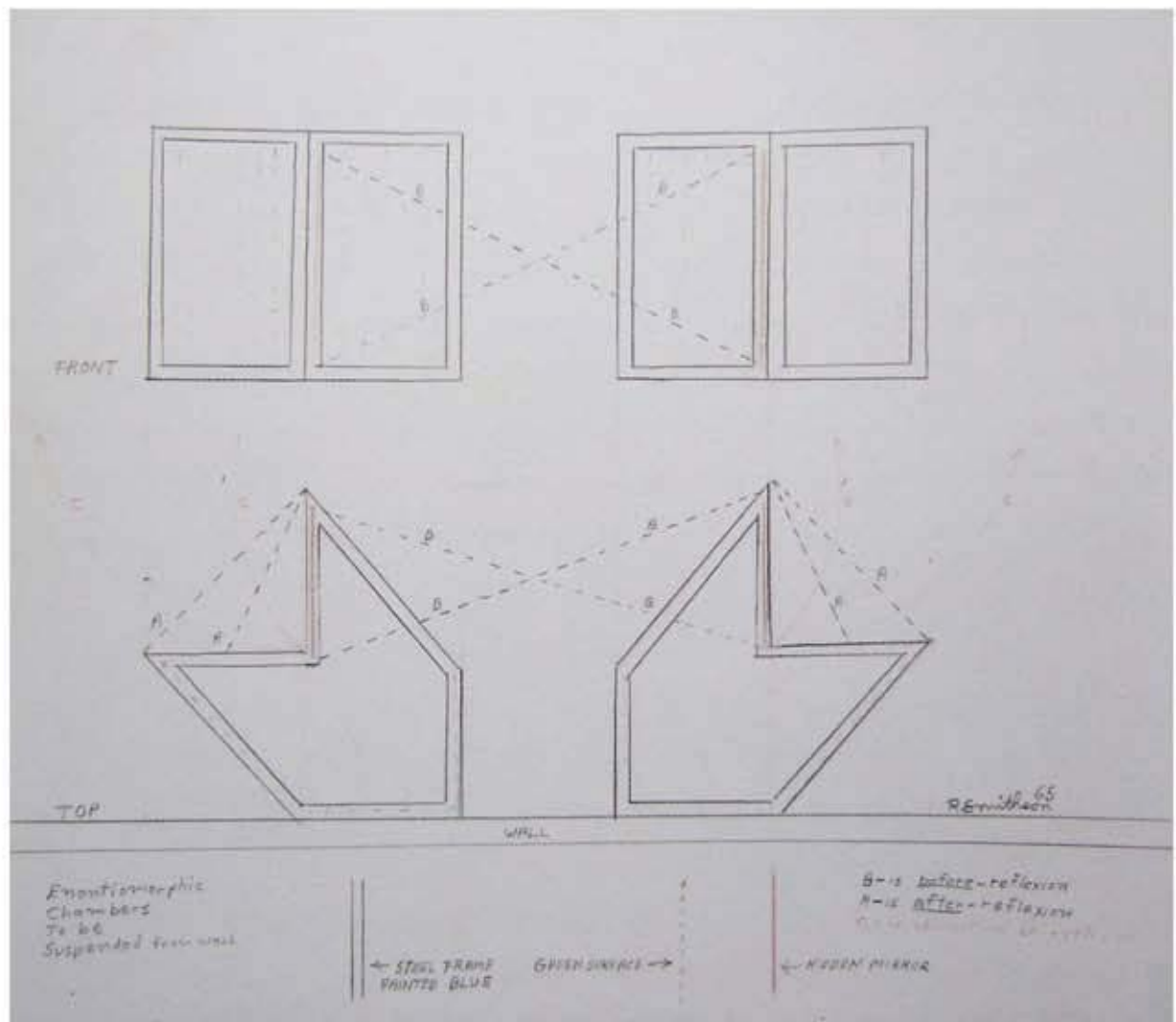


Figure 144: Robert Smithson, *Enantiomorphic Chambers*, Construction Plan, 1965

case the interval between the corresponding parts of the stereogram will be less than the interpupillary distance, and the lines of fixation, instead of being crossed as in the former illustration, will intersect beyond the stereogram-plane. Accordingly, each of these contrivances is subject to rather narrow limitations. Indeed, no matter how ingeniously the stereoscope is designed, even when the stereogram is properly mounted and the movements of the eyes can be regulated to a certain extent, it is always a question as to whether the illusion obtained is a faithful reproduction of the original that is meant to be portrayed, in other words, a perfect model enlarged or reduced; mainly because the relations between accommodation

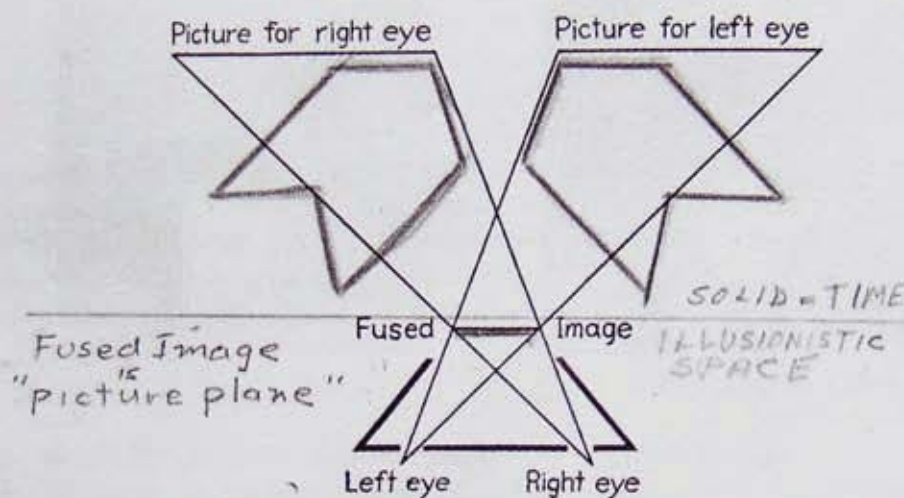


fig. 20. Plan of a simple box stereoscope without mirrors or lenses.

and convergence are usually different from what they would be in viewing the object itself.

So far as the stereograms themselves are concerned, some of the best stereoscopic effects can be obtained from simple line-drawings of ordinary geometrical solids (cubes, cylinders, pyramids, etc.), such as may readily be made by an amateur draughtsman with pen and ink. As viewed in a stereoscope the lines appear to be launched in space, giving perhaps a clearer conception of the form to be delineated than could be obtained from an opaque model. However, after about 1851 when the technique of photography was beginning to be developed, the adaptation of this process was obvious for making stereoscopic views, by taking pictures of the same scene in correct perspective from two different standpoints. The delineation of depth in a good stereogram of this kind is sometimes positively almost incredible. A stereoscopic camera is a combination of two photographic lenses mounted together side by side so that the two pictures may be taken on a single plate. However, the two portions of the print made from the negative must be cut apart and interchanged with each other right and left on the stereogram itself.

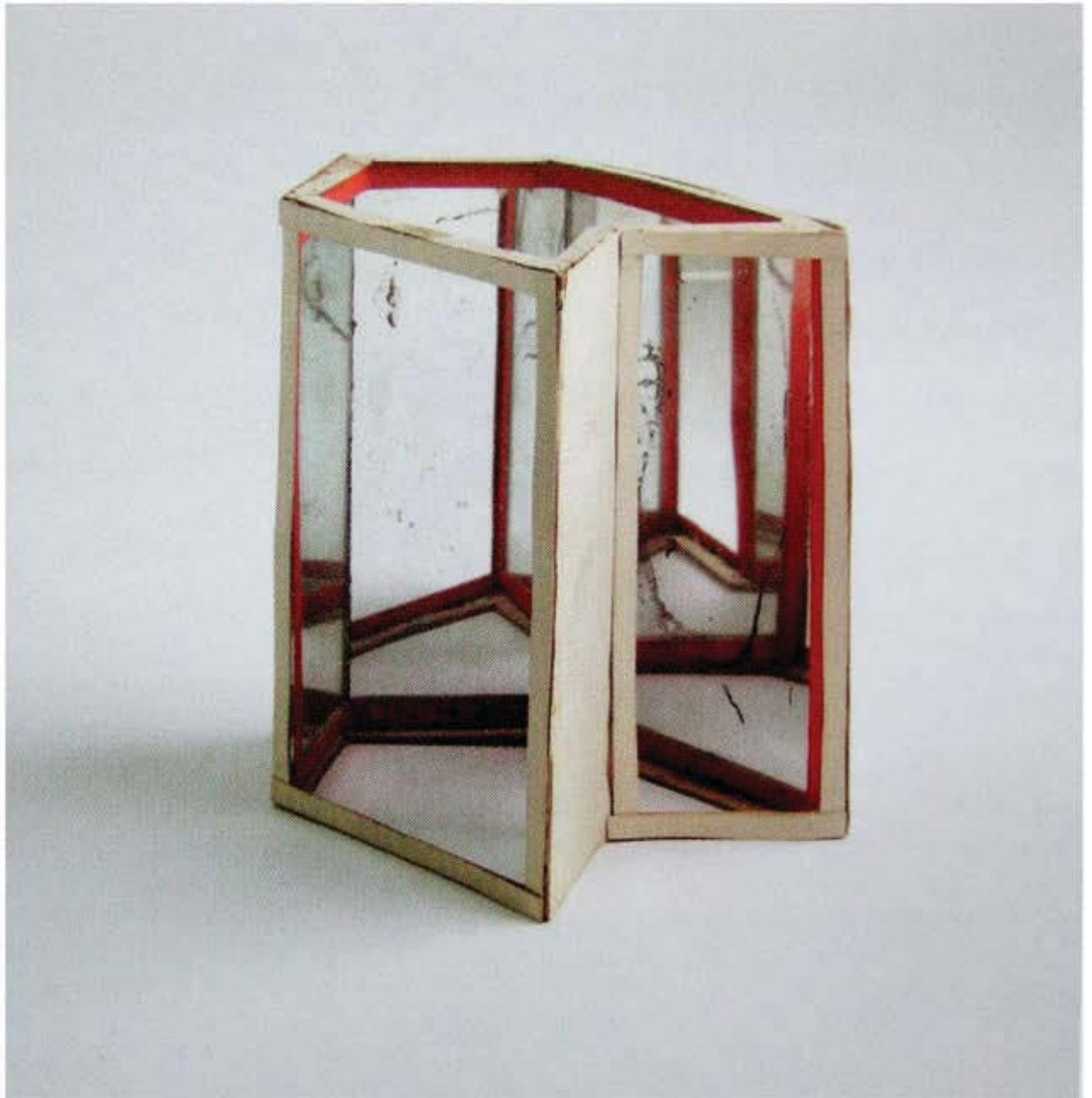


Figure 146: Robert Smithson, *Model for Enantiomorphic Chambers*, c. 1965

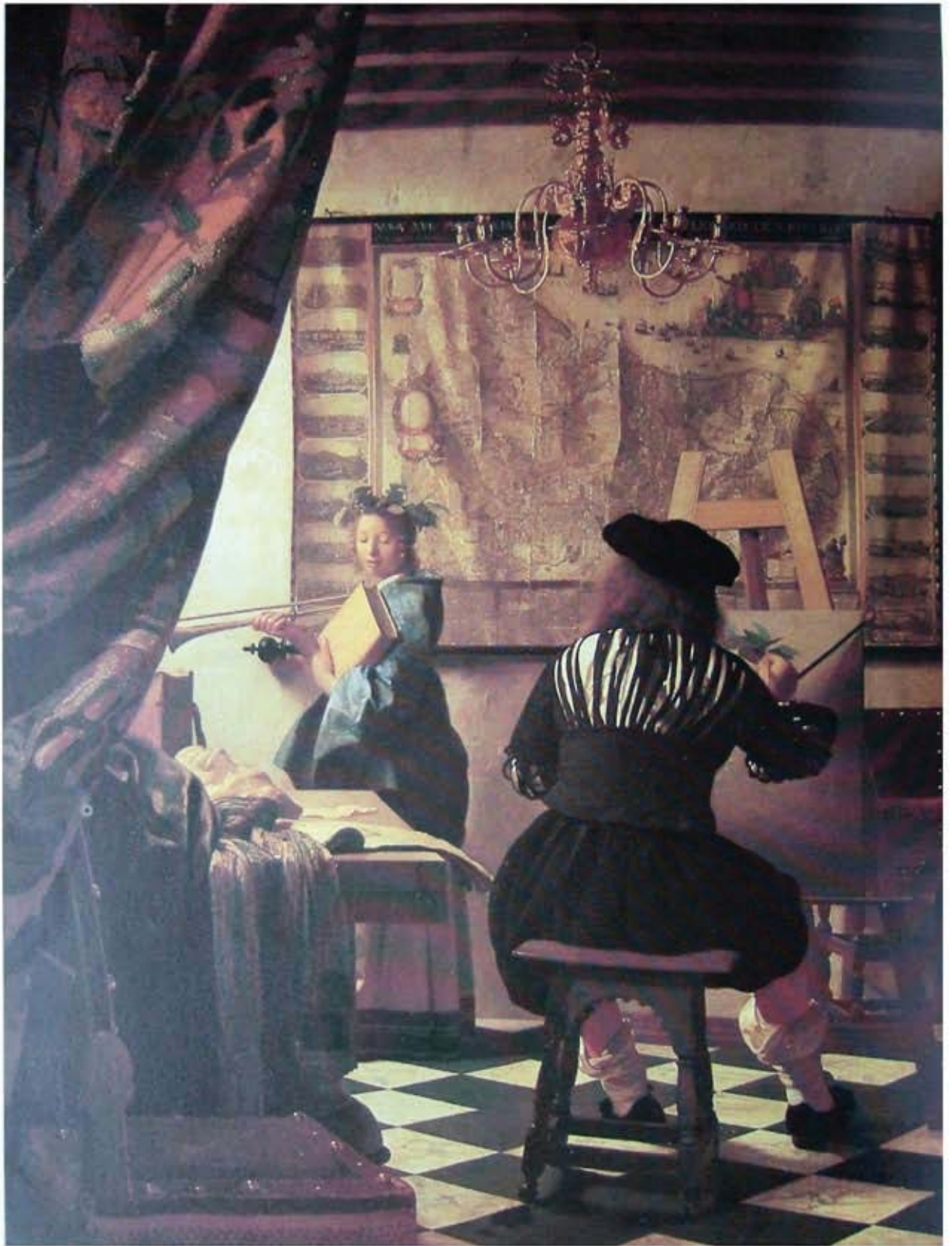


Figure 148: Jan Vermeer, *The Art of Painting*, c. 1666



Figure 149: Jan Vermeer, *The Art of Painting*, c. 1666. Detail

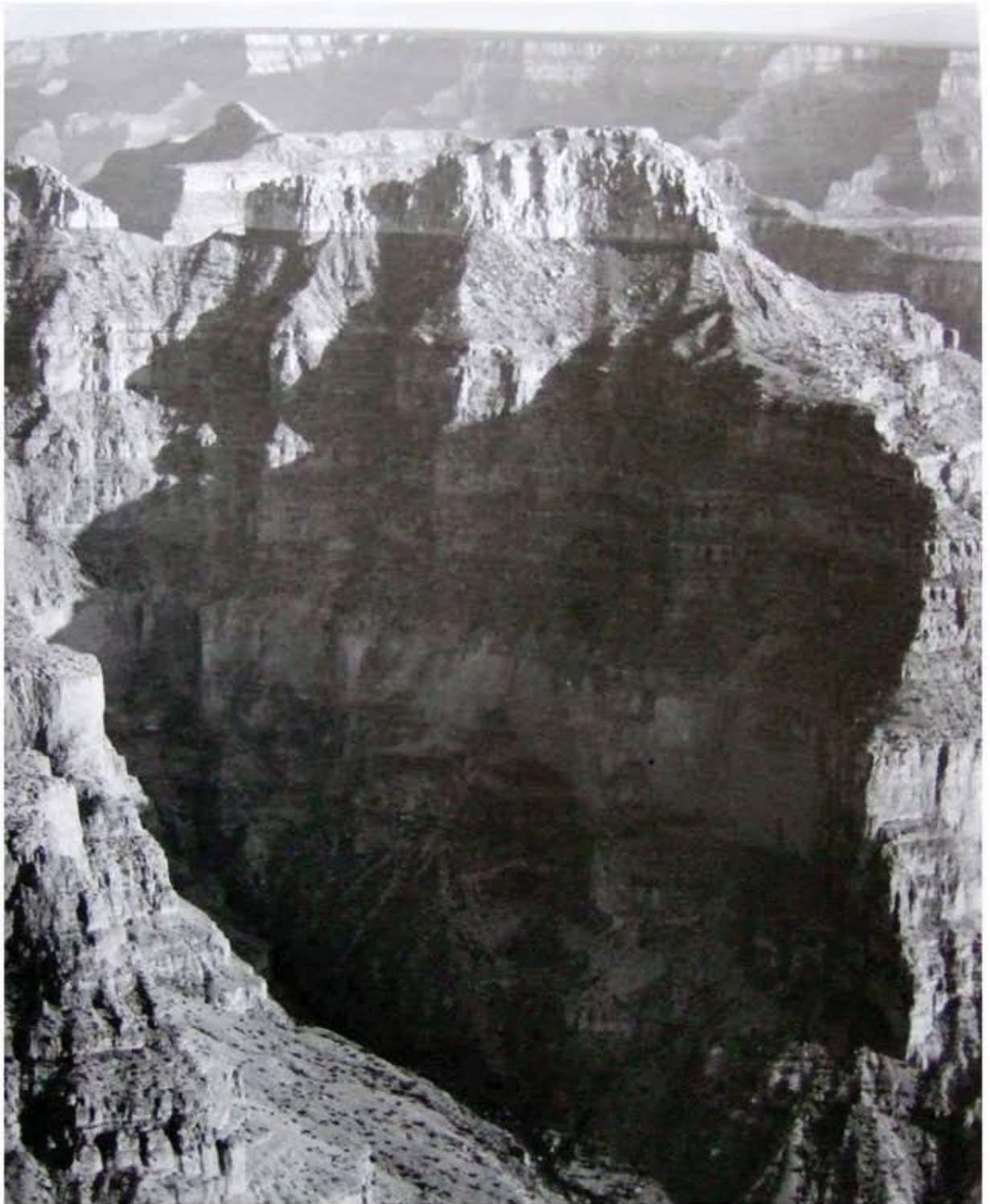


Figure 150: Ansel Adams, *Grand Canyon from Point Sublime, Grand Canyon National Park*, 1942



Figure 151: Gerhard Richter, *Lesende*, 1994

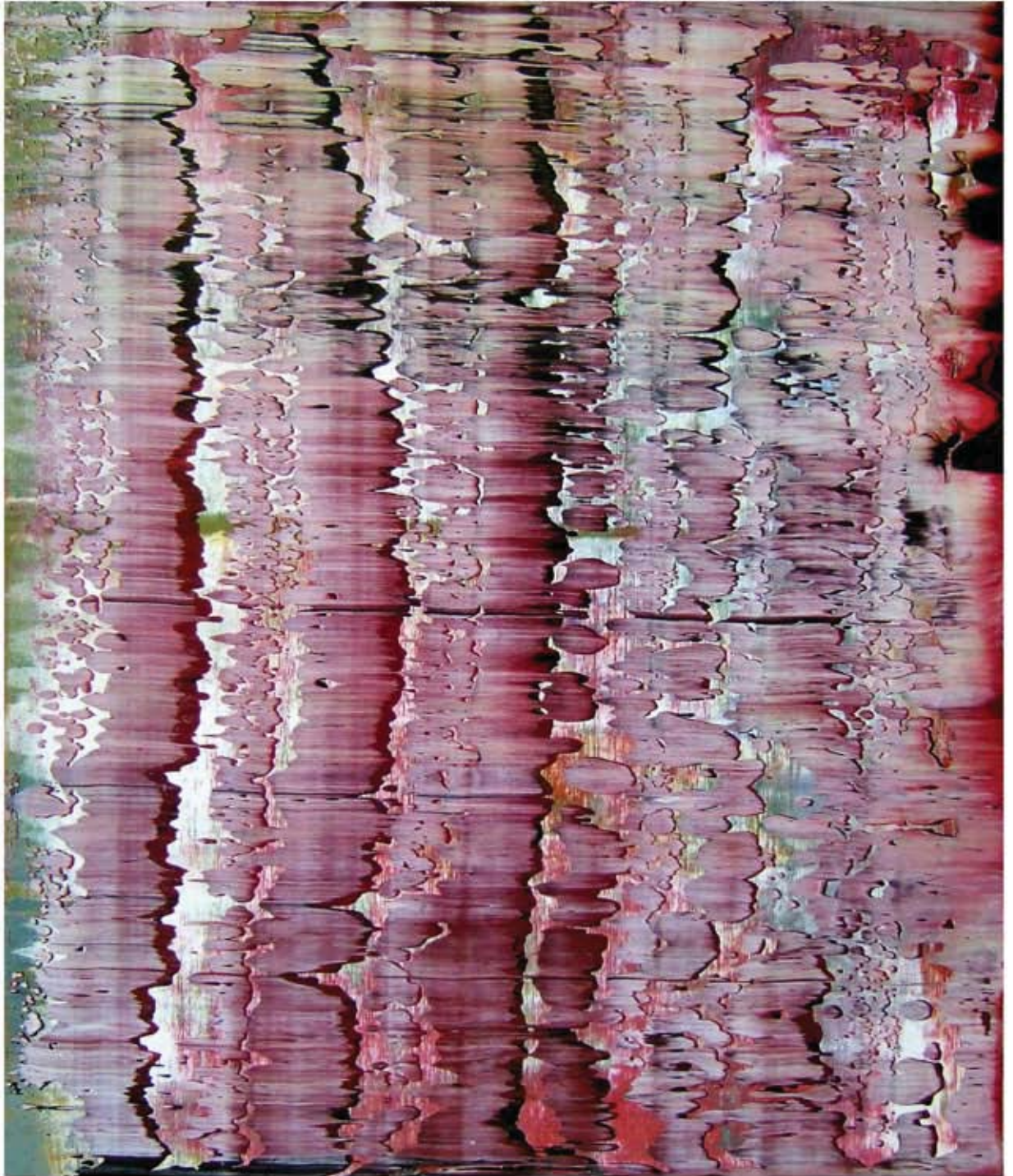


Figure 152: Gerhard Richter, *Abstraktes Bild*, 1995

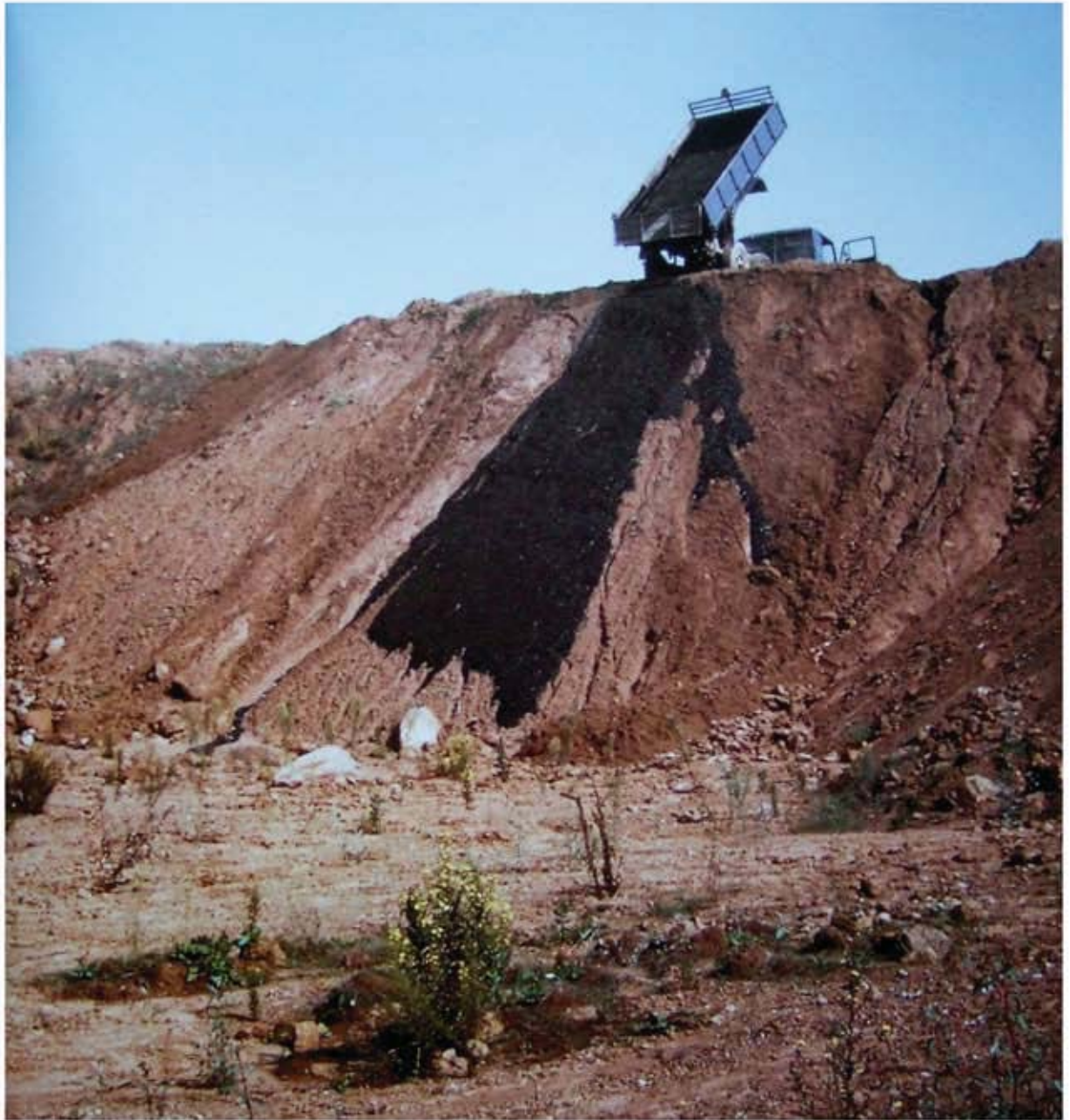


Figure 153: Robert Smithson, *Asphalt Rundown*, Rome, 1969



Figure 154: Robert Smithson, *Spiral Jetty*, *Great Salt Lake, Utah*, 1970



Figure 155: Gabriel Orozco, *Extension of Reflection*, 1992

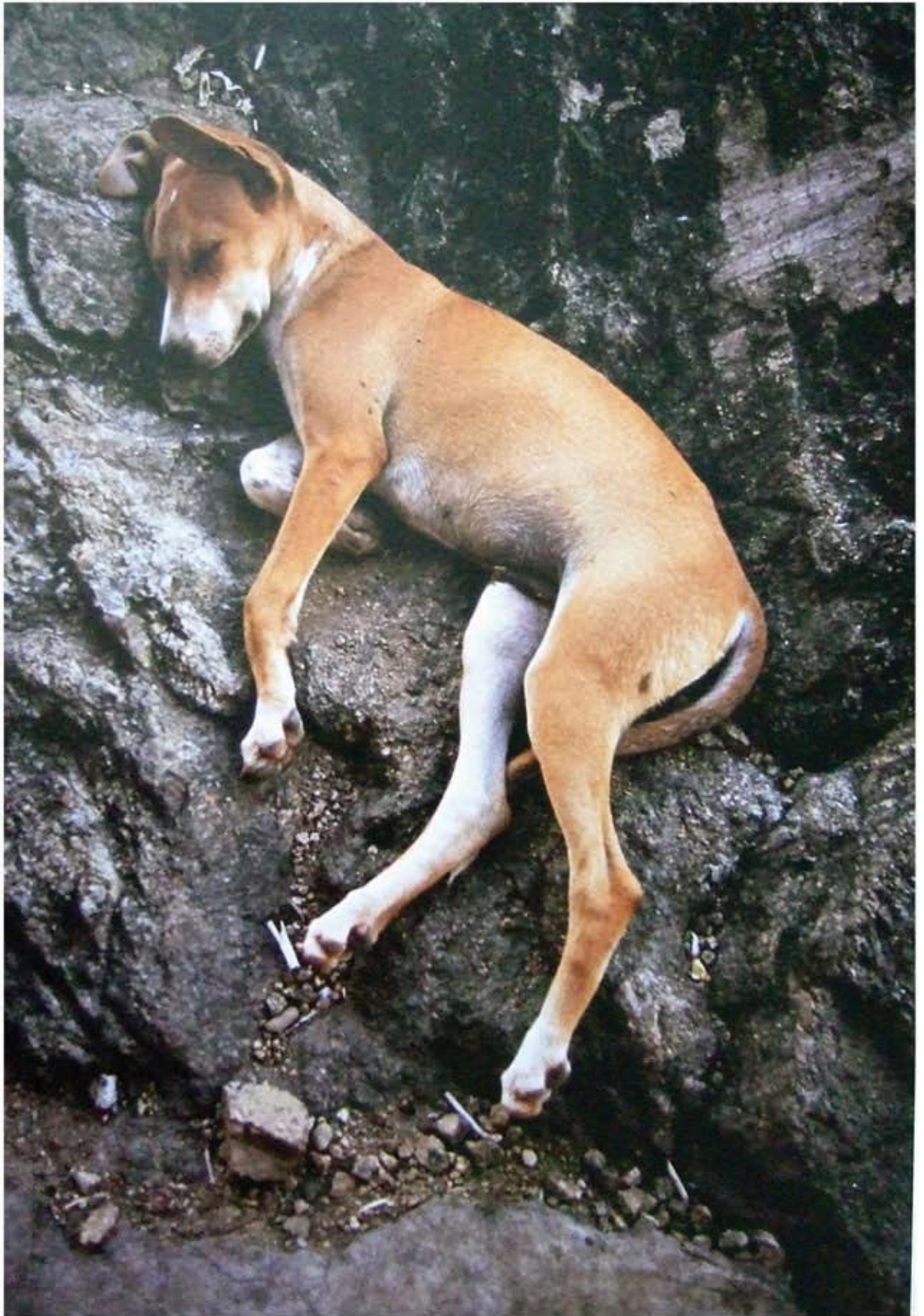


Figure 156: Gabriel Orozco, *Sleeping Dog*, 1990



Figure 157: Gabriel Orozco, *Atomist*, 1996

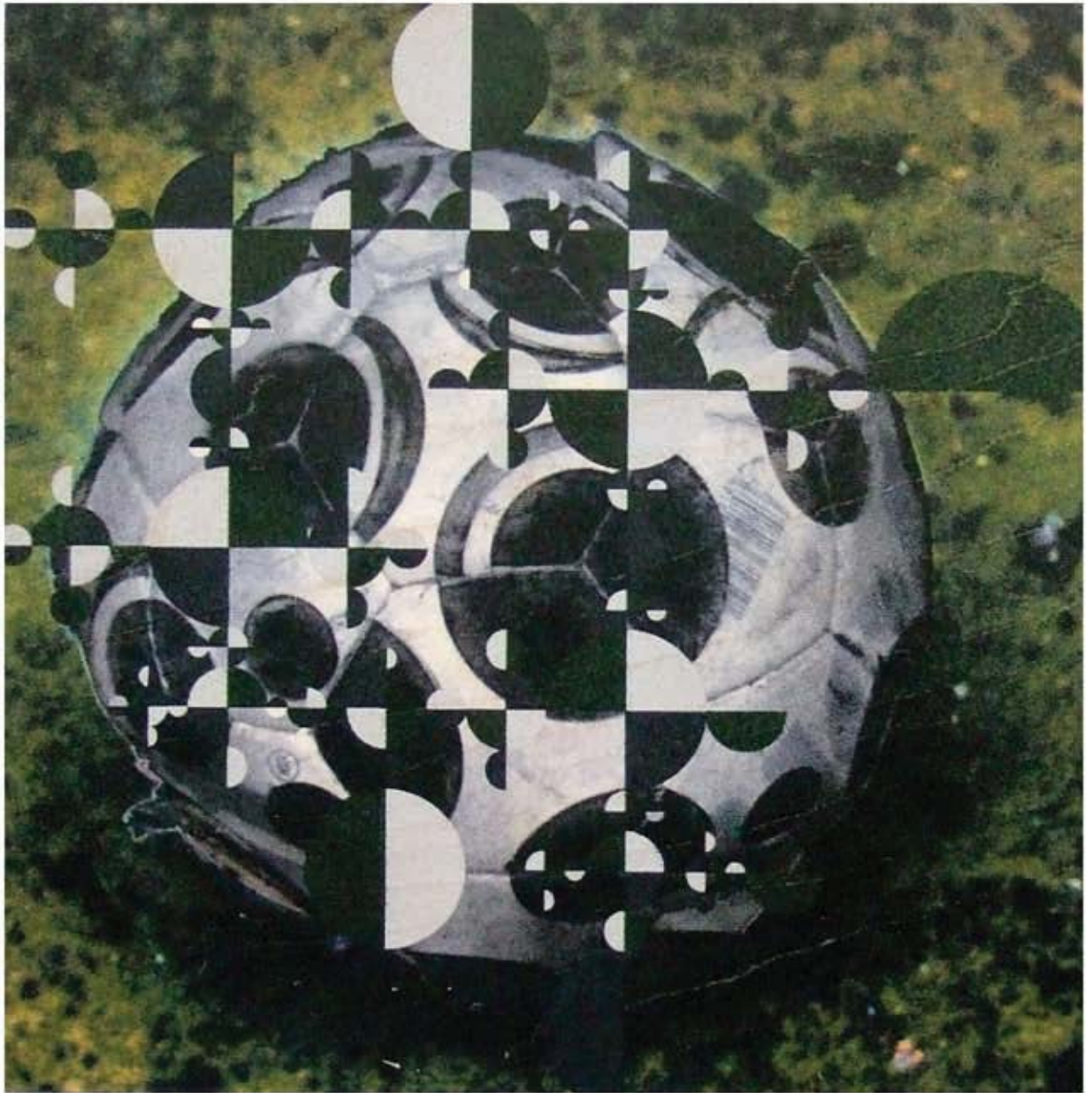


Figure 158: Gabriel Orozco, *Ball with Moss*, 2005



Figure 159: Gabriel Orozco, *Yielding Stone*, 1992



Figure 160: Gabriel Orozco, Views of *Yielding Stone*, 1992



Figure 161: *The Premier Rose*, 2007. Detail

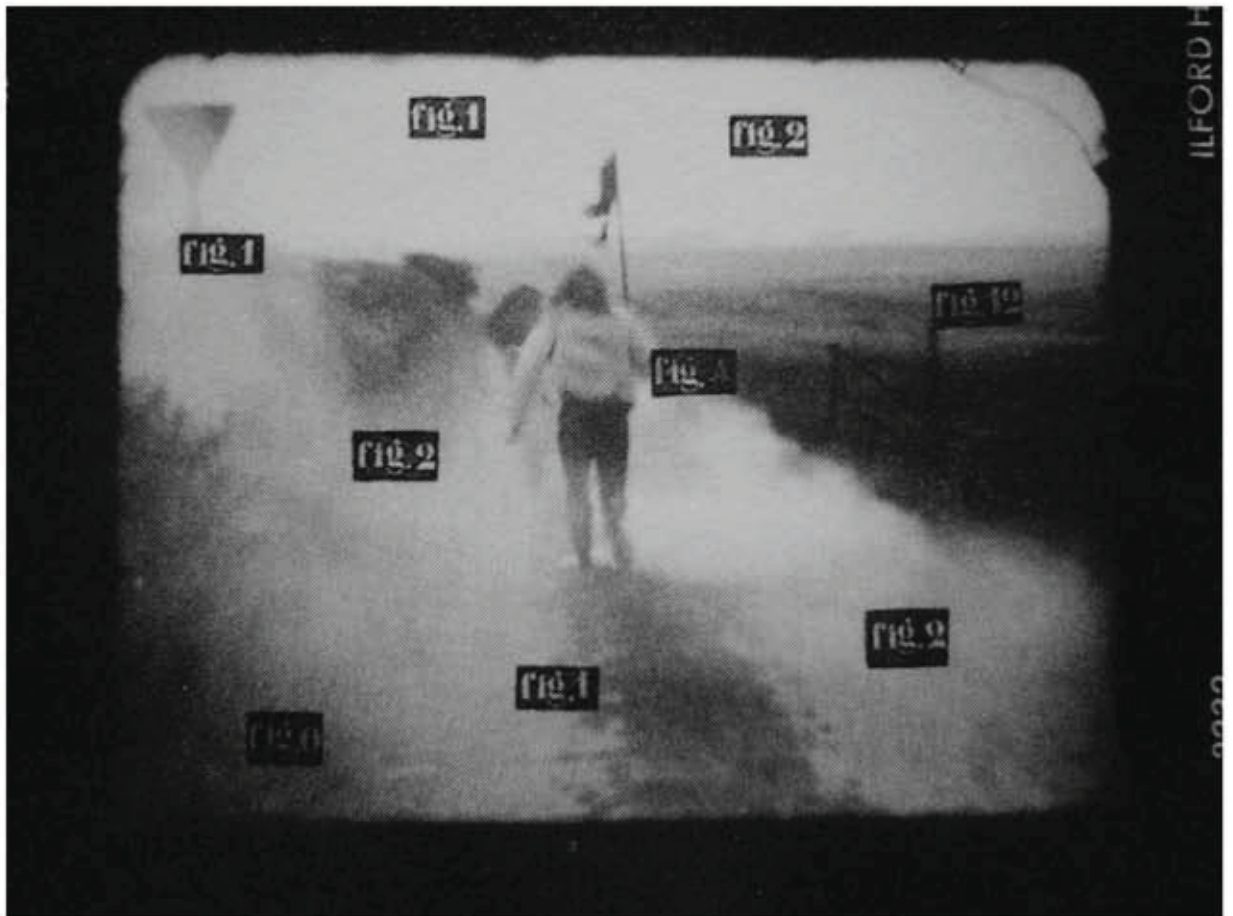


Figure 162: Marcel Broodthaers, *Un Voyage à Waterloo (Napoleon 1769-1969)*, 1969



Figure 163: Marcel Broodthaers, *Ma Collection*, 1971

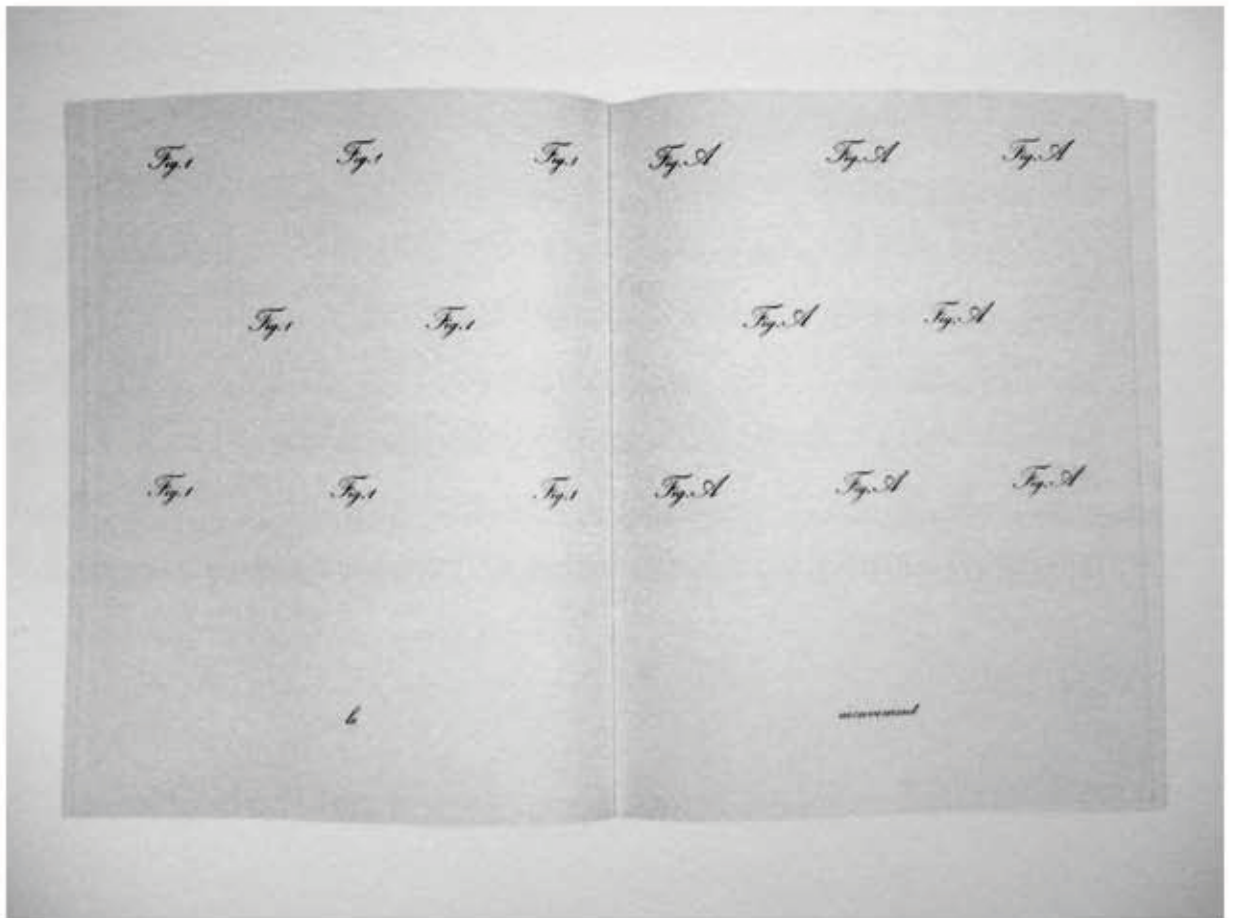


Figure 164: Marcel Broodthaers, *Charles Baudelaire. Je hais le mouvement qui deplace les linges*, 1973

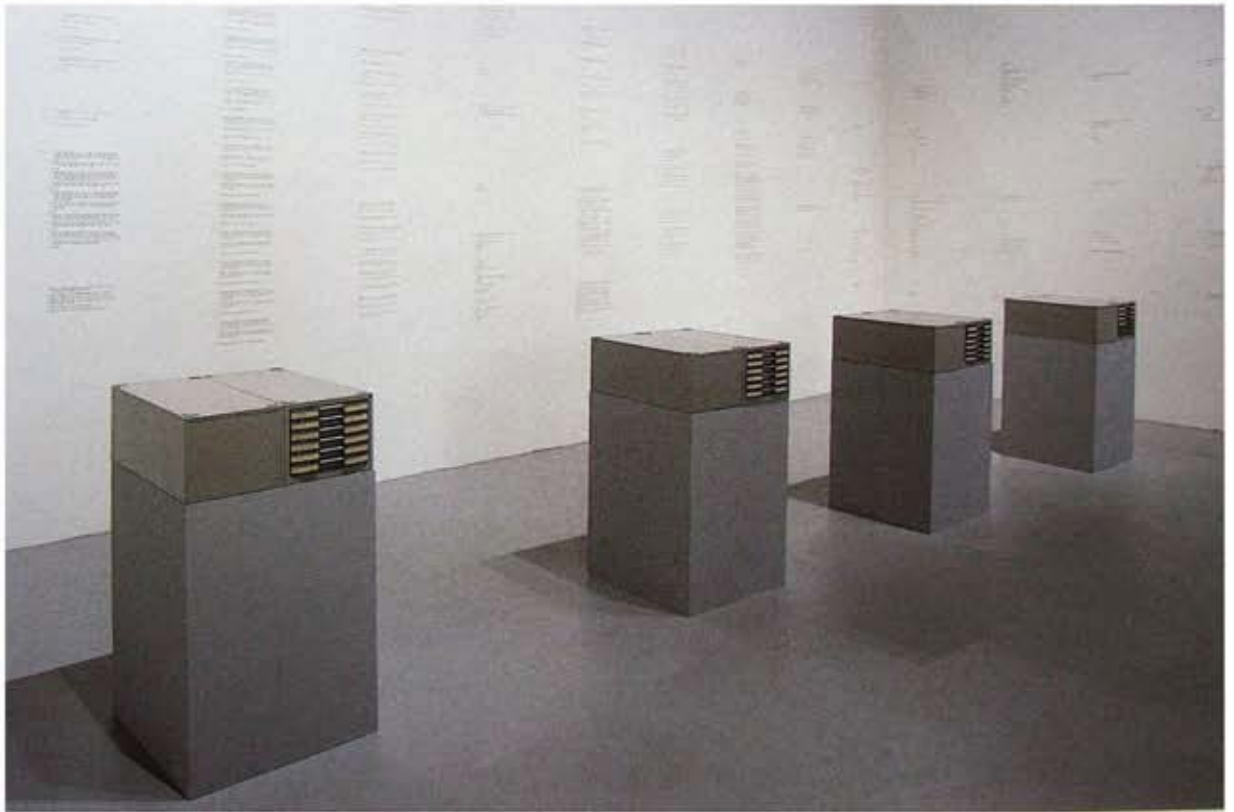


Figure 165: Art & Language, *Index 01*, 1972