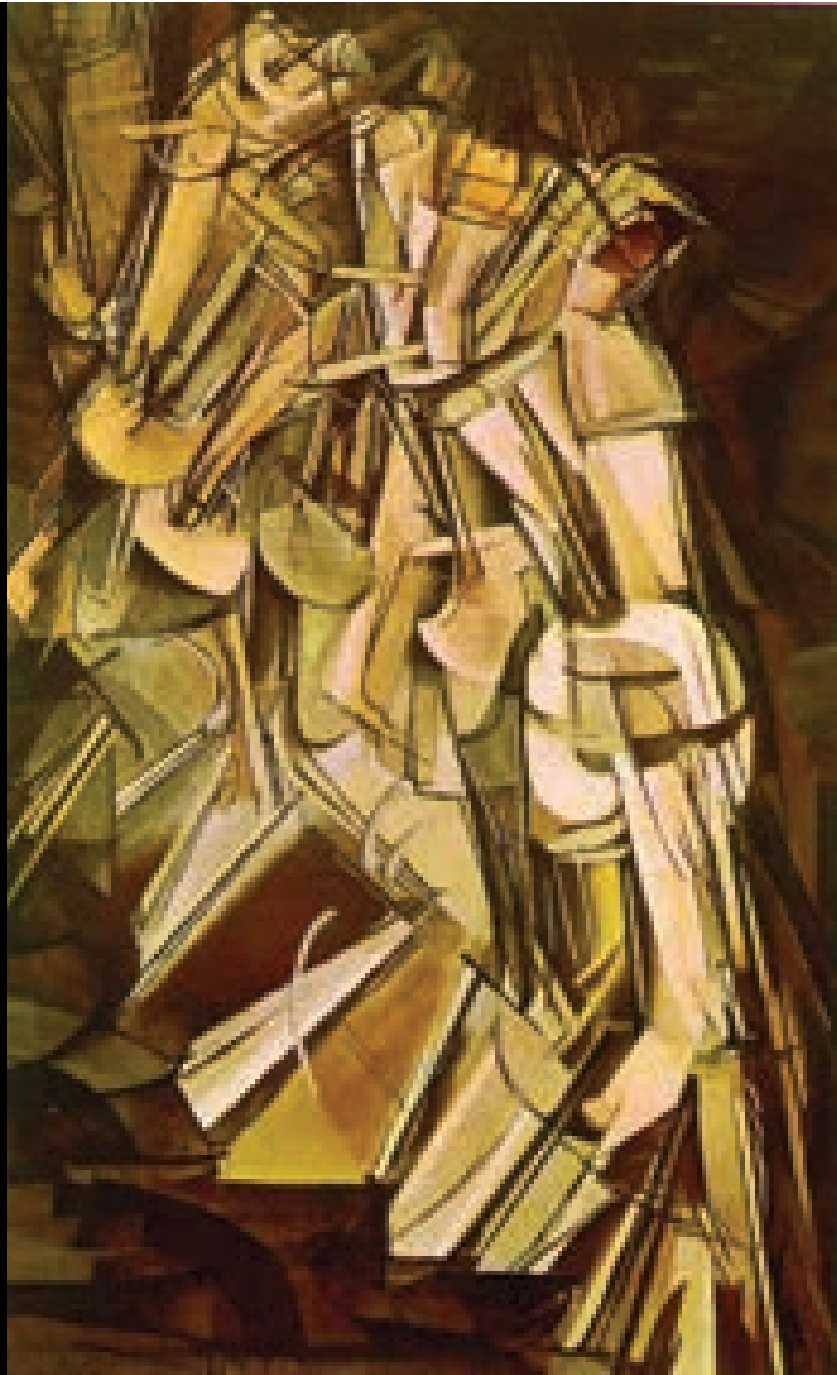


Dematerialism and Conceptualism.







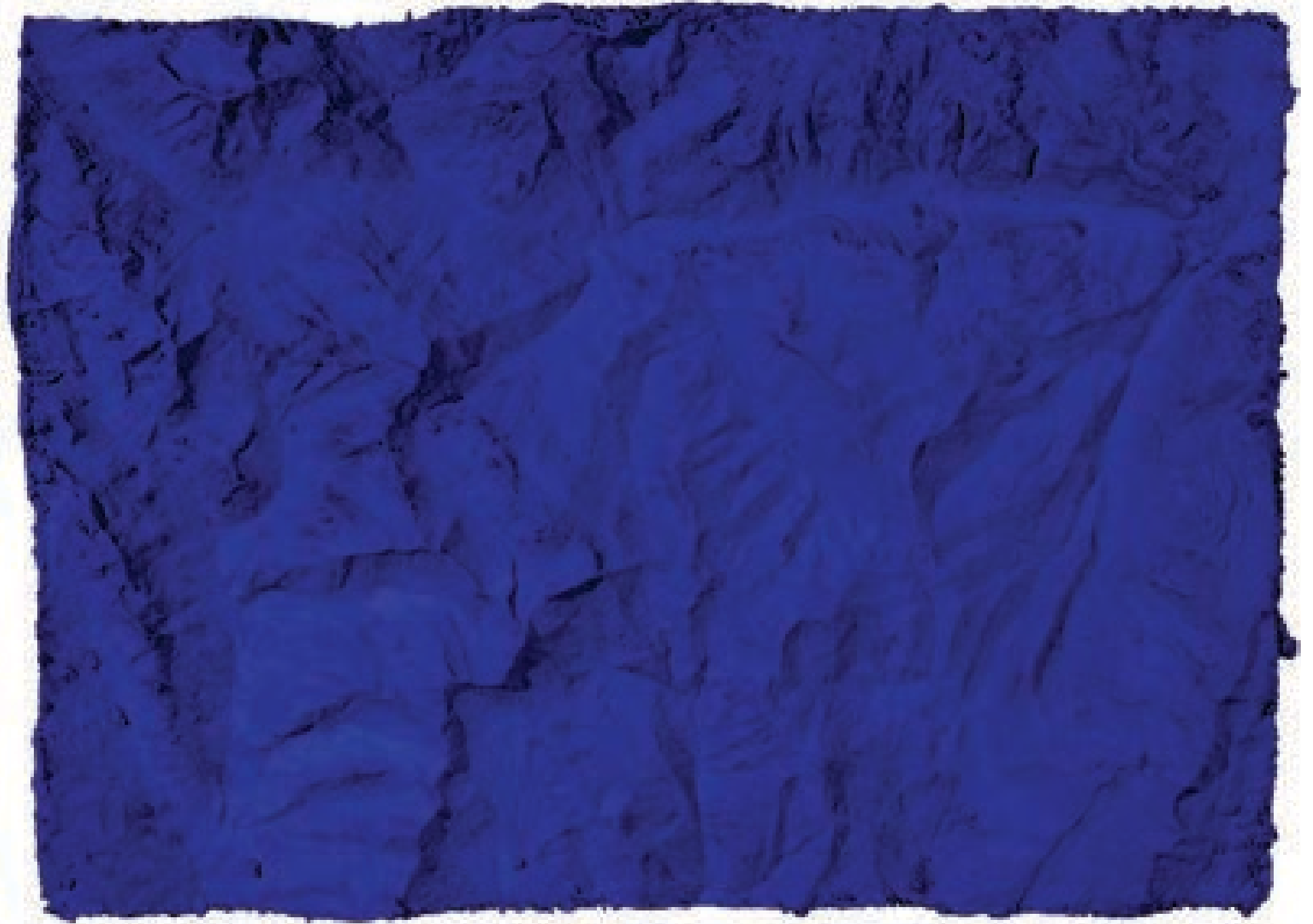
Leonardo da Vinci
Mona Lisa







Yves Klein, IKB 191, 1962



Yves Klein



Yves Klein, Anthropometries, 1960



Yves Klein, Anthropometries of the Blue Age, 1960



Yves Klein, *Leap Into the Void*, 1960



Yves Klein, *Leap Into the Void*, 1960



Chair, a form of chair (object and object)
and cathedra, cathedra only and not cathedra;
chair, chair, chair, etc. etc.

I. Chair, a seat for the occupant, to sit, and,
as, I say, sometimes with legs, always of the
same to form cathedra, a formal, four-legged,
often unadorned seat, whence I. cathedra, II.
bishop's chair, III. professor's chair, hence dignity,
as to be speak as cathedra, as from—of as if
from—a professor's chair, hence with authority.
I. cathedra has II-III and cathedra—no say
rationality, and the secondary III. say cathedra,
whence I. legal cathedra.

Joseph Kosuth, *One and Three Chairs*, 1965



Joseph Kosuth, *One and Three Chairs*, 1965

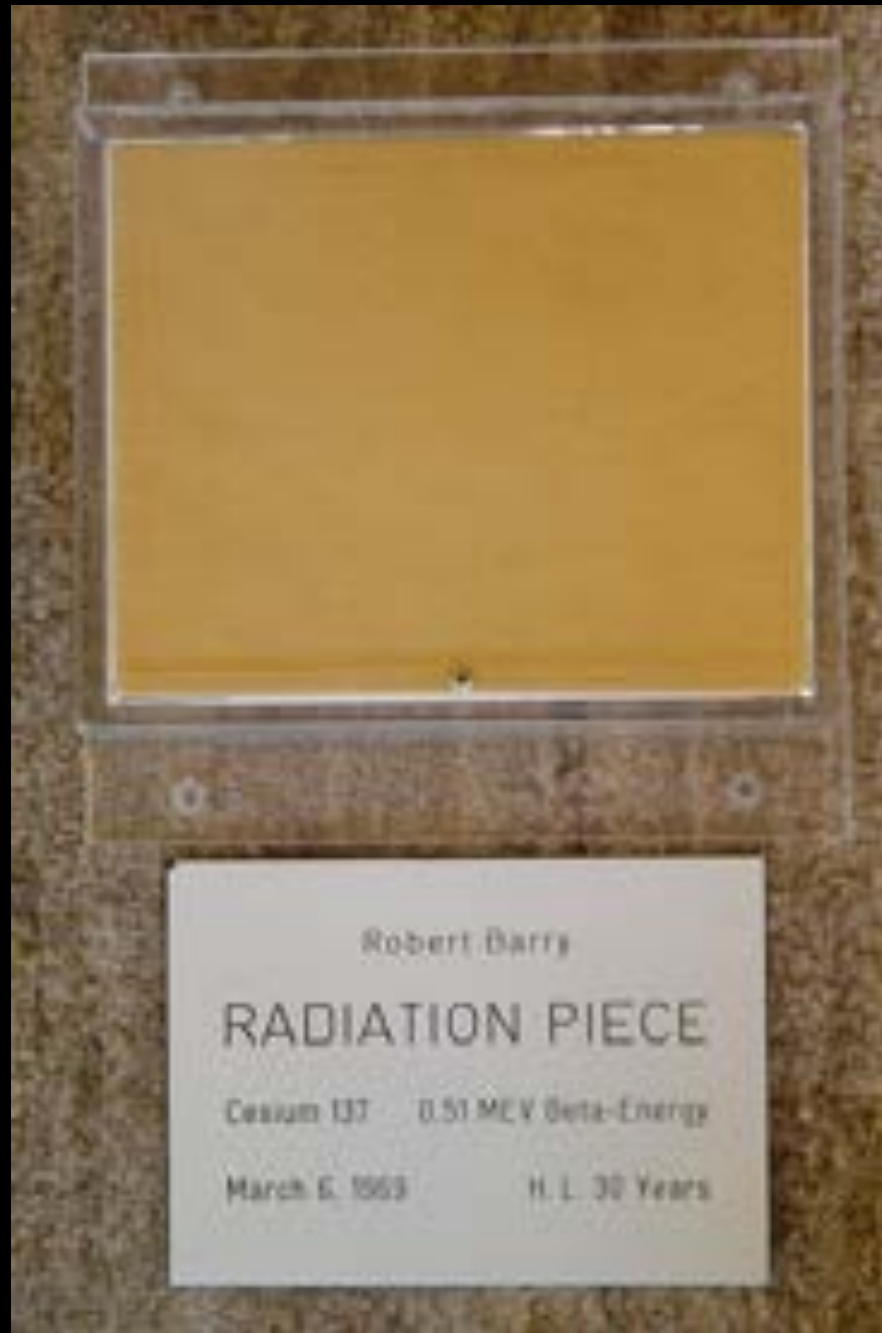


Joseph Kosuth, *One and Three Shovels*, 1965

ALL THE THINGS I KNOW
BUT OF WHICH I AM NOT
AT THE MOMENT THINKING -
1:36 PM: JUNE 15, 1969



Robert Barry, Inert Gas Piece, 1969



Robert Barry, *Radiation Piece*, 1969

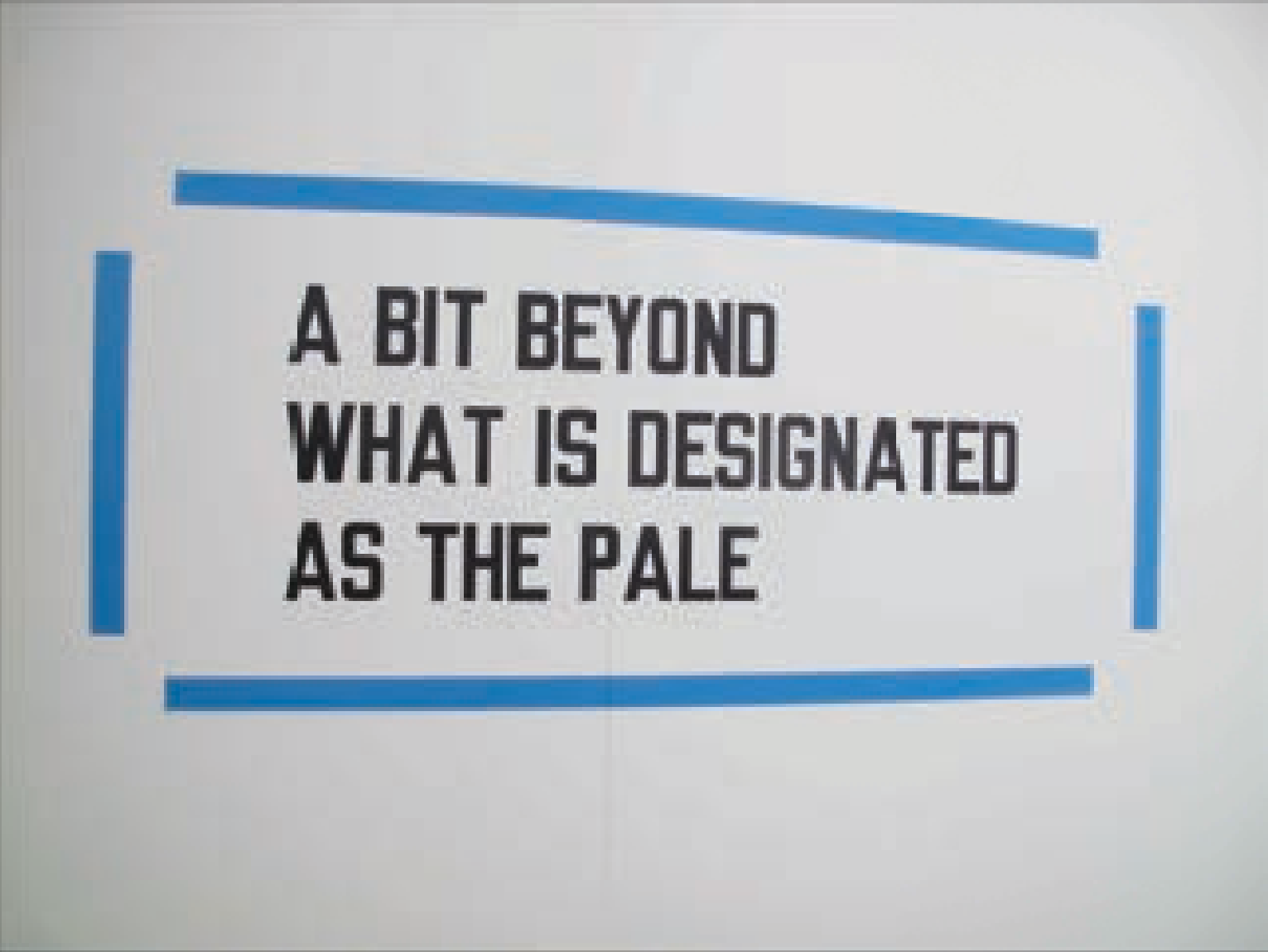
C 16

Robert Barry 10-17-69, 1st of series

1. General abstract telepathic phenomena, in which the subject has the subject.
2. A particular kind of telepathic phenomena, in which the subject has the subject.
3. A kind of particular telepathic phenomena, in which the subject has the subject.
4. A kind of particular telepathic phenomena, in which the subject has the subject.
5. A kind of particular telepathic phenomena, in which the subject has the subject.
6. A kind of particular telepathic phenomena, in which the subject has the subject.

SOMETHING WHICH IS VERY NEAR IN PLACE
AND TIME, BUT NOT YET KNOWN TO ME.
5 FEB. 1971

Robert Barry, *Text Piece*, 1971



**A BIT BEYOND
WHAT IS DESIGNATED
AS THE PALE**

VARIOUS LIQUIDS CARRIED BY VIRTUE
OF THEIR OWN WEIGHT FROM VARIOUS
POINTS TO FORM A POOL OF VARIOUS
LIQUIDS AT A POINT OF ACCUMULATION

A MORE THAN MEDIOCRE EPITAPH

THE
SALT OF THE
EARTH
MINGLED WITH
THE SALT OF THE
SEA

BITS & PIECES

**PUT TOGETHER
TO PRESENT A SEMBLANCE
OF A WHOLE**

STRAIGHT DOWN TO BELOW

DAUBED WITH MUCK AND MIRE

FIRE AND BRIMSTONE

SILVER THREADS ENTWINED IN THREADS OF GOLD

TAKEN UP WITH

WIPED OFF THE FACE OF THE EARTH



Lawrence Weiner, At Another Time

**“The world is full of objects,
more or less interesting; I do
not wish to add any more.”**

Douglas Huebler



Duration Piece #31

Duration Piece #31 is a video work by Douglas Huebler, created in 1975. It features a woman sitting on a boat, smiling and holding a dark object. The work is presented as a framed print with a white mat and a wooden frame.

Duration Piece #31 is a video work by Douglas Huebler, created in 1975. It features a woman sitting on a boat, smiling and holding a dark object. The work is presented as a framed print with a white mat and a wooden frame.

Douglas Huebler, Duration Piece #31



THE UNIVERSITY OF CHICAGO
DEPARTMENT OF ARTS AND ARCHITECTURE
MUSEUM OF ART AND ARCHITECTURE
1155 EAST 58TH STREET, CHICAGO, ILLINOIS 60637
TEL: 773-936-3300 FAX: 773-936-3301
WWW.MUSEUMOFARTANDARCHITECTURE.ORG



Steve Nasser, *Early My Work*, 1995. Oil on Canvas



Shan Kaman, Wang Hei, 1998-99, C-Paint



Steve Neumann, *Bound to Fall*, 1990-97, © 1998



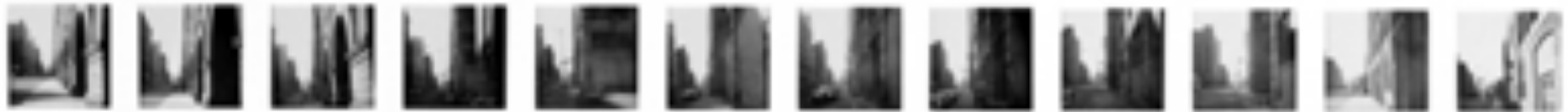
From *Warren, Inland (Portland, 1991-92)*, C/Ped

BLINKING
PIECE
- 1969

PROJECT:
- capture a sequence
of 12 photos, 1/2 sec
apart.

PROCEDURE:
- hold a camera, aimed
away from me and ready
to shoot, while walking
a continuous line down
a city street.

RESULTS:
- 12 photos, 1/2 sec
apart, showing a
sequence of 12 photos
of a city street, taken
while walking a continuous
line down a city street.



- 12 photos, 1/2 sec
apart, showing a
sequence of 12 photos
of a city street, taken
while walking a continuous
line down a city street.

- 12 photos, 1/2 sec
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line down a city street.

- 12 photos, 1/2 sec
apart, showing a
sequence of 12 photos
of a city street, taken
while walking a continuous
line down a city street.



Vito Acconci, *Blinks*, 1969

Holding a camera, aimed away from me and ready to shoot, while walking a continuous line down a city street. Try not to blink. Each time I blink: snap a photo



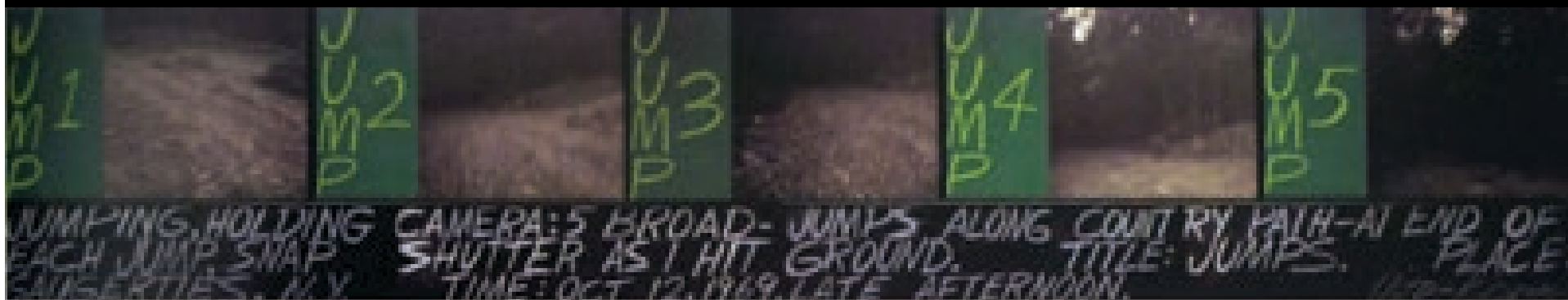
Vito Acconci, *Seedbed*, January 15 – 29, 1971.



Vito Acconci, *Seedbed*, January 15 – 29, 1971.



Vito Acconci, *Seedbed*, January 15 – 29, 1971.



Vito Acconci *Jumps*, 1969, Mixed Media



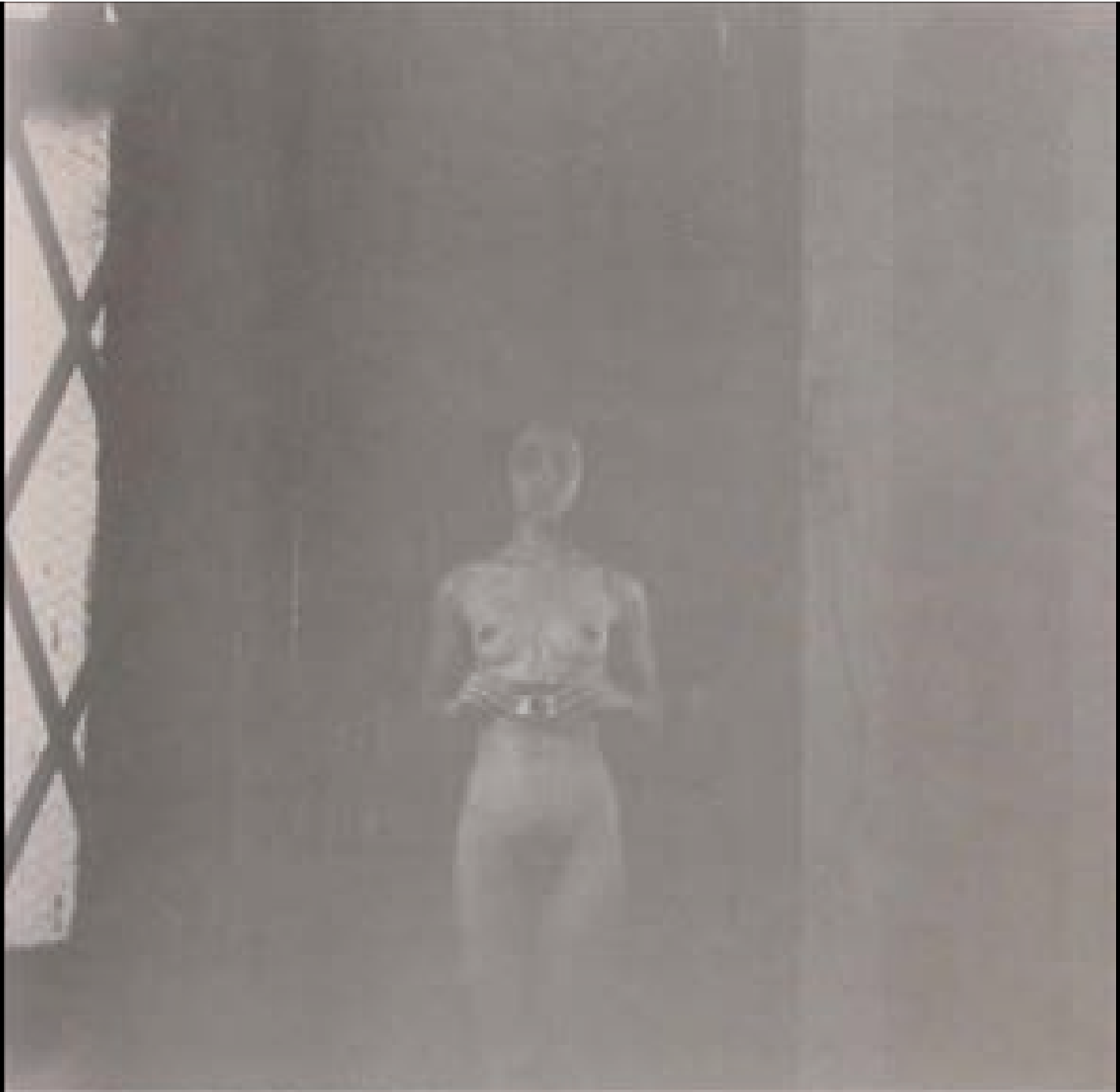
Vito Acconci, *Part One and Part Two*, 1969, two gelatin-silver prints



Vito Acconci, *Soap and Eyes*, 1970, Super-8 film



Vito Acconci, *Self-inflicted Incisions*, from the *Pages of Domus*, April 1972



Adrian Piper, *Food for the Spirit*, 1977 (Color) Courtesy [Galerie Thaddaeus Rindler Schjerve](#)



Adrian Piper, *Catalysis*, 1970 - 71



Adrian Piper, *Catalysis*, 1970 - 71





Adrian Piper, Mythic Being, 1973





Adrian Piper, Mythic Being, Getting Back, 1975



Adrian Piper, Mythic Being, Getting Back, 1975



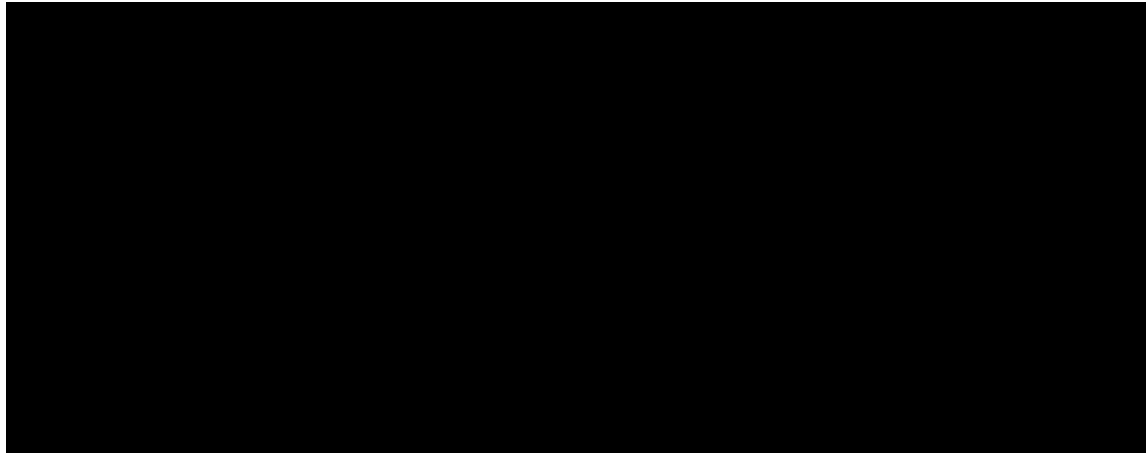
Adrian Piper, Mythic Being, Getting Back, 1975



Chris Burden, documentation from various performances



Chris Burden, documentation of 1974 piece *Trans-fixed*



Chris Burden, documentation of November 9, 1971 piece, *Shoot*



Chris Burden, documentation of Jan 5, 1973 performance, *747*



Richard Long, *A Line Made by Walking, England, 1967*



Richard Long



Richard Long



Richard Long, *Lines and Circles*, c late 1960's



Richard Long, *Walking a Line in Peru*, 1972



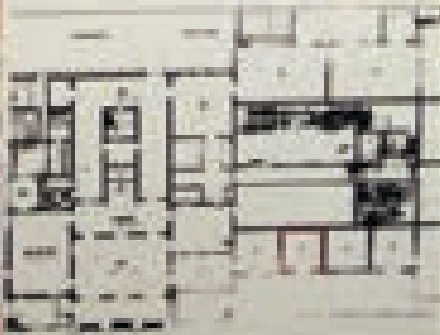
BRUCE MANTON FOR ARTIST: JAMES BIRN
STYLING: TONY HARRIS, HAIR: ANDREW HARRIS, MAKEUP: KIMBERLY T. BROWN, JAMES BIRN, 1979



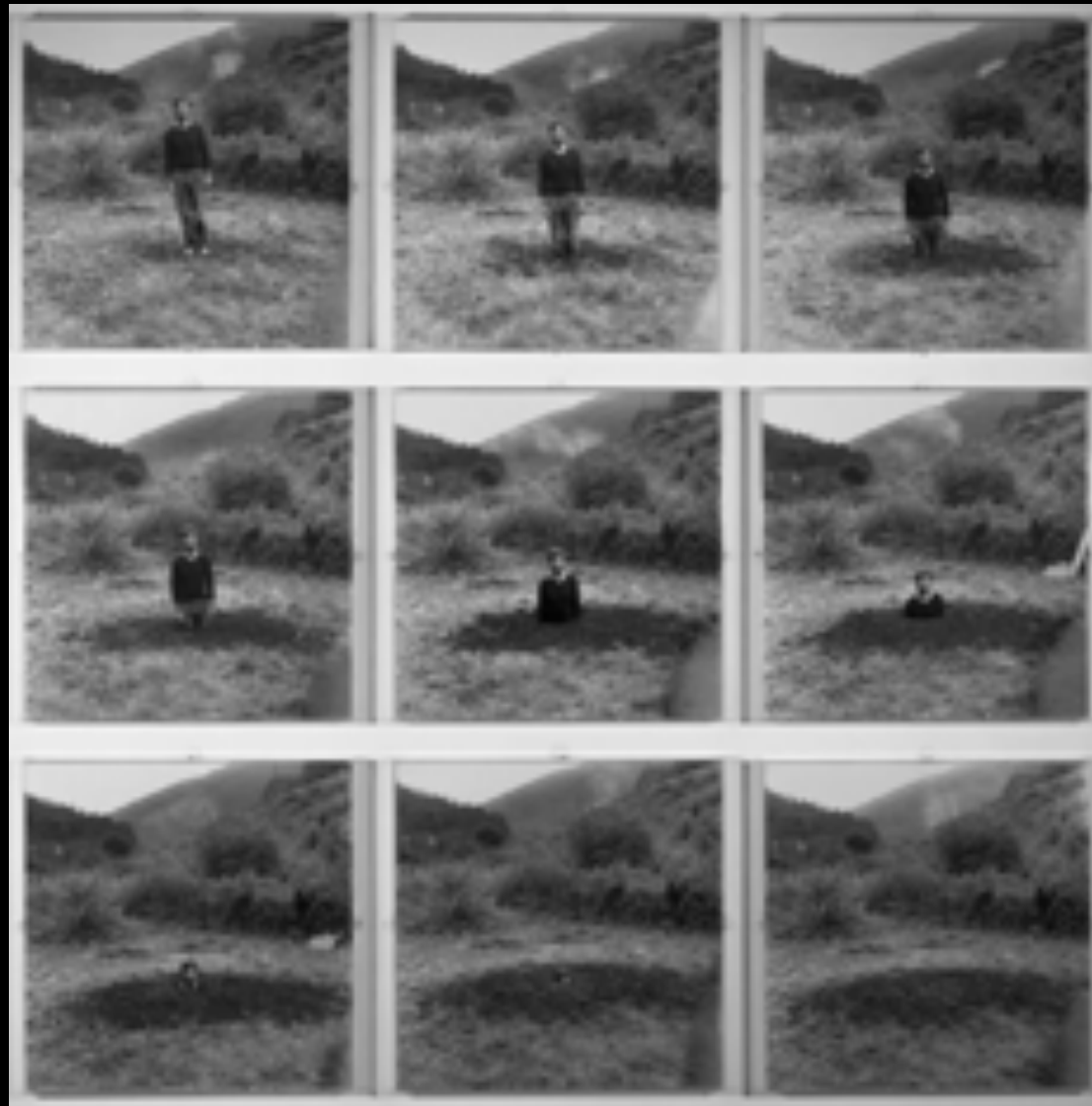
James Biron, *Reading Poems by Wallace Stegner* (1979). The © Photo and art



GREENHOUSE, 1969
PREFABRICATED CONCRETE WALLS BY BRUNNEN & BRUNNEN, BERGAMO, CONSTRUCTION BY
SERIO 1969. THE GREENHOUSE WAS BUILT USING "CONCRETE" BLOCKS.



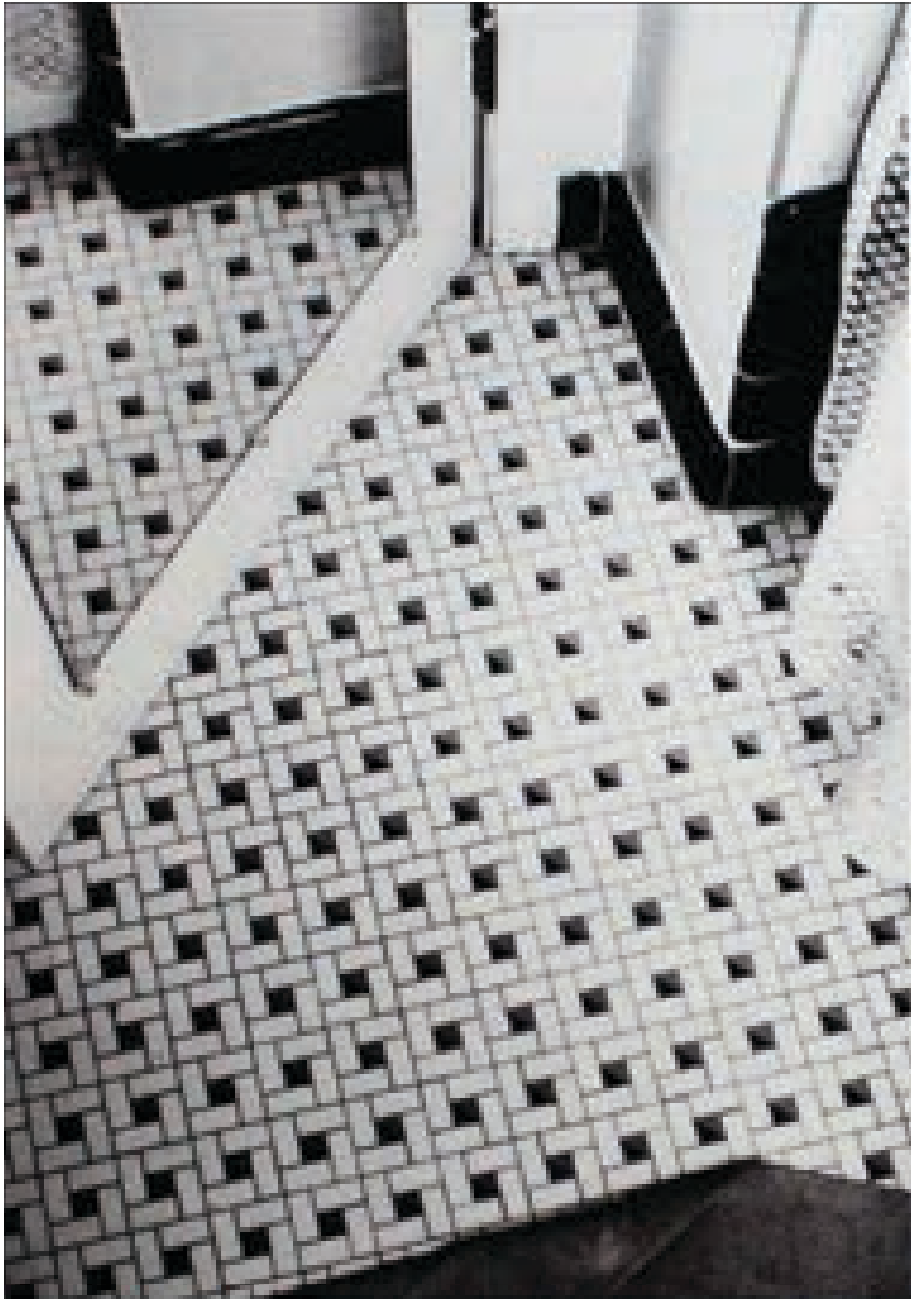
Home/Workshop/Studio (1969) - 1969 - 1969 - 1969



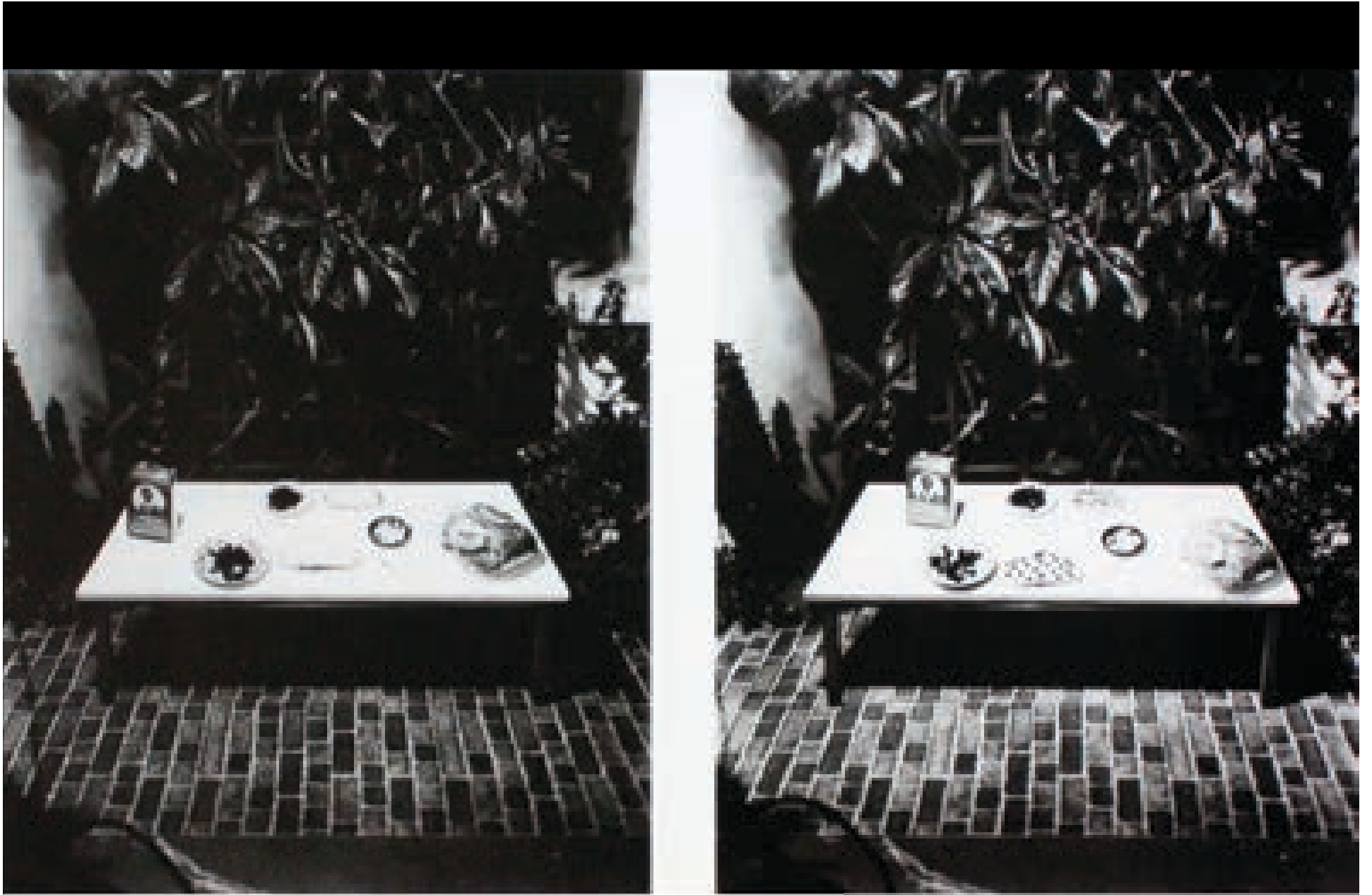
Keith Arnatt, *Self-Burial (Television Interference Project)*, 1969



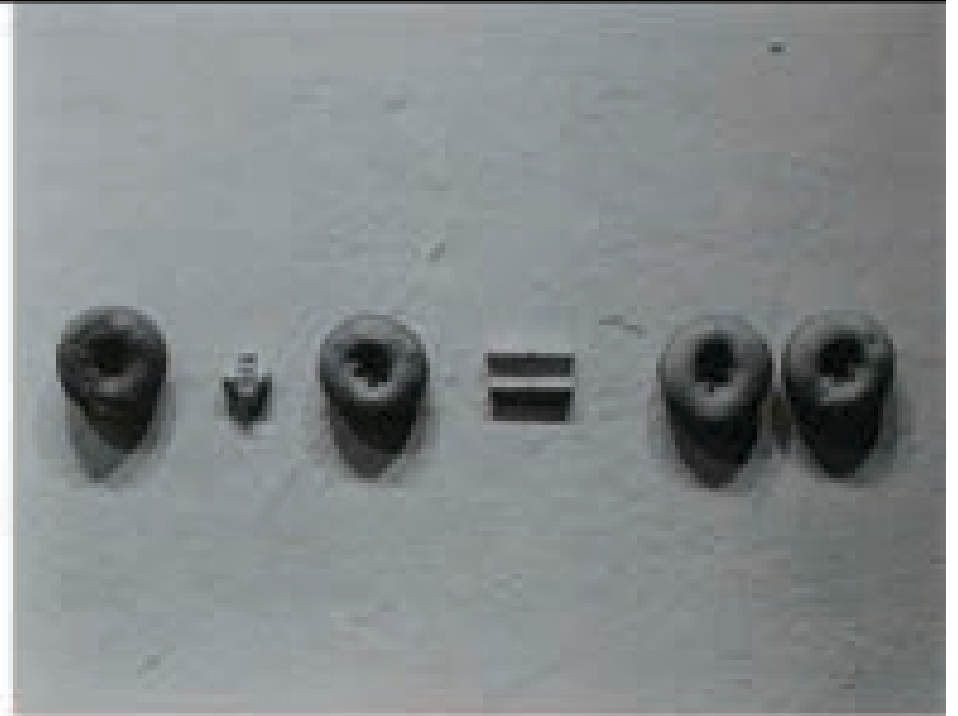
Robert Cumming



Robert Cumming



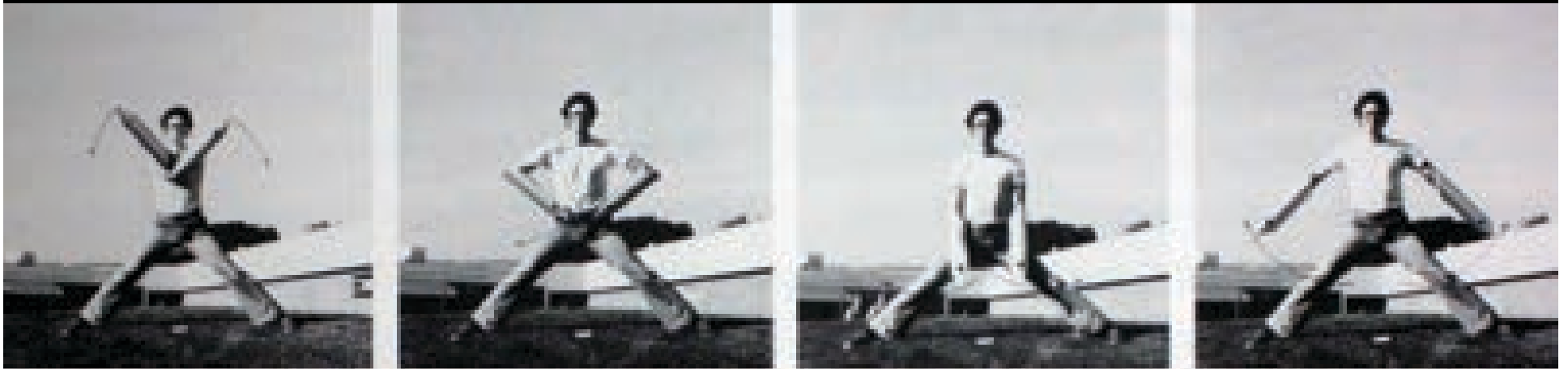
Robert Cumming, *Ansel Adams Raisin Bread*



Robert Cumming, *Zero Plus Zero Equals Zero / One Donut Plus One Donut Equals Two Donuts*



Robert Cumming, *Bathroom Faucets I've Lived With for Five Years*



Robert Cumming, *Cross Body, Pen Point Choreography*, 1975



Robert Cumming, *Ivory, Dial Switch*, 1971



Robert Cumming, *Mosquito Field*, 1974



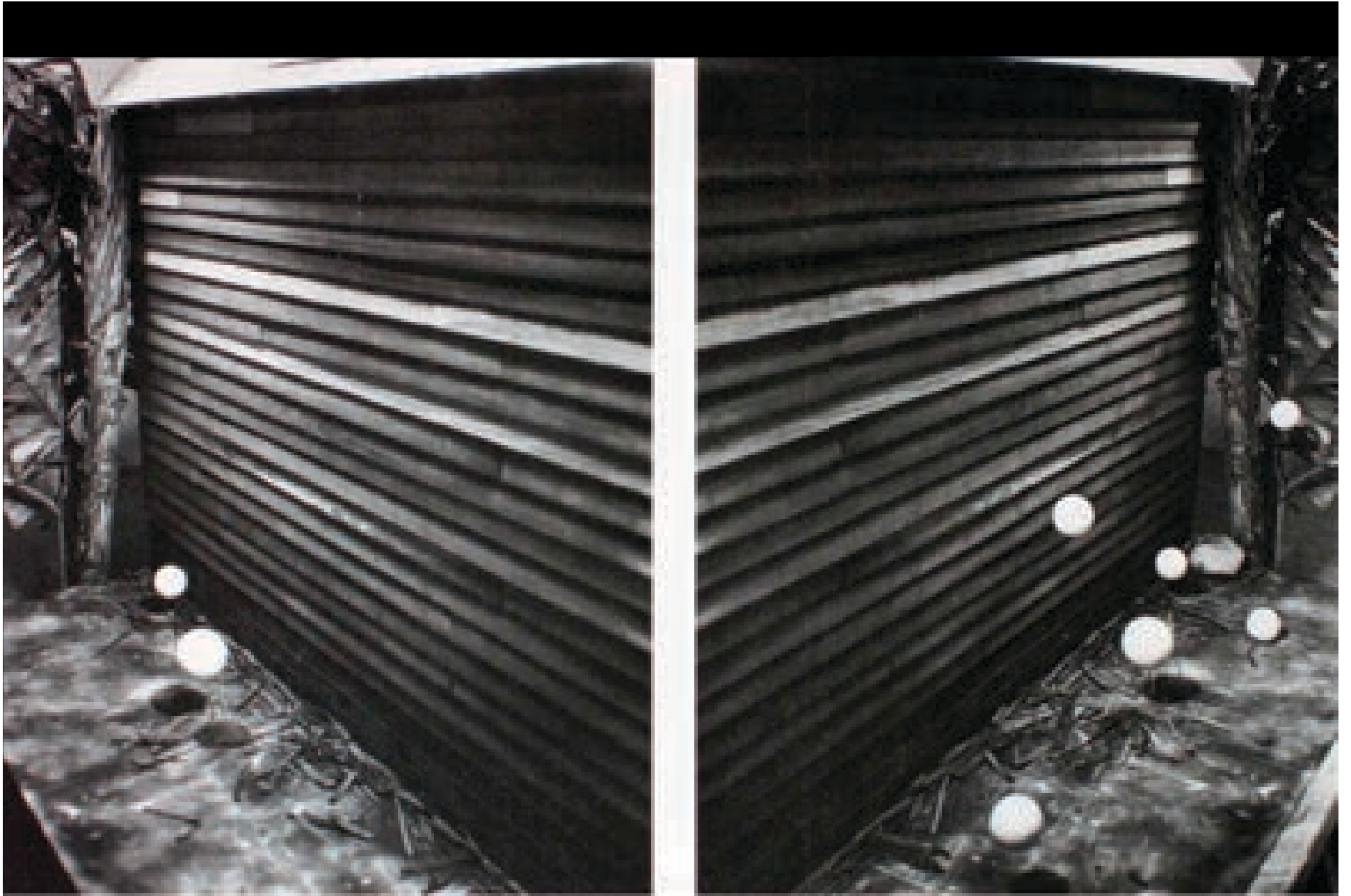
Robert Cumming, *Quick Shift of the Head Leaves Glowing School Afterimage Posited on Pedestal*, 1978



Robert Cumming, *Makeshift Art School Furniture Chairs*, 1976



Robert Cumming



Robert Cumming, *Of 8 Balls Dropped From the Peak of the Roof, 2 fell to the North, Six fell to the East*, 1974



Robert Cumming, *Two Explanations for a Small Split Pond*, 1974



Robert Cumming, *Two Views of a Mishap of Minor Consequence, Long Beach, CA, 1973*



William Wegman, *John*, 1971



TO HIDE HIS DISABILITY HE WORE SPECIAL CLOTHING

William Douglas, 5th U.S. Circuit Court of Appeals, 1971, (www.khanacademy.com)



William Stegmüller, Crow (1971) Gelatin Silver Print



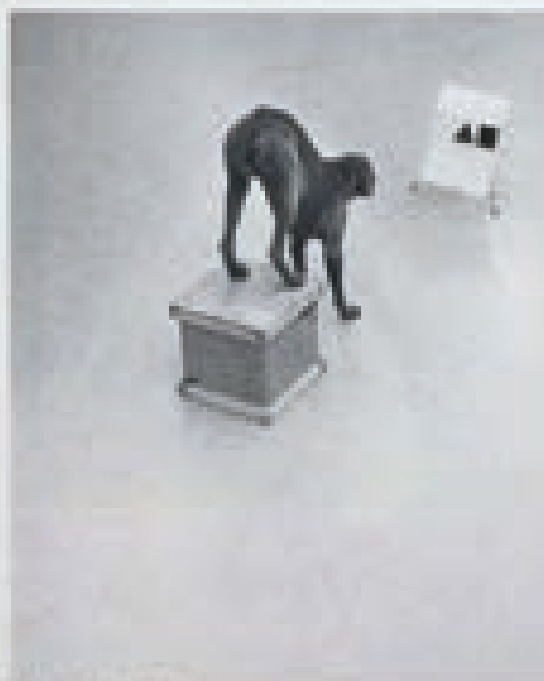
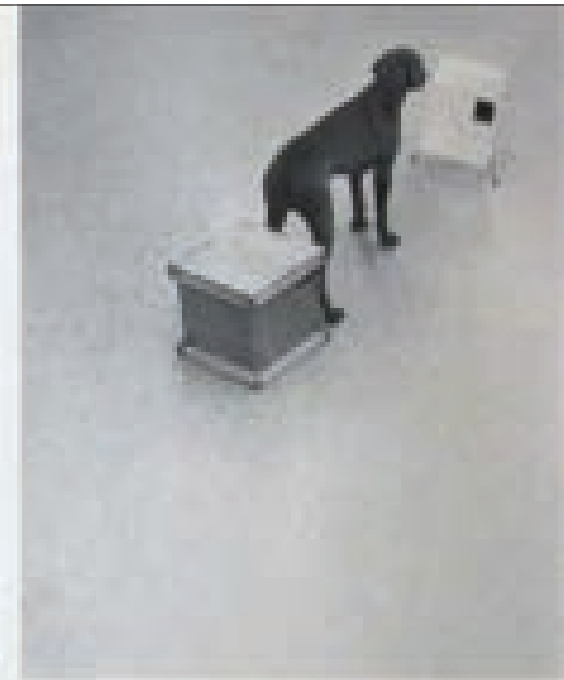




William Wegman, Reading Two Books, 1971, Gelatin Silver Print.



William Wegman, *MIT Box*, 1970, Gelatin Silver Prints



William Wegman, *Behave/Obedience Formulation*, 1972, Gelatin-Silver Prints







Kenneth Josephson



Kenneth Josephson



Kenneth Josephson



Kenneth Josephson



AN ARTIST IS NOT MERELY THE SLAVISH
ANNOUNCER OF A SERIES OF FACTS.
WHICH IN THIS CASE THE CAMERA HAS
HAD TO ACCEPT AND MECHANICALLY
RECORD.



A PAINTING BY PAT NELSON



I HAD THIS OLD PENCIL ON THE DASHBOARD OF MY CAR FOR A LONG TIME. EVERY TIME I SAW IT, I FELT UNCOMFORTABLE SINCE ITS POINT WAS SO DULL AND DIRTY. I ALWAYS INTENDED TO SHARPEN IT AND FINALLY COULDN'T BEAR IT ANY LONGER AND DID SHARPEN IT. I'M NOT SURE, BUT I THINK THAT THIS HAS SOMETHING TO DO WITH ART.





John Baldessari, *Throwing Four Balls in the Air to Get a Square (Best of 36 Tries)*, 1986, color photographs



John Gullone, *A Man Called Ove* (New Zealand Film Commission, 2015). Still with the photographer



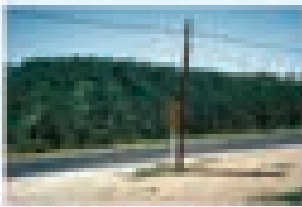


1. **Site Description**
The site is located in a rural area with a mix of agricultural and natural land. The terrain is generally flat to slightly sloping. The surrounding area includes fields, some wooded areas, and a few scattered buildings. The site is accessible via a dirt road that branches off from a paved road.

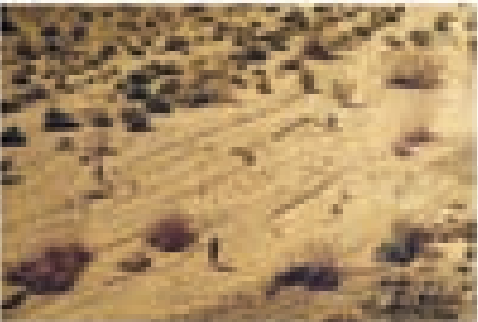
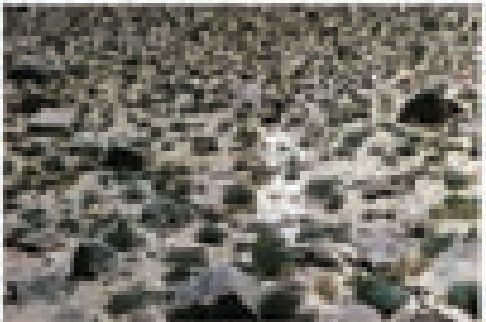
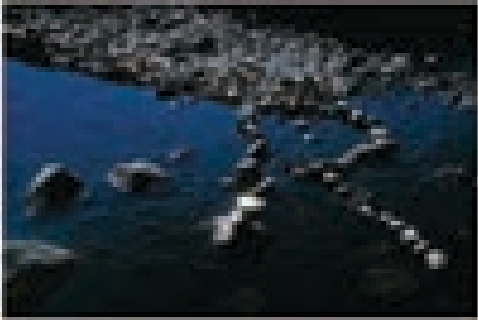
2. **Site History**
The site has been used for agricultural purposes for several decades. It was previously a large open field used for growing crops. In the late 1990s, the site was partially cleared and a small structure was built. The site has since been abandoned and is now overgrown with weeds and brush.

3. **Site Assessment**
The site is currently in a state of disrepair. The ground is uneven and covered with a thick layer of vegetation. There are several large mounds of earth and debris scattered across the site. The surrounding area shows signs of soil erosion and sedimentation. The site is surrounded by a fence, which appears to be in poor condition.

4. **Site Remediation**
The site requires extensive remediation to be suitable for future use. The first step is to clear the site of all vegetation and debris. This will be followed by soil testing to determine the extent of contamination. If necessary, the contaminated soil will be removed and replaced with clean soil. The site will then be reseeded with appropriate vegetation to prevent erosion and improve the overall appearance of the site.



REPORT ON THE
GEOLOGICAL SURVEY OF THE
STATE OF TEXAS
AND
THE
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THE
GEOLOGICAL SURVEY OF THE
STATE OF TEXAS



LITTLE RED CAP



Amy Rosemont, *Little Red Cap*, (1962). 11 black and white photographs, 1 color photograph, and text



John F. Kennedy, New Orleans (1961) (Theodore J. Lowmyer, 1961) (Theodore J. Lowmyer, 1961) (Theodore J. Lowmyer, 1961)



John Baldessari, *Crowd With Shape of Reason Missing*



John Baldessari, *Crowd With Shape of Reason Missing*



John Baldessari, *Crowd With Shape of Reason Missing*



John Baldessari, *Crowd With Shape of Reason Missing*

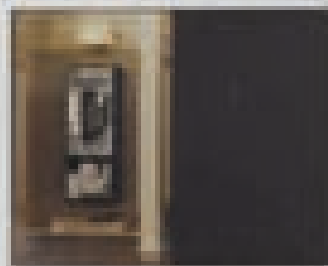
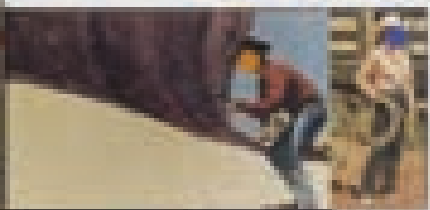
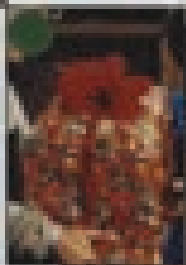


John Baldessari, *Christmas (With Two Dogs)*, 1967, black and white photographs, oil, and acrylic



John Baldessari, *Two Birds (Feeding)* (The Orange/Blue/White/Black/Red) (With Lamp) 1982 Color photograph







John Robbrow, Hitch Hiker (Spattered Blue), 1998. Color Photograph with Paint.



Ed Ruscha, Parking Lots, 1967





Ed Ruscha, Parking Lots, 1967



Ed Ruscha, Parking Lots, 1967



Edward Sneyd, San Diego Gas & Electric Station (left), 1942. Union Gas Post



Blackburn's (now called the Great Lakes) 1911-12

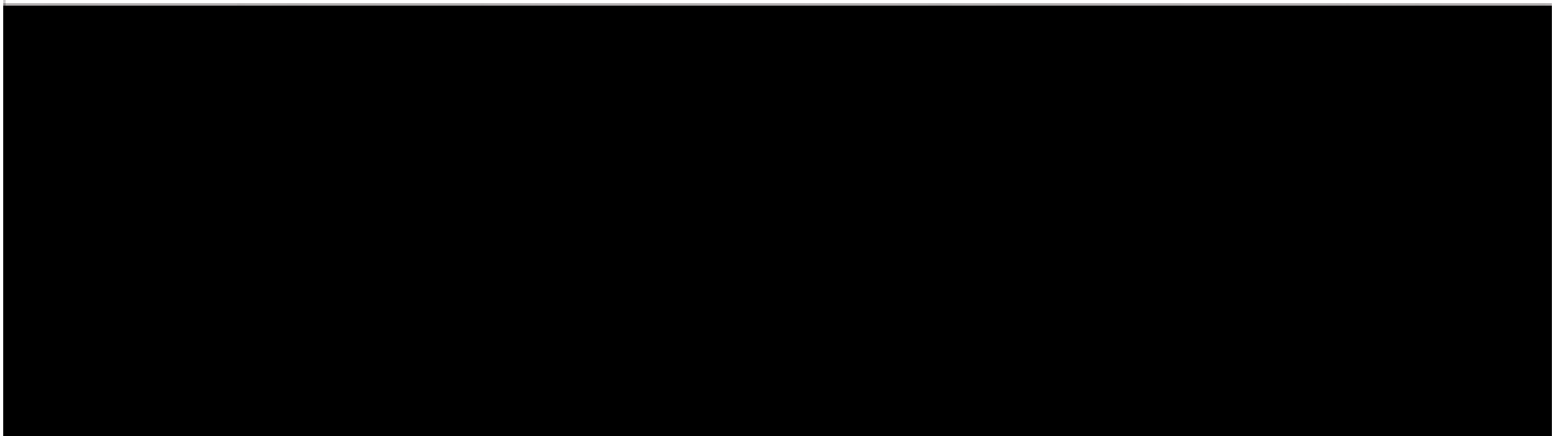


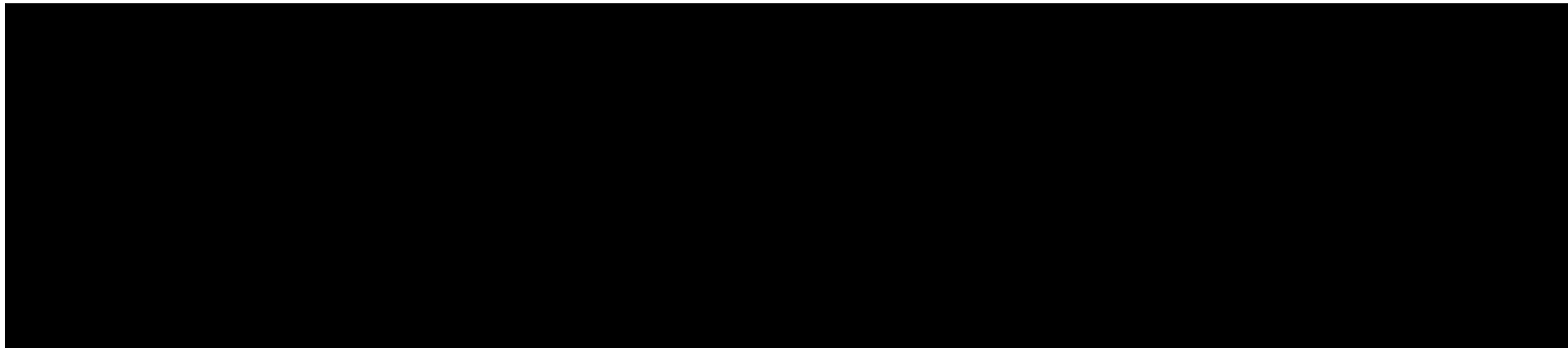
Ed Ruscha, *Every Building on Sunset Strip*, 1967



Ed Ruscha, *Every Building on Sunset Strip*, 1967







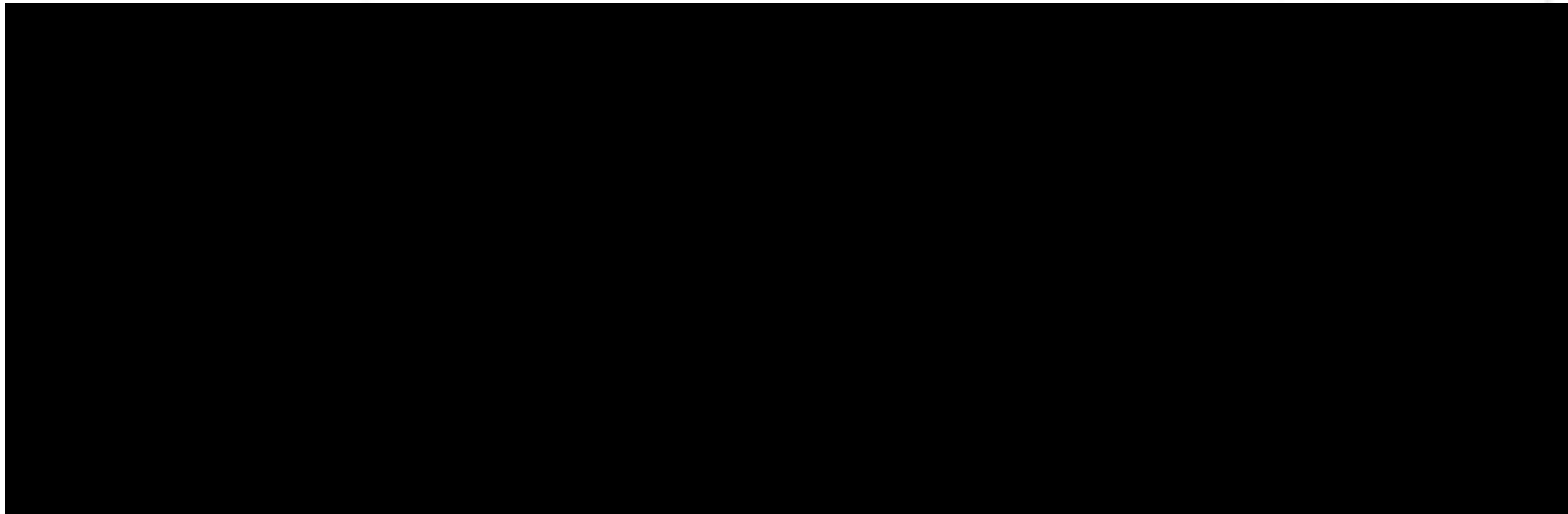
Blackboard

1000

1000

1000/1000

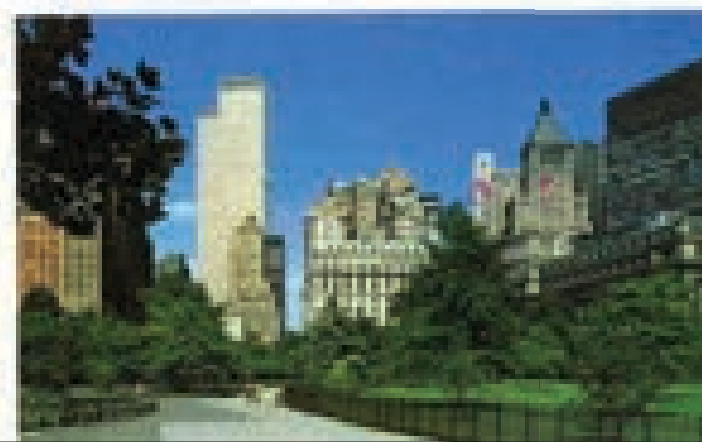
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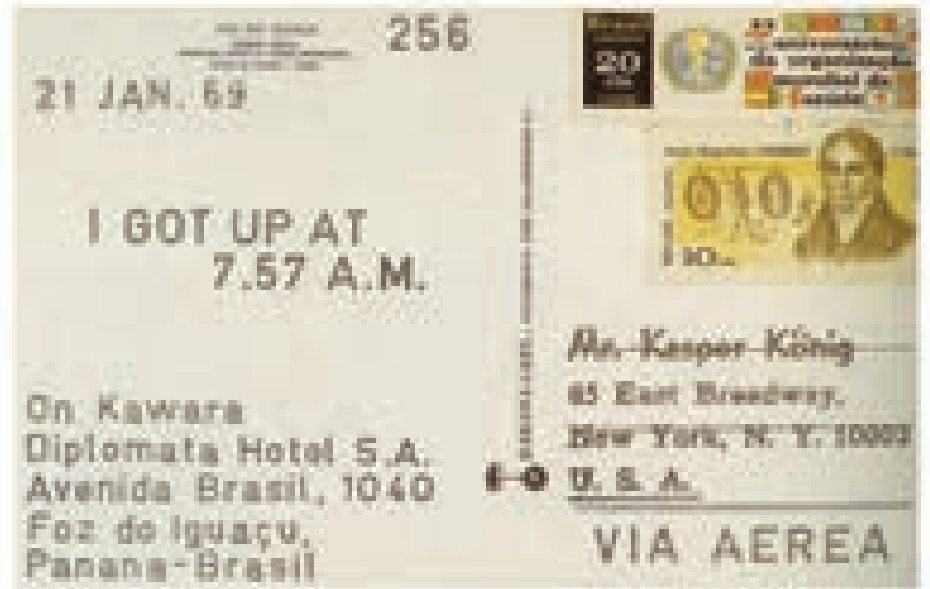
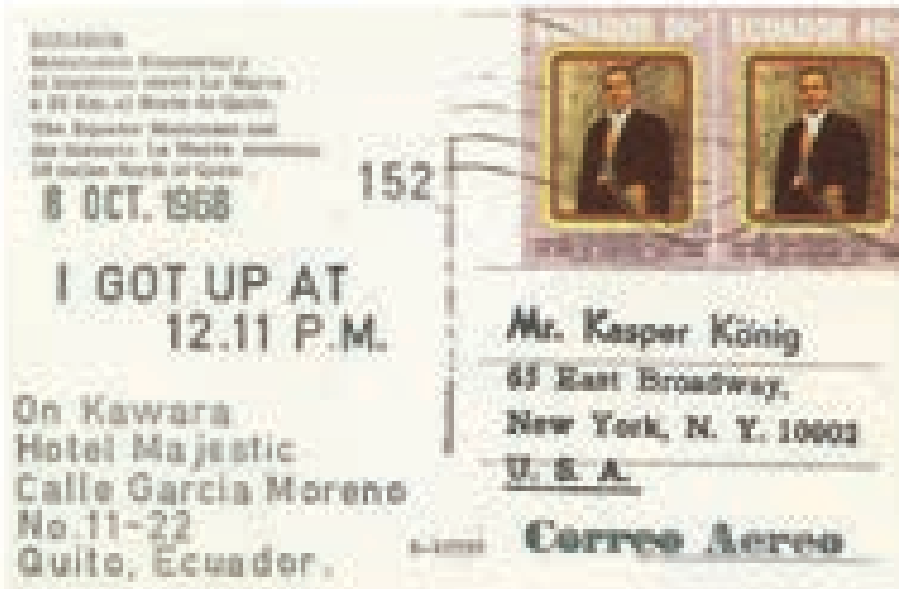
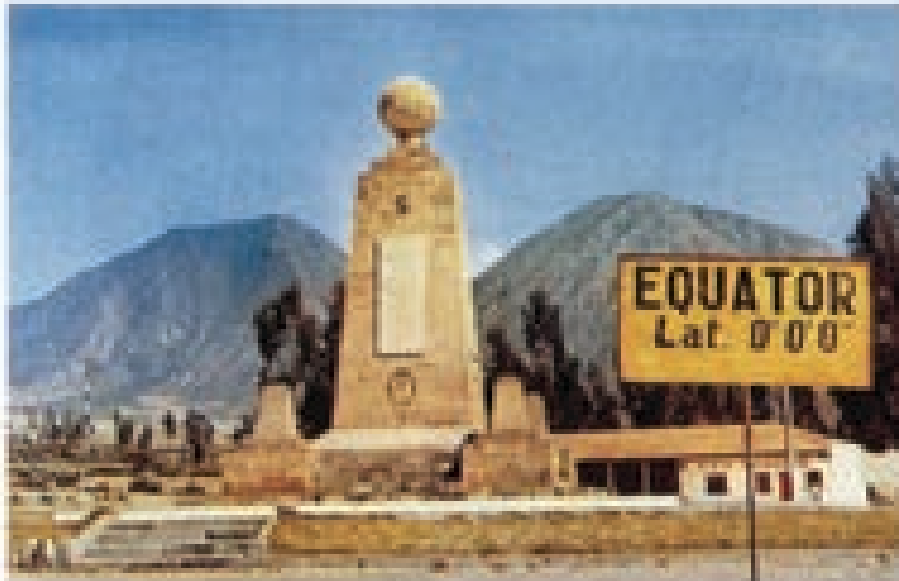








On Kawara, *I Got Up...*, 1968



On Kawara, *I Got Up...*, 1968

JULY 20, 1969

5 FEB.2006