

Dematerialism and Conceptualism (continued...)



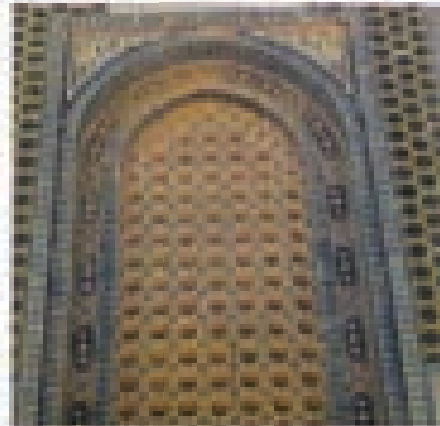
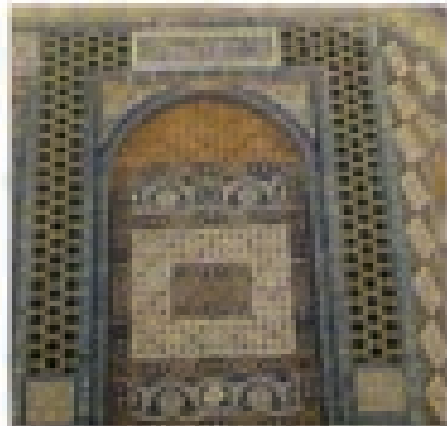
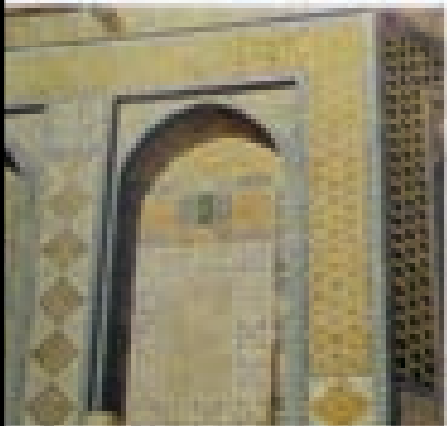
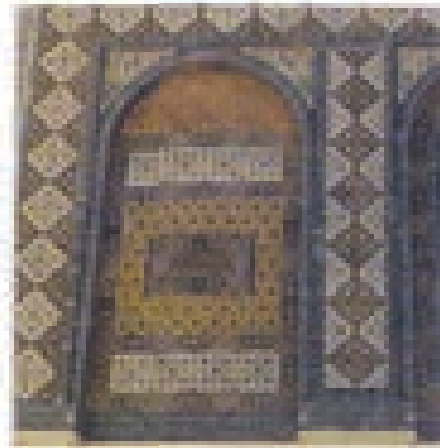
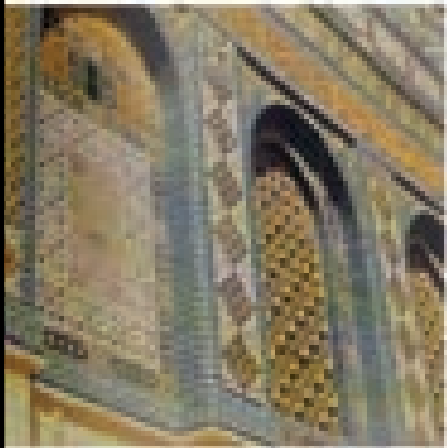
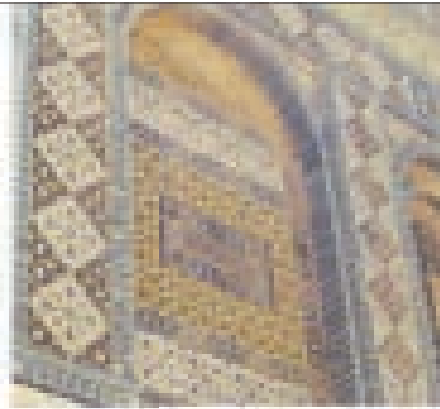
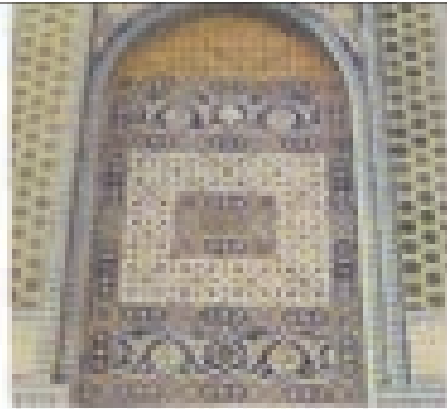
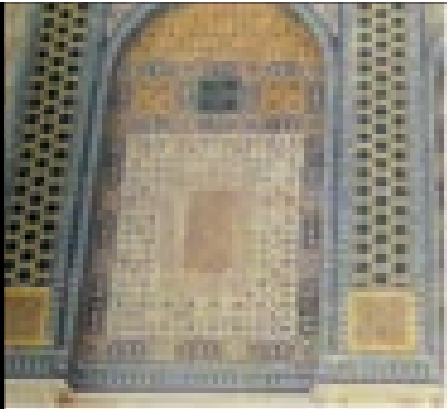
Allen Ruppersberg, *Muscles on the Run*, 1972



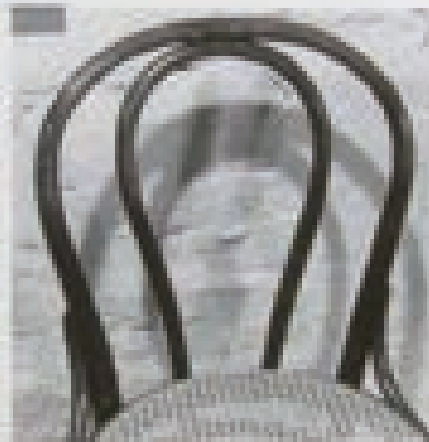
Allen Ruppersberg







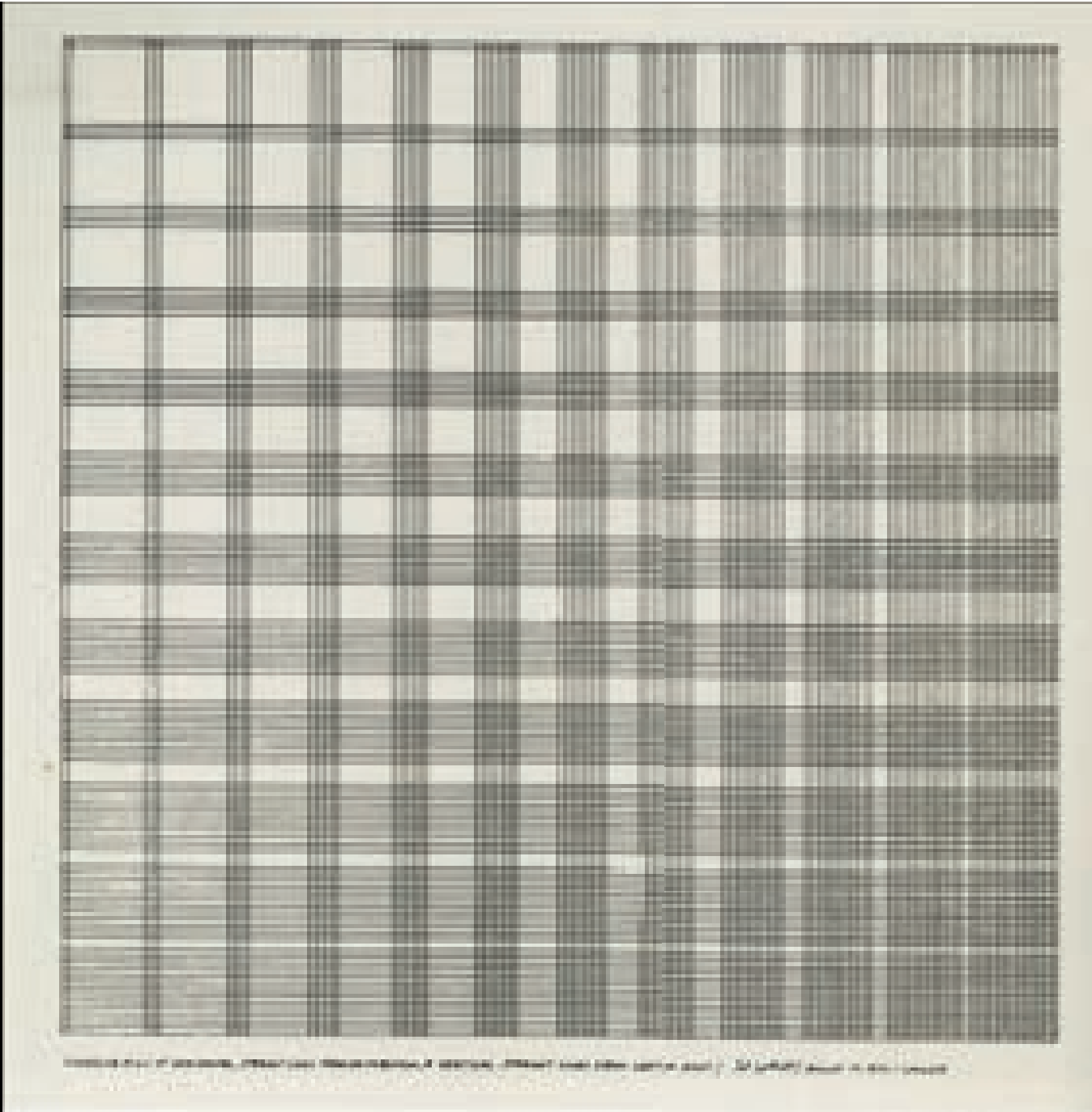
Sally Hill, Photographs, 1978



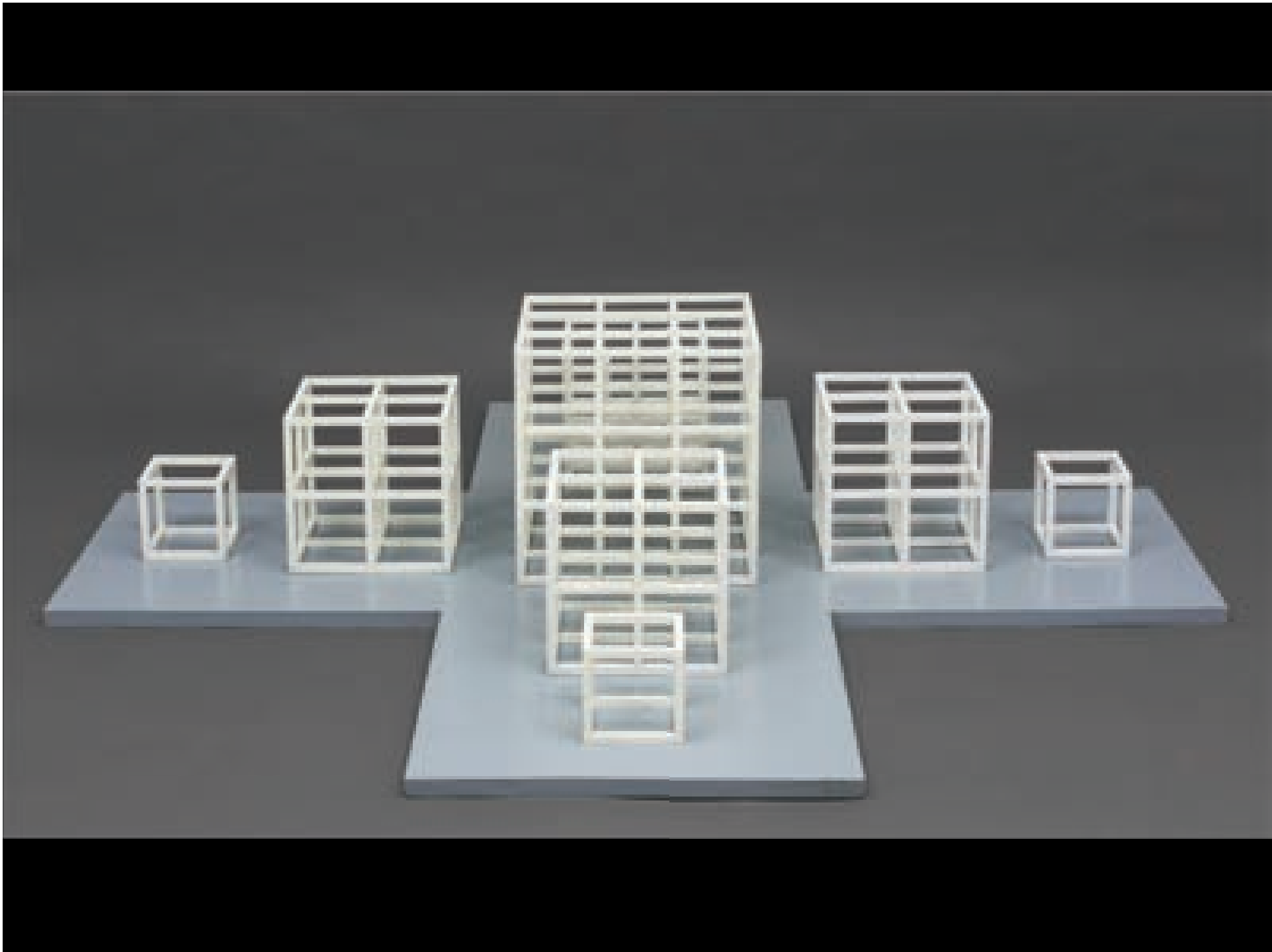
Isid L'Orange, Autobiography, 1980, Golden-Silver Prints



Sol LeWitt, *A Square of Chicago Without a Trapezoid*, 1979



Sol LeWitt, Successive Rows of Horizontal Straight Lines From Top to Bottom, and Vertical Straight Lines From Left to Right, August 10, 1972





Mel Bochner, *Surface Dis/Tension*, 1968, composite gelatin-silver print



Mel Bochner



John Hillard, *Camera Recording It's Own Condition*, 1971













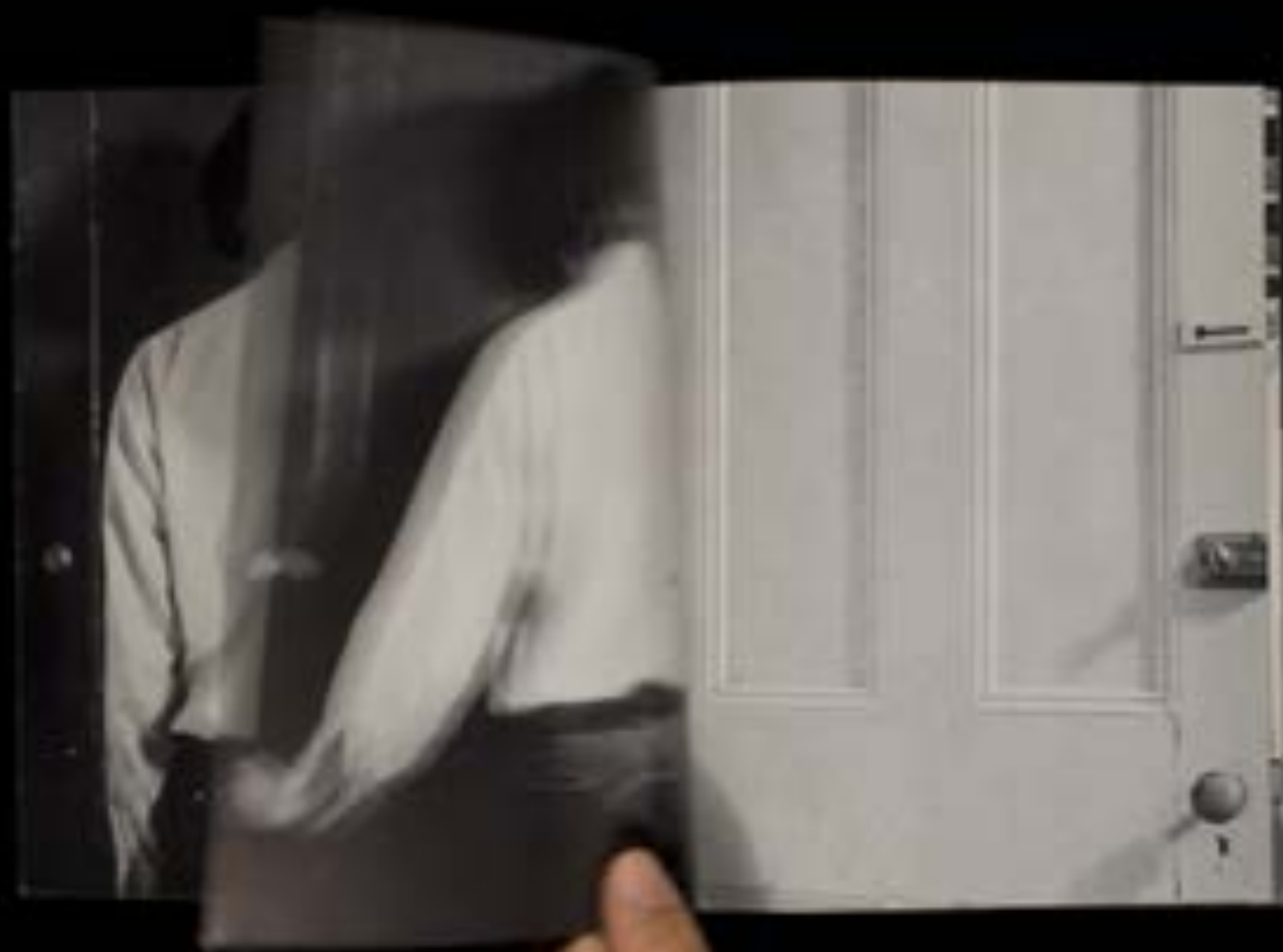


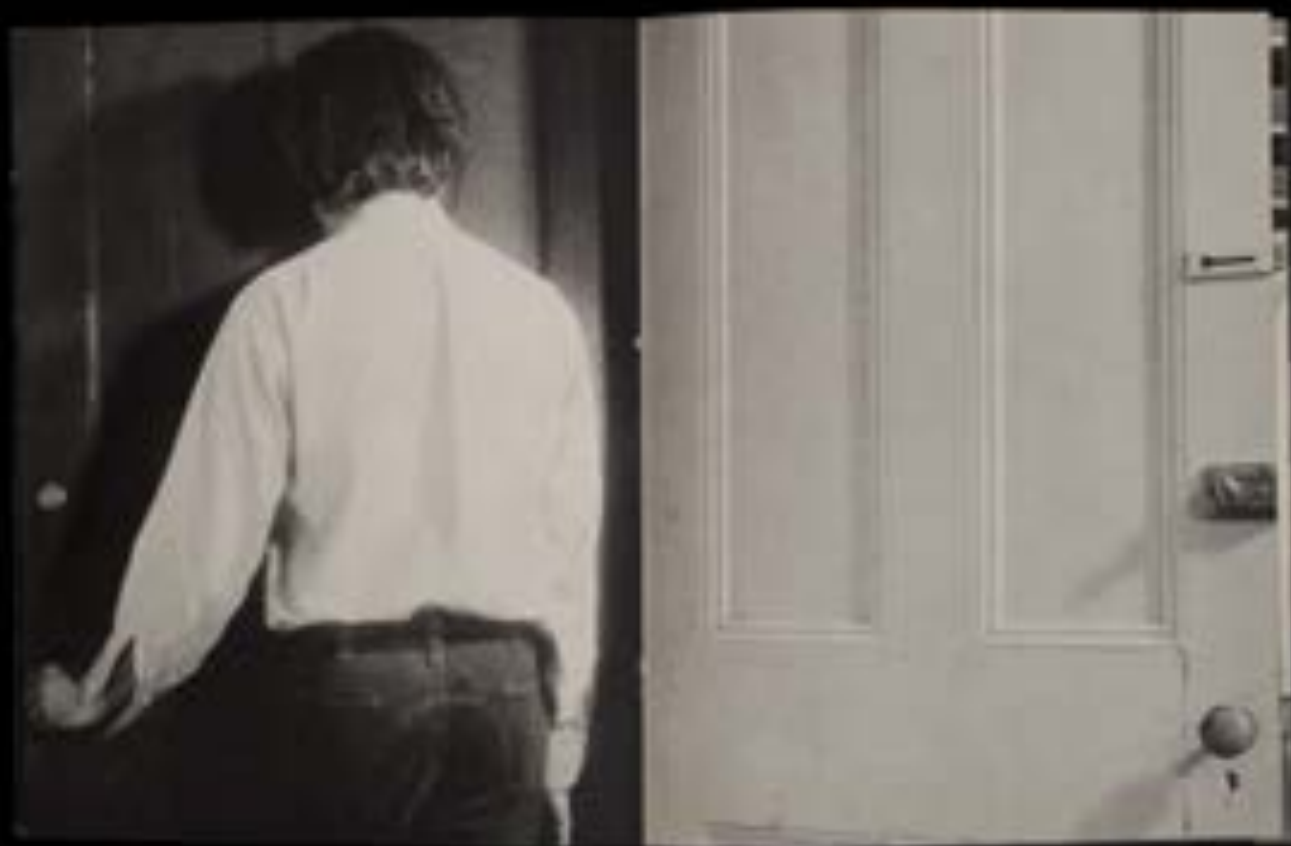






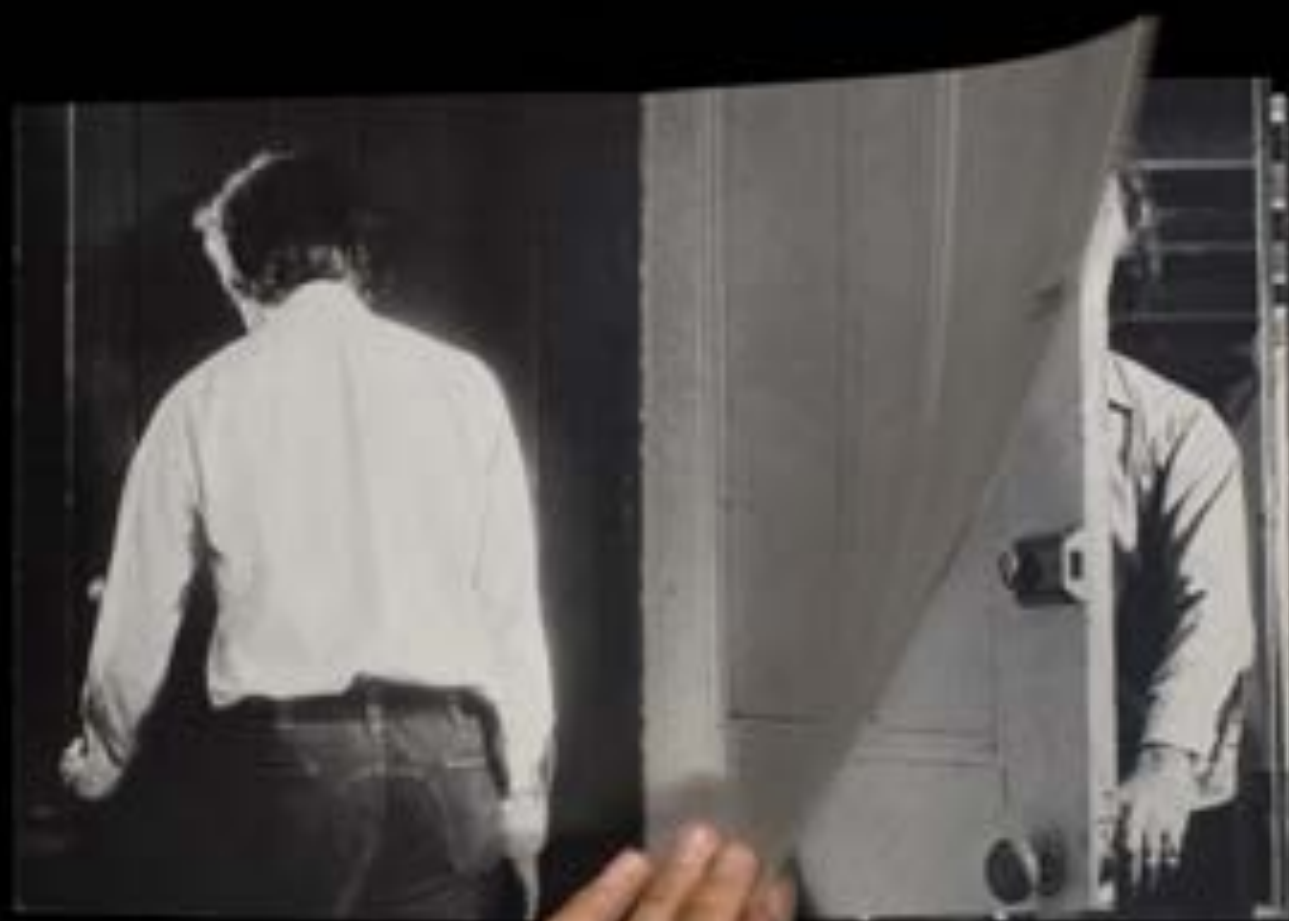






































Hans-Peter Feldmann, *Sonntagsblätter (Sunday Pictures), 1976-77 (Installation view)*



Carl Gyllen, House for America (Detail) 1959-67



Dan Graham: *Homes for America (Detail)*, 1968-69



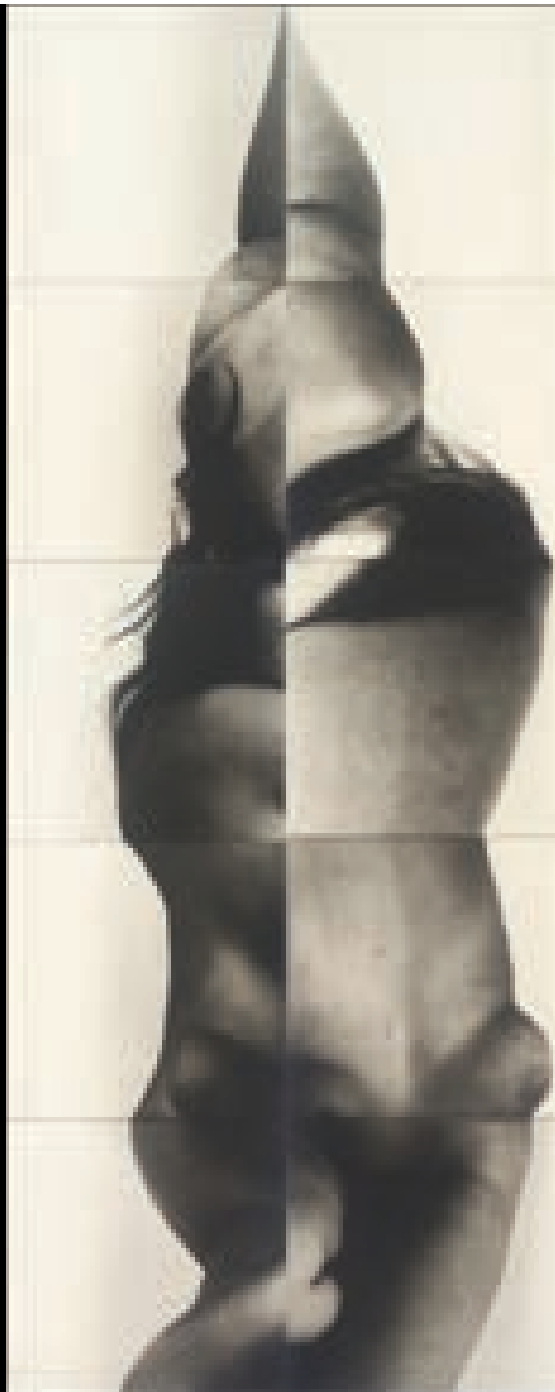
One (Apartment House in Astoria) (Detail), 1909-11



Robert Heinekin



Robert Heinekin



Robert Heinekin



Robert Heinekin



Robert Heinekin



Robert Heinekin



Robert Heinekin



Robert Heinekin



Robert Heinekin



Robert Heineckin



1984

A Case Study in Finding an Appropriate TV Newswoman
(A CBS Docudrama in Words and Pictures)

Robert Heineckin

Robert Heineckin, A Casestudy in Finding an Appropriate Newswoman



Robert Heinekin



Robert Heinekin



Robert Heinekin



Robert Heinekin



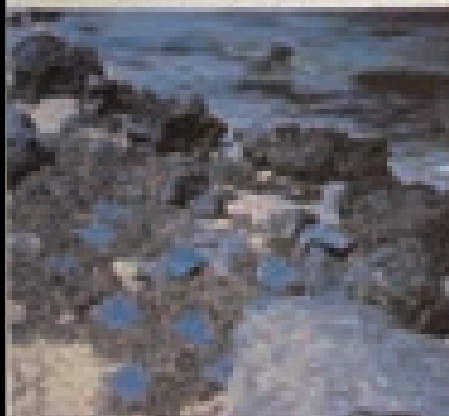
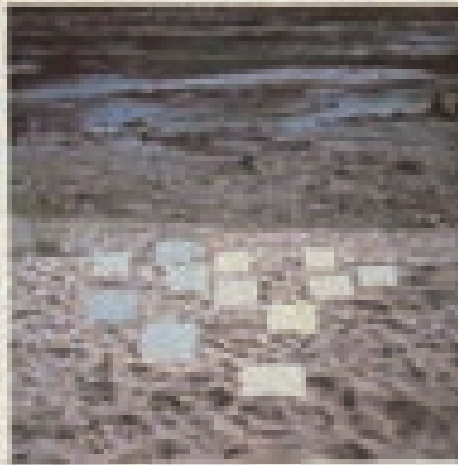
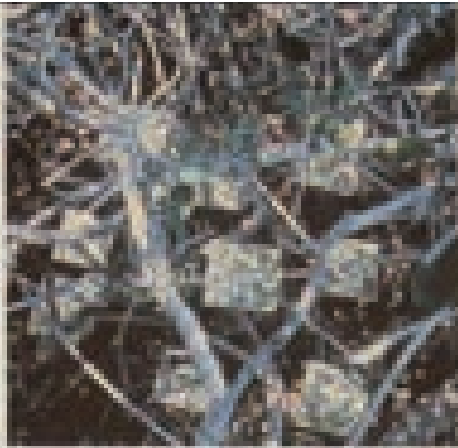
Robert Heinekin



Robert Smithson, Partially Buried Woodshed, 1970



Robert Smithson, *Partially Buried Woodshed*, Remnants



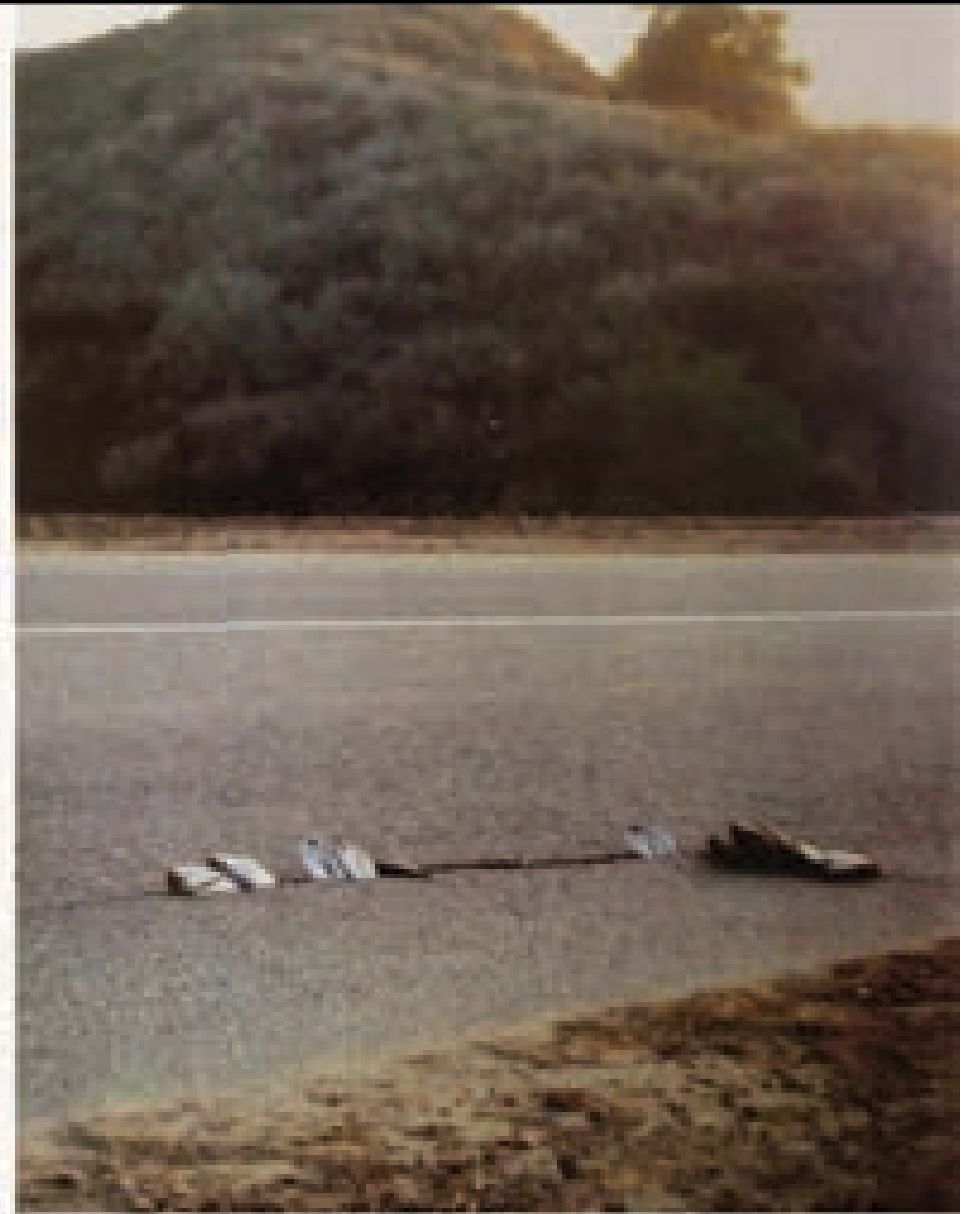
Robert Smithson, *Notion of a Linear Displacement* (1 of 9), 1968.



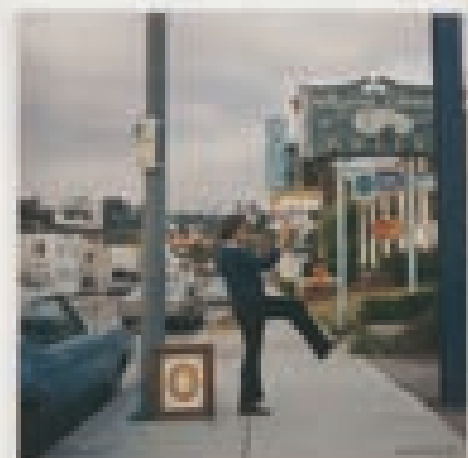
Robert Smithson, *Monuments of the Passaic*, 1967



Robert Searles, Minnesota at the Falls, (1868), 1907. United States Photo



Get Well (E). The Discovery of the Sandstone, Florida Canyon, Alameda, California, 1971, Two-C-Prints



Ger Van Elk, *OK Hollywood*

WILLIAM EGGLESTON and color



William Eggleston, Huntsville, Alabama, 1971



William Eggleston, Memphis, c 1969-71



William Eggleston, Morton, Mississippi, c 1969-70



William Eggleston, Untitled, 1980



William Eggleston, Untitled, 1971

DYE-TRANSFER PROCESS – LEFT B/W FOR COLOR. ONE OF FIRST NON-COMMERCIAL ARTISTS TO USE COLOR
AT WAR WITH THE OBVIOUS – COMMONPLACE SUBJECTS, MUNDANE, TRIVIAL



William Eggleston, Untitled



William Eggleston, Untitled



William Eggleston, Untitled



William Eggleston, Untitled



William Eggleston, Untitled



William Eggleston, Untitled, nd



William Eggleston, , Untitled, nd



William Christenberry



William Christenberry



William Christenberry

COLOR

RURAL ALABAMA LANDSCAPE AND VERNACULAR ARCHITECTURE
PAINTING AND SCULPTURE BASED ON HIS PHOTOGRAPHS AND MEMORY



William Christenberry



William Christenberry



William Christenberry