

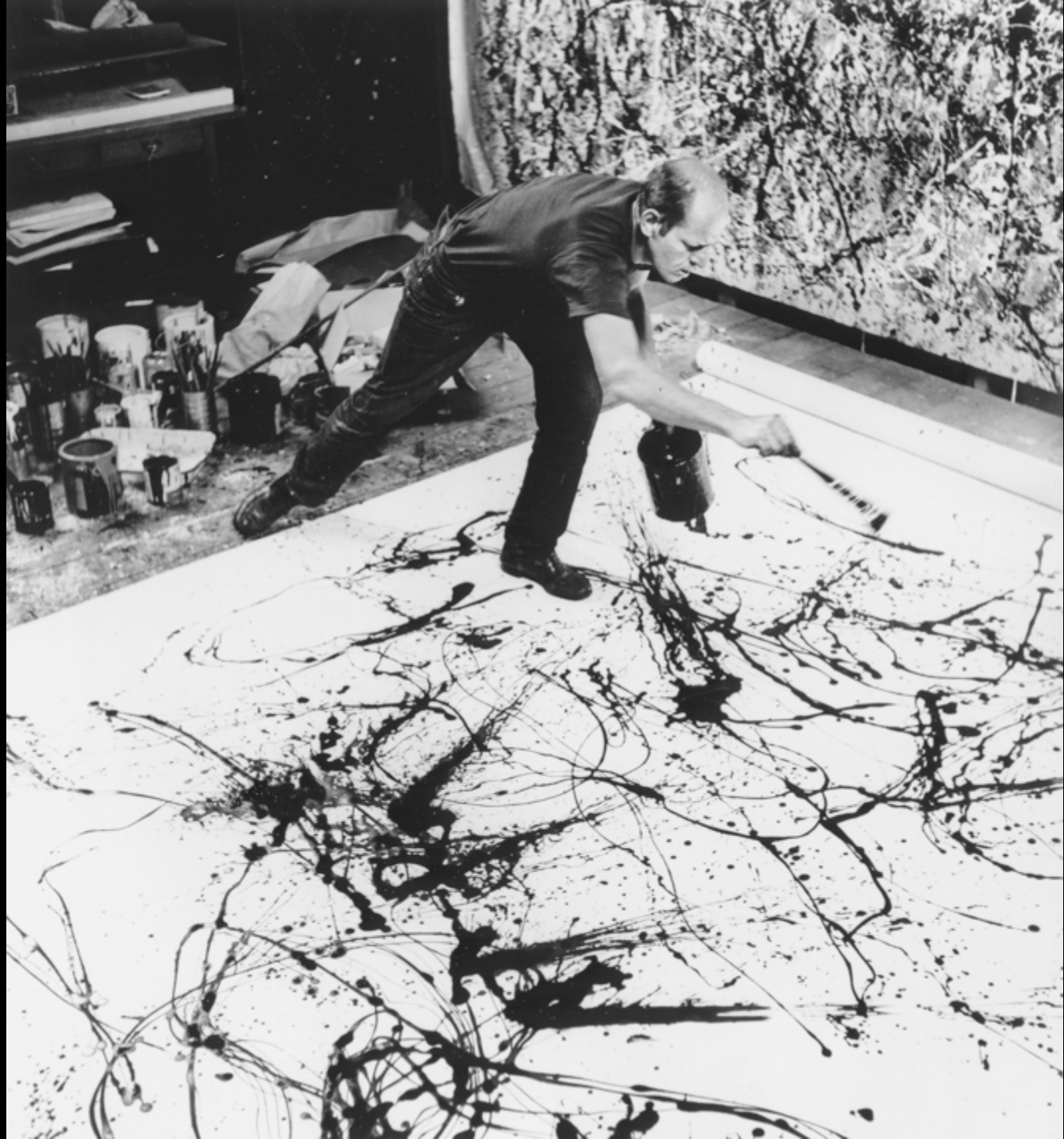


Mark Rothko.

**Jackson Pollock  
painting,**

**Summer 1950**

**photo: Hans Namuth**







**Asger Jorn,**  
*Sentimental Assassin*  
*(Portrait of Jean Dubuffet).*



**Jean Dubuffet,**  
*Voluntad de poder, 1946*





Manuel Millares.  
*Cuadro 85*, 1959.  
97 x 130 cm.

MILLARES





Richard Long. Walking Line in Perú, 1972.





**Walter de Maria, *Lightning Field*, 1970--1977.  
400 stainless--steel rods, New Mexico.**



Michael Heizer, *Double Negative*, 1969–70.  
240,000-ton displacement of rhyolite and sandstone, 50 x 30 x 1500 ft.  
Museum of Contemporary Art, Los Angeles







**Alan Saret, *Sin Título*, 1969  
(POSTMINIMALISMO)**



# When Attitudes Become Form.

Works - Concepts - Processes - Situations – Information

28 Aug 1969 - 28 Sep 1969

Institute of Contemporary Arts, London



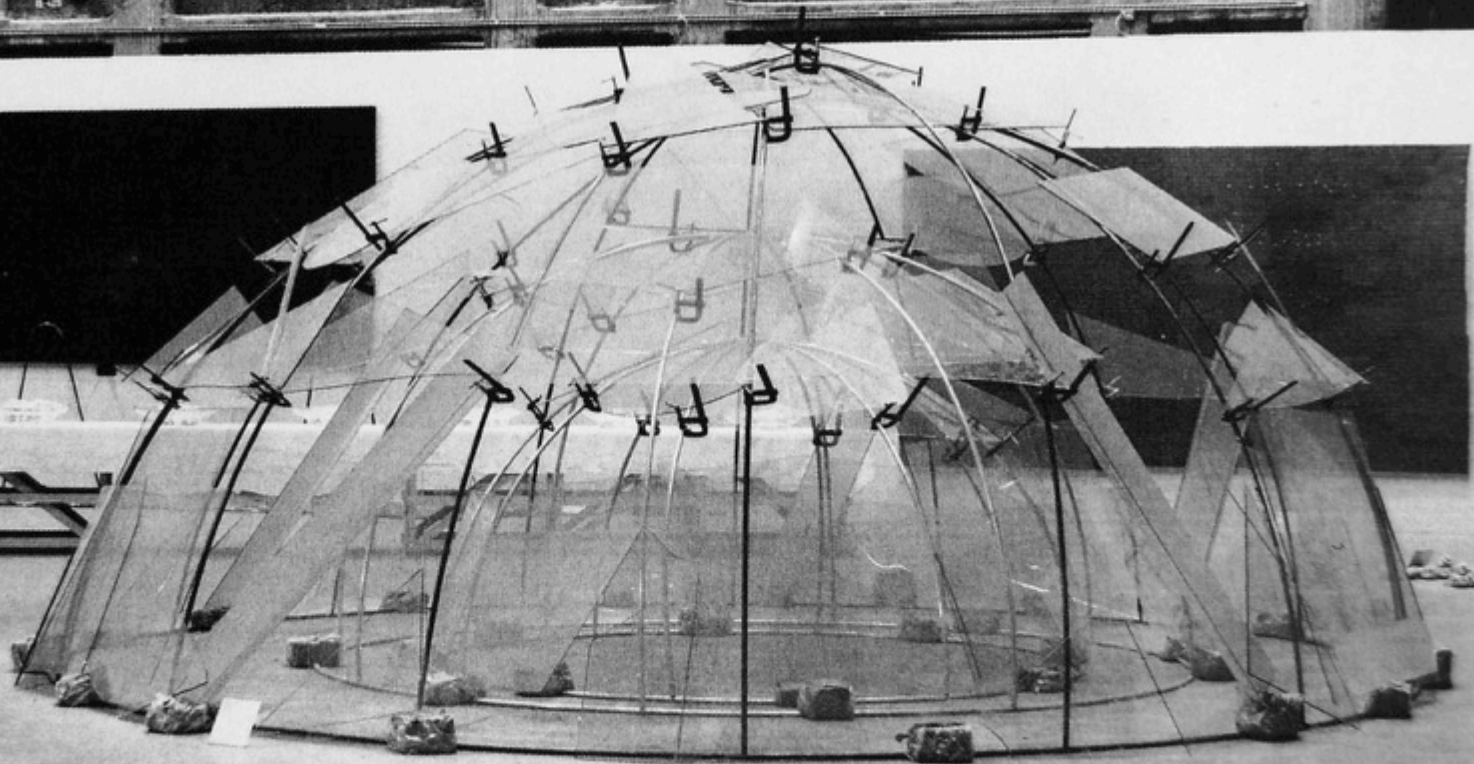




Giovanni Anselmo

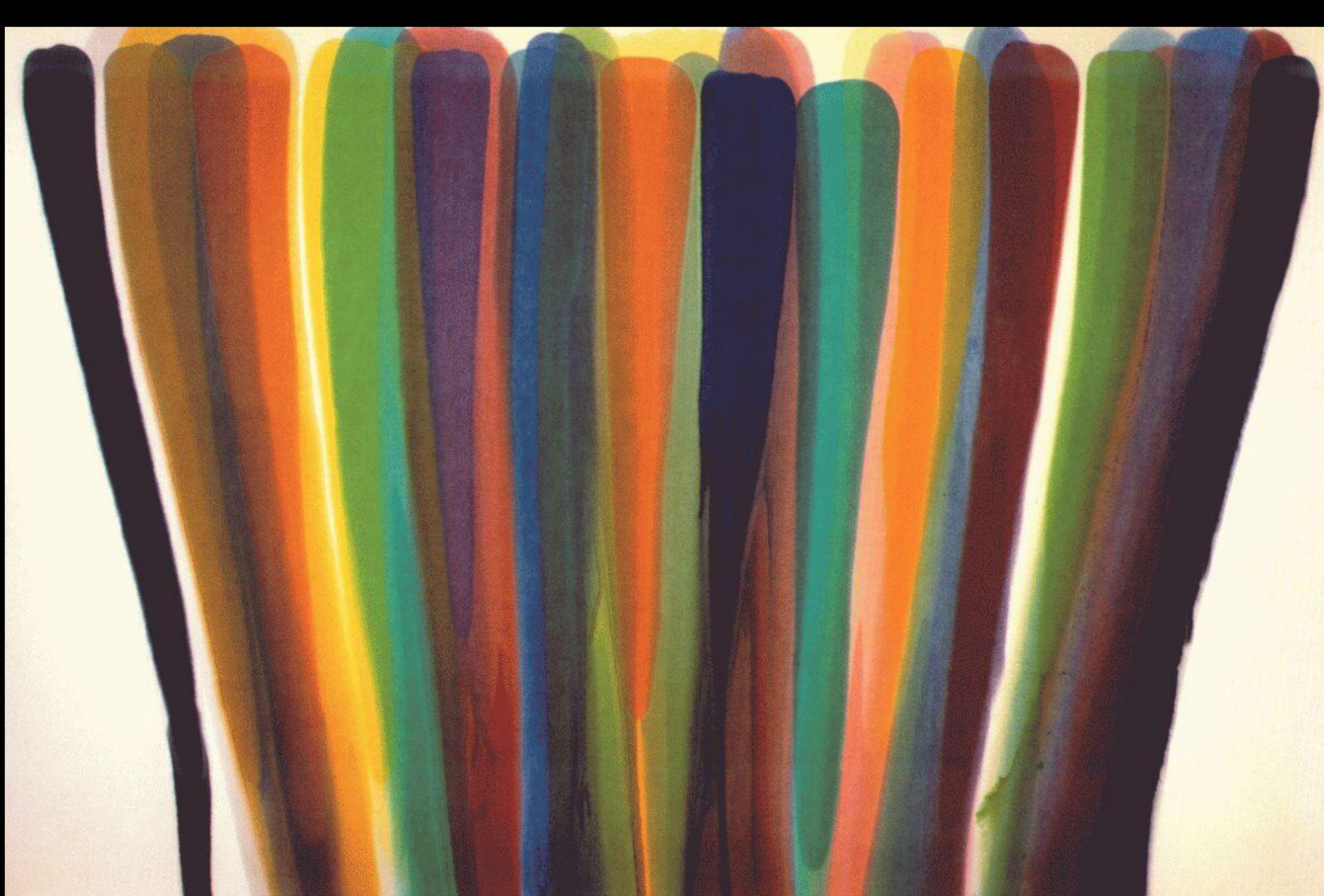


Mario Merz



Mario Merz (Arte Povera)





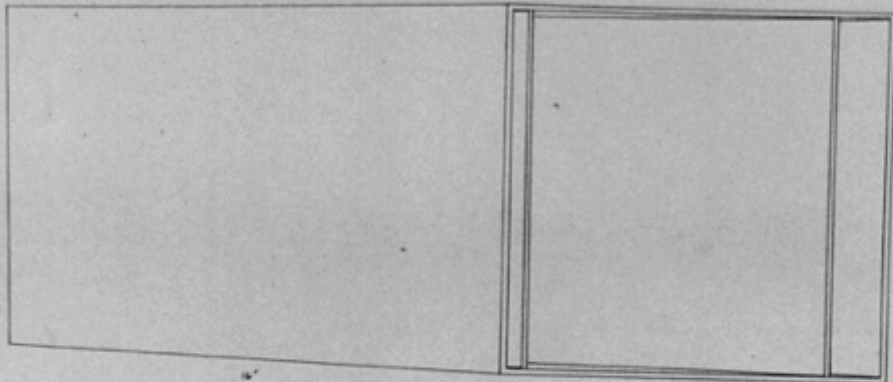
Morris Louis (Abstracción Postpictórica)





Carl Andre (Minimal)





1/4" ALUMINUM  
3/16" ABOUT 12" HORIZONTAL  
INNER CORNER PARALLEL

14/A

DONALD JUDD

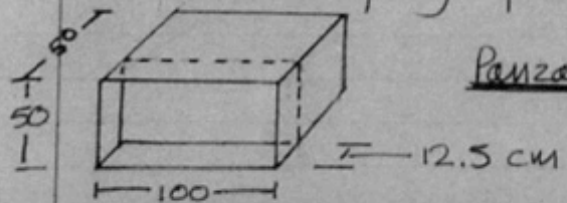
This order number must appear on invoice, R/I, bundles, cases, packing lists and correspondence.

**PURCHASE ORDER**

REQUIS NO. 76-20  
amendment, 1-24-8

SHIP TO Giuseppe Panza  
TO di Biomo  
PURCHASER UNLESS INDICATED Milan, Italy

QUANTITY ORDERED	QUANTITY DELIVERED	DESCRIPTION	PRICE	PER	AMOUNT
70		1/8" - 1/4" thick COLD ROLLED STEEL (change from brass) ea. 50 x 100 x 50 cm. 1/4 recessed to be installed tightly together against wall			



Panza #DJ 32

BY *[Signature]*

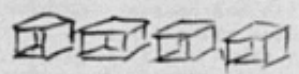
PLEASE SEND COPIES OF YOUR INVOICE WITH ORIGINAL BILL OF LADING.

ORIGINAL

CERTIFICATE

I, *Donald Judd*, hereby declare and confirm that on *[Signature]*, I sold and/or transferred sole ownership of the work of art described below, ("the work") to Dr. Giuseppe Panza di Biomo, his successors and assigns, for good and valuable consideration and that he is now its sole and exclusive owner:  
Title, description and medium of the work: LC 286

Eight plywood boxes: open back 4' x 4'



This work has not yet been constructed or realized and its existence is presently evidenced solely by the following, which is hereinafter referred to as "the Document":

*Peter Ballante has const. information.*

If the Document listed above consists of more than one item, all of the items taken together shall constitute the Document.

I hereby grant Dr. Panza, his successors and assigns the right to have the work constructed or realized, provided that this is done by reference to and in strict and exact compliance with the Document and all of the details and instructions set forth therein and provided further that I, or my personal representatives or my Estate, am notified in writing of the realization.

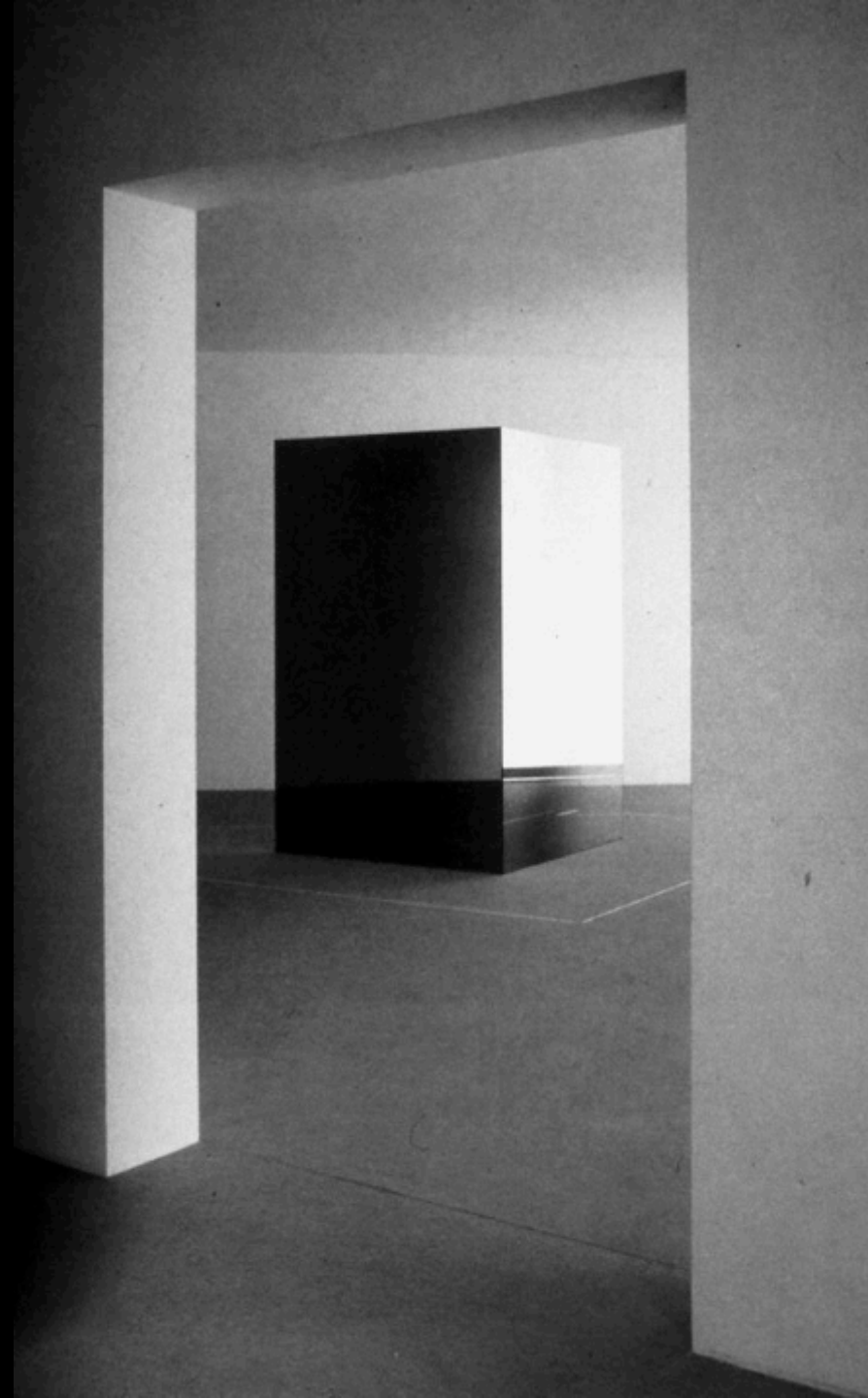
Donald Judd





Dan Flavin (Minimal)





Larry Bell (Minimal)



THIS OBJECT, SENTENCE, AND WORK COMPLETES ITSELF WHILE WHAT IS READ CONSTRUCTS WHAT IS SEEN,

**Joseph Kosuth, *Seeing Reading [cobalt blue]*, 1979**



Los Angeles, California

During late February, 1969 two persons, visiting California on other business, assisted the artist in making this piece by placing markers ( 1" diameter self adhering paper stickers) at eight different locations..and documenting each "marking" by photographing the site.

No structuring system was used other than that the markers were placed wherever and whenever it occurred to either one of the two persons to do so.

The eight photographs of the locations, not identified otherwise, join with this statement to constitute the form of this piece.

*Douglas Huebler*  
Douglas Huebler

March, 1969



3/3

Variable Piece #4

New York City

On November 23, 1968 ten photographs were made with the camera pointed west on 42nd Street in New York City.

With his eyes completely closed the photographer sat on the corner of Vanderbilt Avenue ; each photograph was made at the instant that the sound of traffic approaching 42nd Street stopped enough to suggest that pedestrians could cross the street.

This statement and the ten photographs join together to constitute the form of this piece.

*Douglas Huebler*  
Douglas Huebler





Hermann Nitsch





Murakami Saburo



Günter Brus

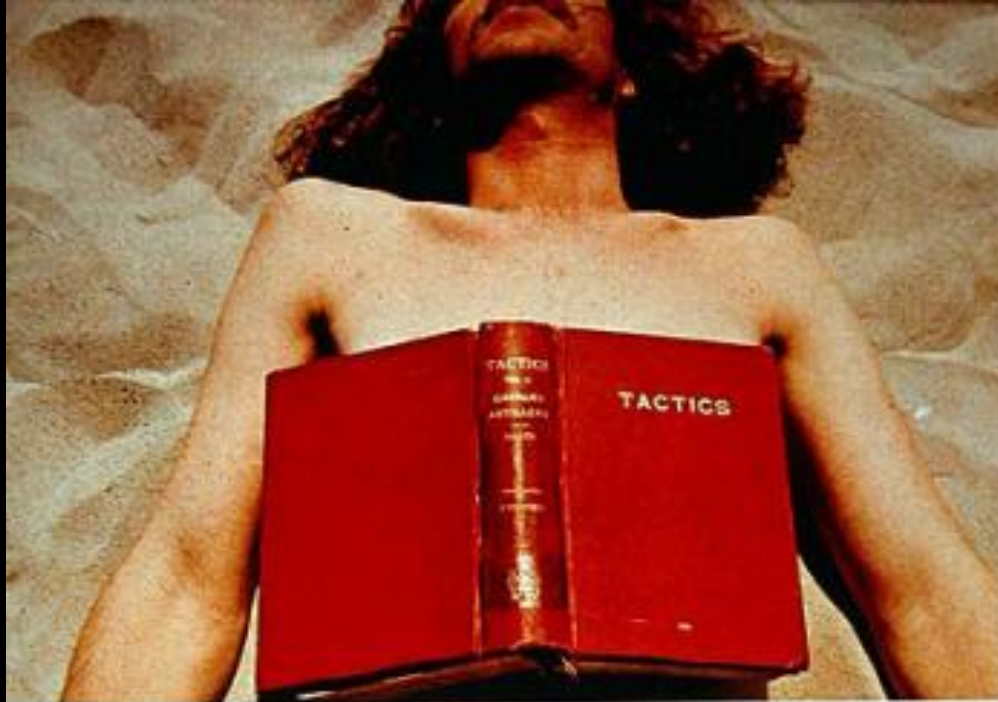


Joseph Beuys Explaining  
pictures to a dead hare,  
1965



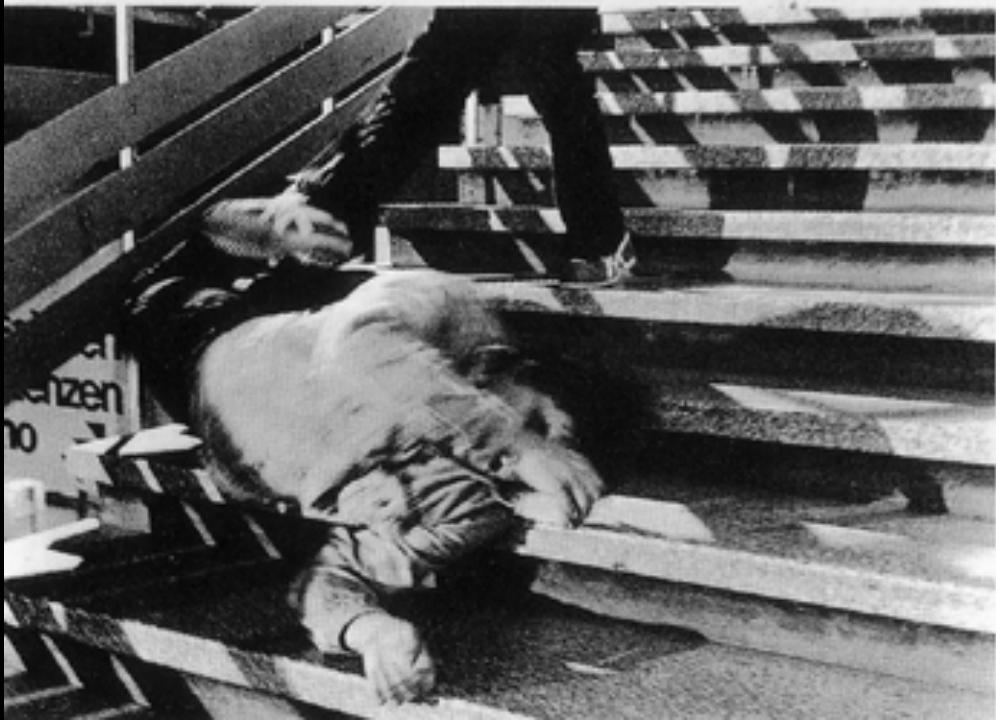
Conversaciones en clase para  
la fundación del DSP, 1967





Dennis Oppenheim  
*Posición de lectura  
para quemadura de  
segundo grado, 1970*





Chris Burden.  
*Kunst Kick*, 1974

Shigeko Kubota  
"Vagina painting", 1965







Claes Oldenburg





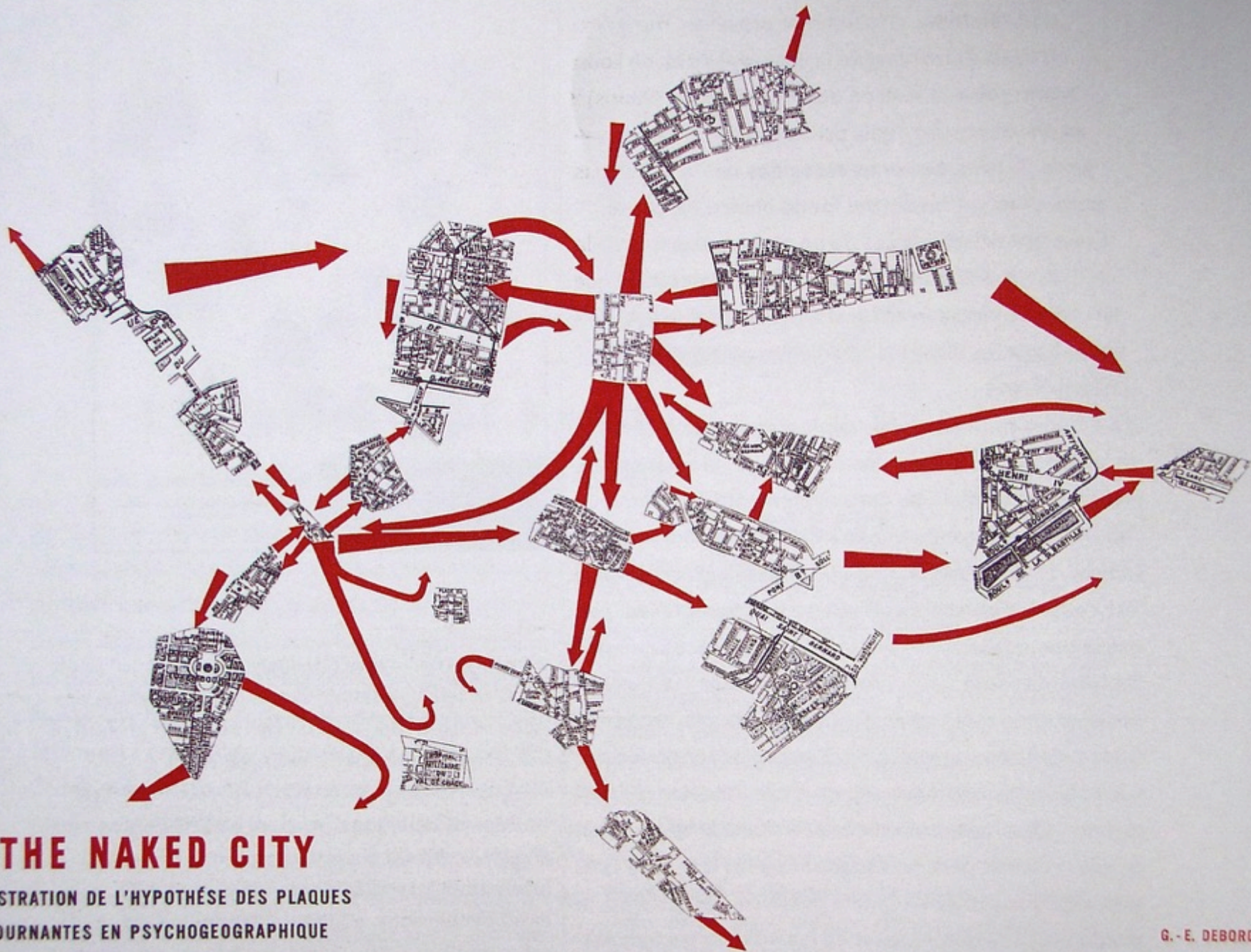
Allan Kaprow  
*Household*, 1964





Fluxus edition  
assembled by George Maciunas





# THE NAKED CITY

ILLUSTRATION DE L'HYPOTHÈSE DES PLAQUES  
TOURNANTES EN PSYCHOGEOGRAPHIQUE





DANS LE DÉCOR SPECTACULAIRE  
OU LE REGARD NE RENCONTRE  
QUE LES CHOSSES ET LEUR PRIX...

RIEN NE MANQUE  
AU CONFORT  
DE L'ENNUI.



...LE BON USAGE DU CHOIX COMMENCE  
AVEC LE REFUS DE PAYER.

JE T'OFFRE UN MILL-  
JEN A POULÉ TROIS.  
ET TOI?

DEUX BOUQUINS  
ET UNE BOUTELLE  
DE GIN.



CE QUI SE PERD EN CONVERSATION PARTIELLE REJONTE  
LA FONCTION OPPRESSIVE DU VIEUX MONDE.

—LACATURE? MAIS  
C'EST LA MARCHANDE  
IDEALE, CELLE QUI  
FAIT PAYER TOUTES  
LES AUTRES...  
PAS ÉTONNANT  
QUE VOUS VOULIEZ  
L'OFFRIRE À  
TOUS.

COMME VOUS AIEZ BESOIN  
DE VOLER DES LIVRES, LA CULTURE  
DEVRAIT ÊTRE À LA PORTÉE DE TOUS.

IL N'EST PAS DE GESTE SI RADICAL, QUE  
L'ÉCOLOGIE N'ESSAIE DE RÉCUPÉRER.



C'EST  
INTÉRESSANT  
CE QUE VOUS DITES.  
VENEZ DONC EN  
DISCUTER DIMANCHE  
AU MANSION DE  
LACATURE.

ATTENTION,  
C'EST UN FLIC!  
ET UN CURÉ, SALAUD!



ON A FAILLI SE  
FAIRE PINGER.

—TU NOUS ENMÈNES  
AU CINÉMA?

NON, IL NYA QUE  
DU GODARD, ÇA NE NOUS  
CHANGÉRAIT PAS DES CURÉS,  
VENEZ FILLETES,  
JE VOUS INVITE.

MAS L'UNITÉ DE  
L'OPPRESSION FAIT  
LA CORRÉLATION DES  
RENCONTRES  
POSSIBLES.



ET LES RÉSERVES IMPOSÉES  
AU PLAISIR EXISTENT AU  
PLAISIR DE VIVRE  
SANS RÉSERVES.

—AU TRAVAIL—  
—À TOUS  
LES MENSONGES,  
À TOUTES LES  
FAMILLES—

DÉJÀ IL FAUT SE  
DÉFILER, RETOUR-  
NER À L'ENNUI,  
AUX TEMPS MORTS.



NE VOUS CONTENTEZ PAS  
DE RÉVENDICATIONS  
PARTIELLES.

—CE QUE VOUS PRODUISEZ  
VOUS APPARTIENT.

NE CHANGEZ PAS  
VOS EMPLOYEURS, CHANGEZ  
TEMPS DE LA VIE.



DELLUS  
MOS AFFAIRES  
NOUS MÈNE  
EST  
L'OPPRESSION

JUSTE AUX  
DÉSIGNÉS



Photo: Eric Pfeiffer de Matisse, 8, rue Armand Peletier 19

CANADAIENS, C'EST JUSTE UN COMMENCEMENT. POUR EN SAVOIR PLUS LONG SUR VOUS-MÊME, POUR RECONNAÎTRE RAPIDEMENT VOS POSSIBILITÉS,  
LISEZ LA REVUE "INTERNATIONALE SITUATIONNISTE". LE NUMÉRO 11 VIENT DE PARAITRE, ROUTE POSTALE 307-03 PARIS.

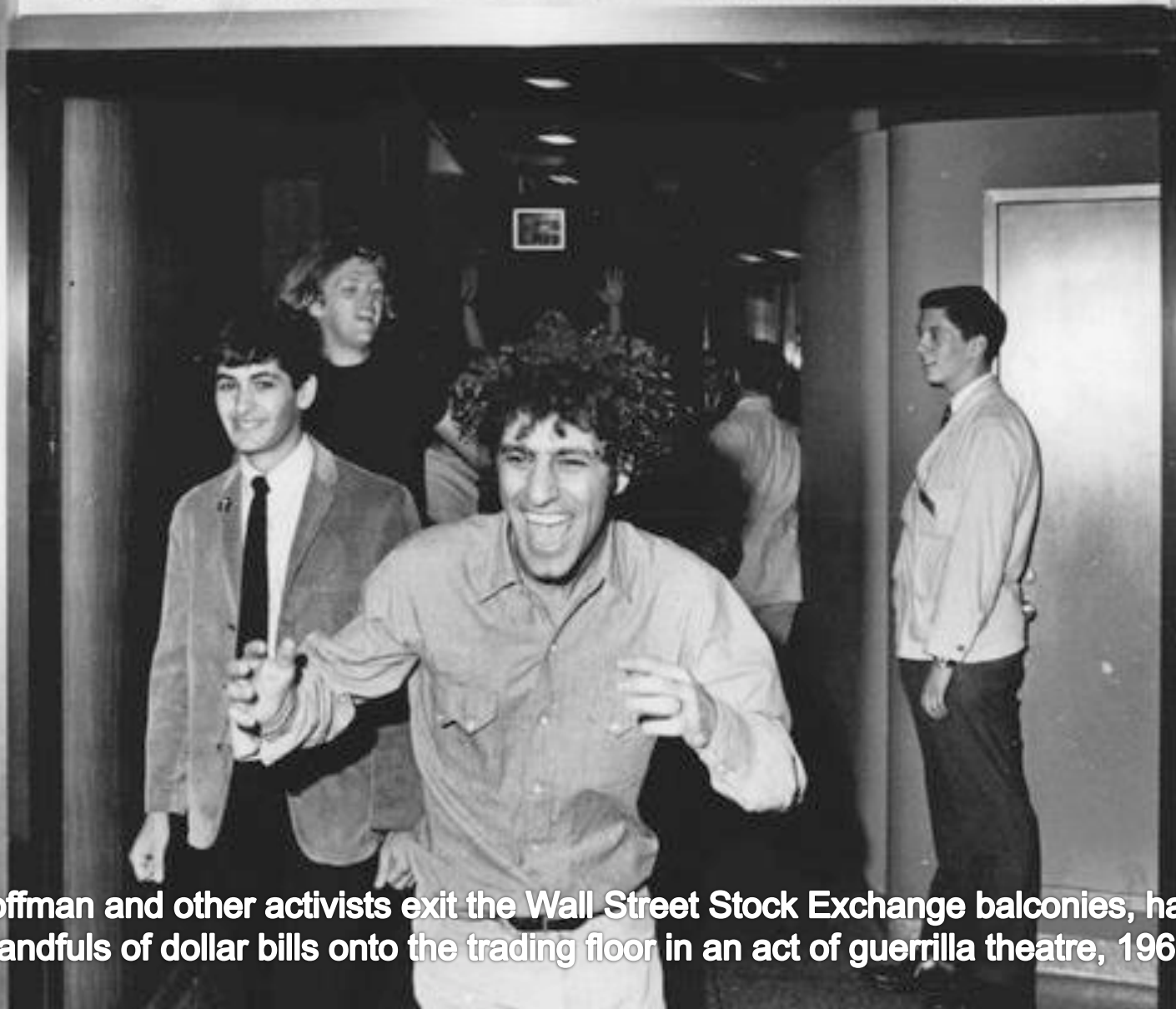
**internationale situationniste**

Asger Jorn



# NEW YORK STOCK EXCHANGE

EXHIBIT HALL - VISITORS' GALLERY - THEATRE



**Abbie Hoffman and other activists exit the Wall Street Stock Exchange balconies, having thrown handfuls of dollar bills onto the trading floor in an act of guerrilla theatre, 1967**



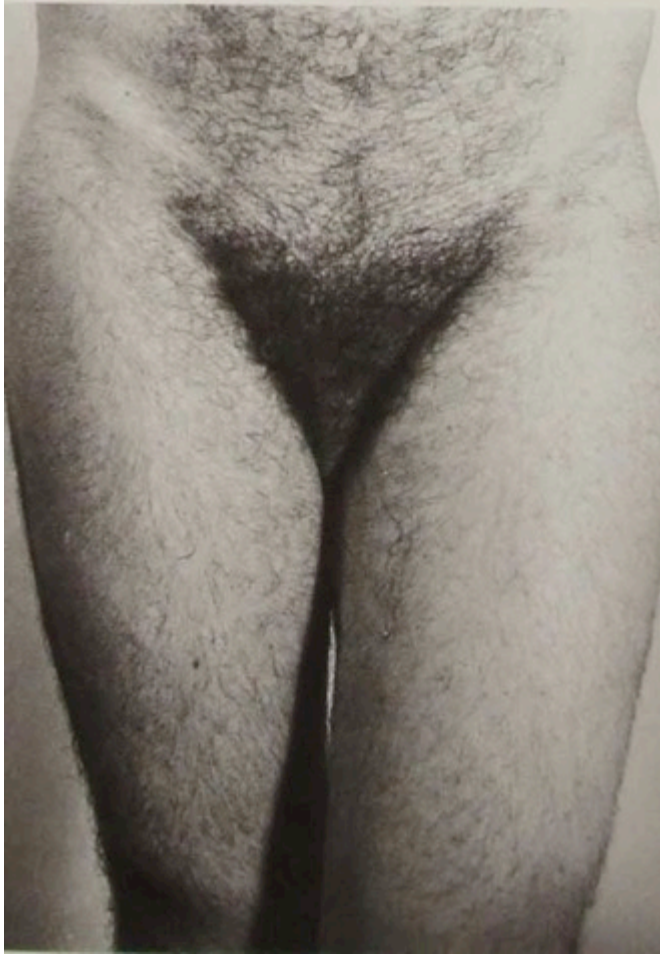


Abby Hoffman and Diggers attempt to levitate the Pentagon. Alan Ginsburg helps lead the Aramaic chant. Oct 20, 1967



San Francisco Mime Troupe & The Diggers





Vito Acconci



Judy Chicago,  
*The dinner party, 1974-79*





# Faith Ringgold

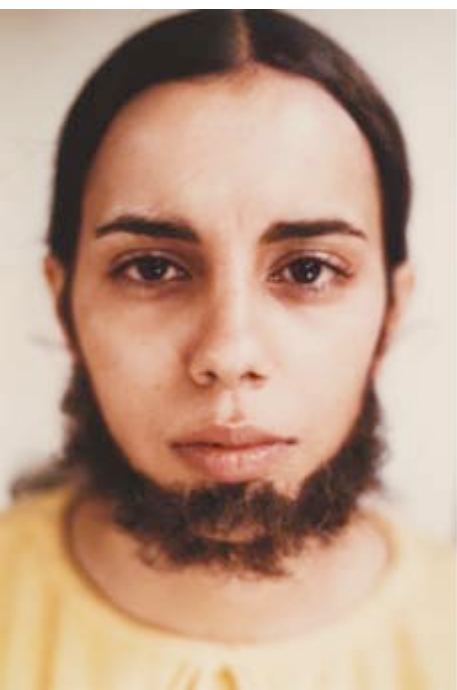


*Tar Beach 2*  
1990



*The French Collection Part I, #4, The Sunflower  
Quilting Bee at Arles, 1991*





*Untitled (Facial Hair Transplants), 1972*



*Ana Mendieta. Glass on body, 1972*





Hélio Oiticica  
*Apocalipopótese*, 1968





Lygia Pape, "Divisor", 1968







Provos. Plan de las bicis blancas, 1966





Jasper Johns (1930). White Flag, 1955. (72 × 144")  
Collection of the Artist.



Robert Rauschenberg, Sin Título, 1955





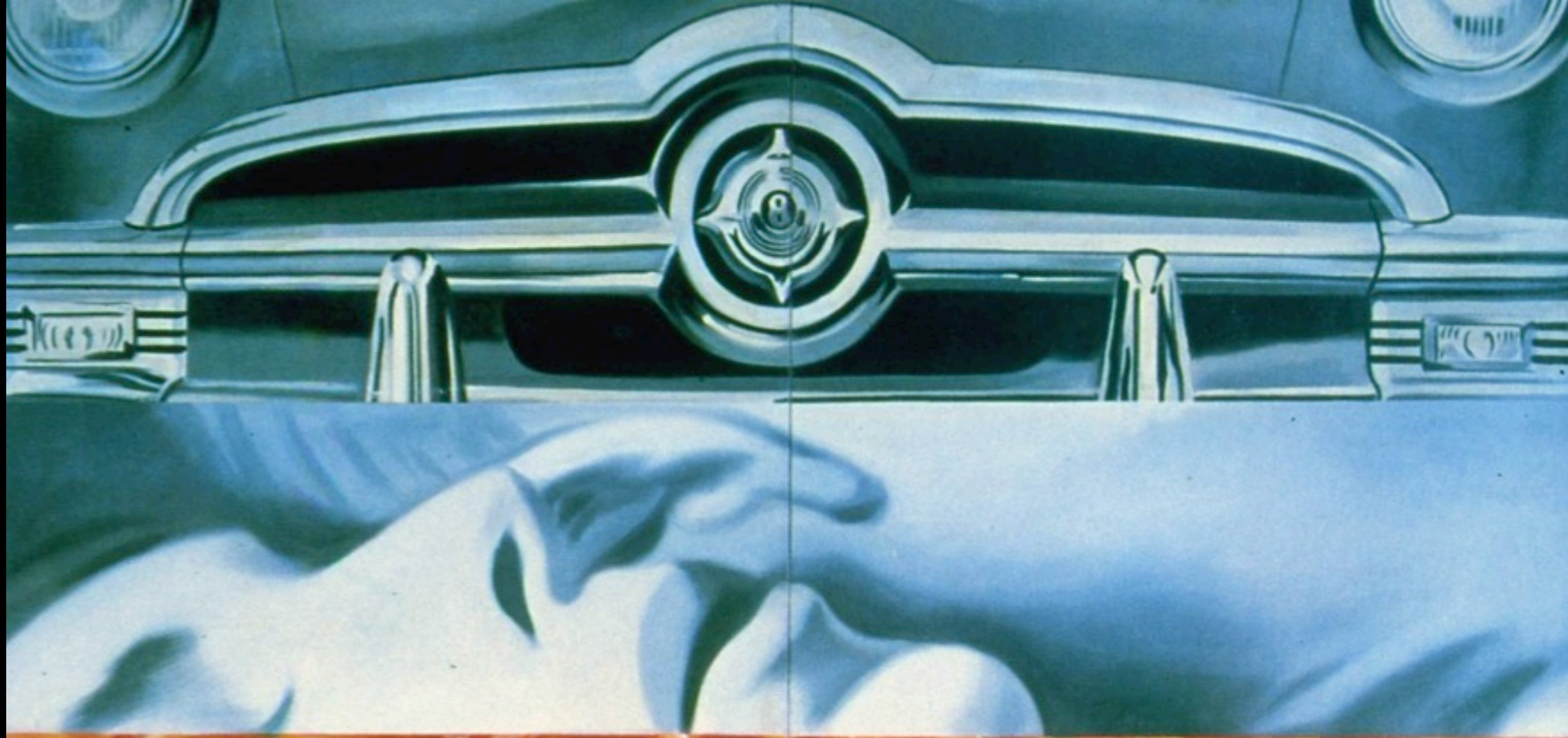


Andy Warhol, Marilyn Monroe's Lips, 1962





Andy Warhol,  
*Brillo Boxes*, 1964



James Rosenquist





Richard Prince, *#5 Untitled (Cowboy)*, 2001-02.





Sherrie Levine, *After Walker Evans*, 1980



*After Edward Weston*, 1981





Louise Lawler, *Pollock and Tureen*, 1984





Haim Steinbach, *Supremely black*, 1985





Jeff Koons

*Blow job-ice*  
1991



Damian Hirst, 'Por el amor de Dios', 2007





Félix González-Torres  
*Sin título (Amantes perfectos)*, 1987-90

*Untitled (Canada)*, 1995





ACT-UP (AIDS Coalition to Unleash Power)





# THE ADVANTAGES OF BEING A WOMAN ARTIST:

- Working without the pressure of success.
- Not having to be in shows with men.
- Having an escape from the art world in your 4 free-lance jobs.
- Knowing your career might pick up after you're eighty.
- Being reassured that whatever kind of art you make it will be labeled feminine.
- Not being stuck in a tenured teaching position.
- Seeing your ideas live on in the work of others.
- Having the opportunity to choose between career and motherhood.
- Not having to choke on those big cigars or paint in Italian suits.
- Having more time to work after your mate dumps you for someone younger.
- Being included in revised versions of art history.
- Not having to undergo the embarrassment of being called a genius.
- Getting your picture in the art magazines wearing a gorilla suit.

Please send \$ and comments to:  
Box 1056 Cooper Sta. NY, NY 10276

**GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD

Guerrilla Girls formed in the spring of 1985 to combat sexism in the art world. They decided to use tactics and strategies appropriate to the 1980s and to remain anonymous in order to draw attention to issues rather than to personalities.

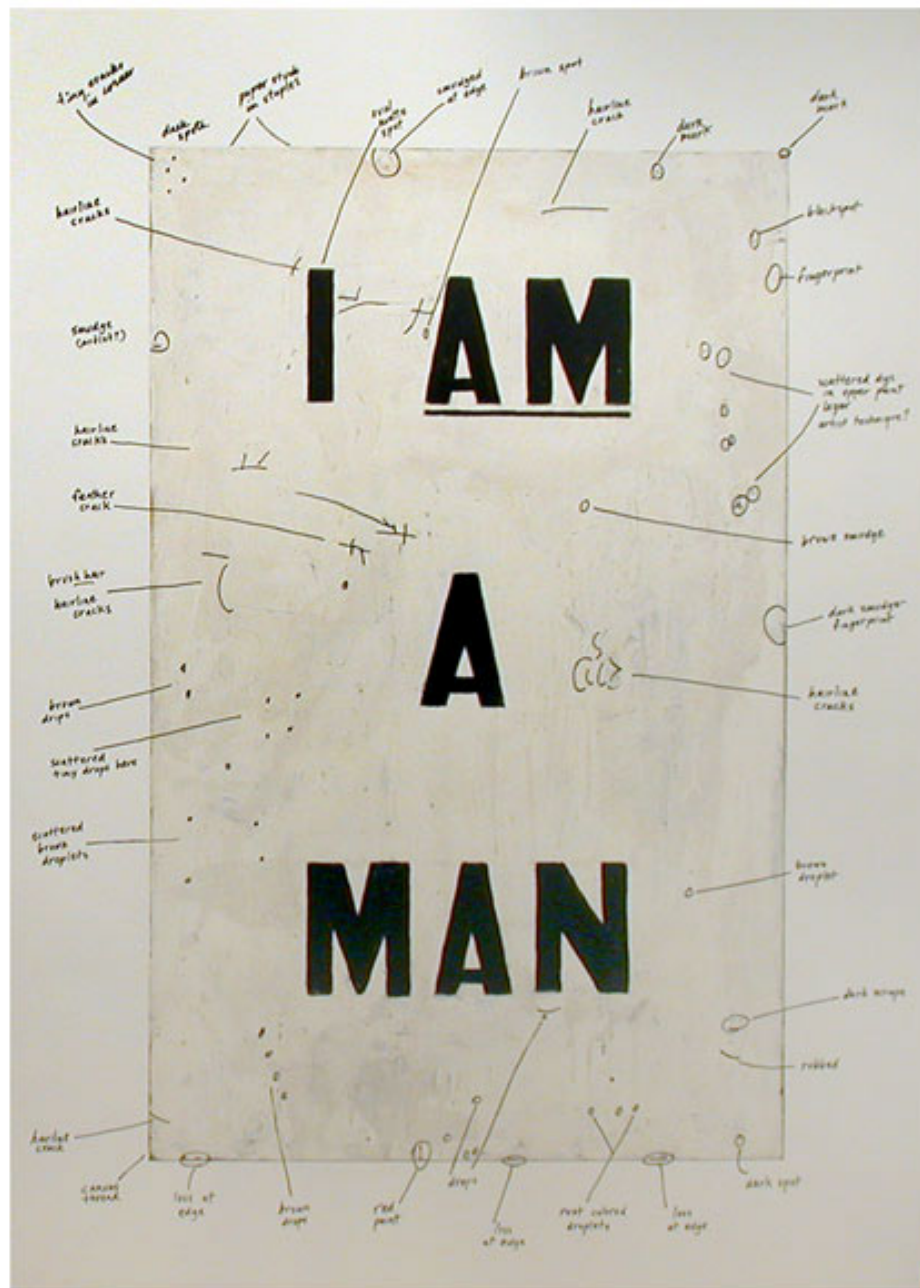
## Do women have to be naked to get into U.S. museums?



Less than **3%** of the **artists**  
in the Met. Museum are  
women, but **83%** of the  
**nudes** are female.

Statistics from modern and contemporary galleries, Metropolitan Museum of Art, New York, 2004

**GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD  
[www.guerrillagirls.com](http://www.guerrillagirls.com)



Glenn Ligon





Barbara Kruger, *Your body is a battleground*, 1990





Jenny Holzer







THOMAS HIRSCHHORN, Musée Précaire, Albinet, 2004.



RECLAIM THE STREETS

FREE PARTY  
SEPTEMBER 13<sup>th</sup>  
1PM

END THE LOCK OUT

HYDE PARK FOUNTAIN

reclaimthestreets.com.au



Sand dumped on the motorway



irational (Heath Bunting y Kayle Brandon) Borderxing







**Comida-barbacoa al finalizar los talleres de mobiliario para AulaGarden. Marzo de 2009.**



**Grupo de estudiantes diseñando una propuesta de organización del jardín. Diciembre de 2007.**



**Taller de diseño con la comunidad terapéutica "Virgen de las Nieves", usuaria potencial del jardín. Febrero de 2009.**



**AulaGarden**



WWW.EUROMAYDAY.ORG

EURO WONDO **MAYDAY**

JOIN A PARADE NEAR YOU: IN EUROPE: DORTMUND, GENEVA, HAMBURG, HANAU, LISBOA, LAUSANNE, MALAGA, MILANO, PALERMO, TUBINGEN, ZURICH. IN THE WORLD: TOKYO, TORONTO, TSUKUBA. DISCOVER ALL MAYDAY PARADE CITIES ON WWW.EUROMAYDAY.ORG

010

2001-2010  
10 YEARS OF  
MAYDAY!

NO BORDERS NO PRECARIETY  
SAY NO TO RACISM!

JOIN THE FUNNIEST  
MAYDAY PARADE  
ON THE 1<sup>ST</sup> OF MAY!



**PRECARIOUS OF THE WORLD LET'S FIGHT!**

**MONTONS SUR LES TOITS DU MONDE POUR NOUS OPPOSER À LA PRÉCARISATION  
PARA REVINDICAR SUELDOS, DERECHOS Y PAPELES PARA TODAS Y TODOS**

LE PASSÉ S'EFFONDRE. NOUS SOMMES LE FUTUR - EL PASSADO QUEDO ATRAS. EL FUTURO SOMOS NOSOTROS!  
DIE VERGANGENHEIT GEHT UNTER. DIE ZUKUNFT SIND WIR! - THE PAST IS SINKING, WE ARE THE FUTURE!  
O PASSADO ESTÁ AFUNDANDO, O FUTURO É NÓS! انظر الى المستقبل، فكلنا هو المستقبل. - IL PASSATO STA AFFONDANDO, IL FUTURO SIAMO NOI!

**NATIVES E MIGRANTES ~ UNITED AGAINST THE CRISIS**



**San Precario**





Jeff Wall, *Picture for Women*, 1979





*Cindy Sherman, Untitled Film Still No.3, 1977*





## Fotografía postdocumental

SAGE SOHIER. *Gordon and Jim, with Gordon's Mother Margot, San Diego, California. 1987*

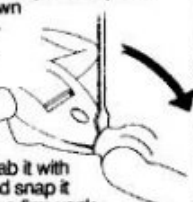


OFFICIAL Barbie Liberation Organization **Barbie/G.I. JOE HOME SURGERY INSTRUCTIONS**

**You Will Need**  
 2 sharp screwdrivers  
 1 coping or hack saw  
 12" electrical wire  
 hot glue (or similar)  
 switch (see step 12)  
 Epoxy (not fast drying)

**Tools**  
 Talk Barbie Doll  
 Talking G.I. Joe  
 soldering iron  
 electric solder  
 Soldering bulb (not fast drying)

1. To open Barbie, insert a screwdriver firmly into the joint at the base of the spine. With a quick jerk, snap the screwdriver down toward the buttocks. Pry the backplate off, working up from the waist. Once the back is loosened, grab it with your fingers and snap it straight off with a firm yank. Do not twist. Remove head, arms, and legs. Gently loosen circuit board. Break off tab holding speaker in place. Remove speaker/circuit board.

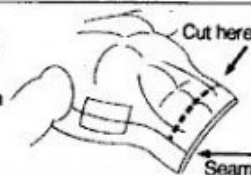


2. Using saw, sever battery contacts from rest of circuit board as shown. Battery contacts go back into doll.




Cut at dotted line

3. To open G.I. Joe, remove batteries and pop off head. Using saw, make incision across abdomen from seam to seam. Be careful not to cut wires underneath.




Cut here  
Seam

4. Start prying front/back plates apart at neck and work down towards shoulders. Careful - neck is fragile. Once shoulders are split, insert screwdrivers into joints where arms meet torso. Pry torso apart from both arms simultaneously.




5. Cut bracket holding Joe's circuit board in place and loosen board, speaker, and switch.

6. Locate power wires (red & black) running from Joe to contacts on circuit board. Heat contacts with soldering iron. Remove wires from board but leave them attached to Joe. Solder two similar replacement wires onto circuit board.



power wires

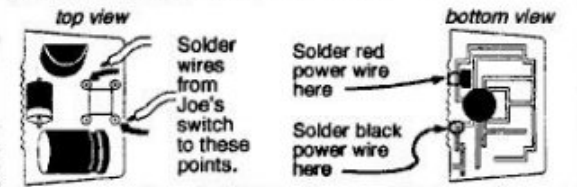
7. Locate the switch on Barbie's circuit board. Heat the four solder points and remove. A solder-removing bulb may help.



switch

8. When removing Joe's switch, make a note of where the switch wires meet the circuit board. Heat contacts and remove switch.

9. Wire Joe's power and switch to Barbie's circuit board as shown. Install board, speaker, and switch back into Joe. Hot glue works well to anchor everything in place. Speaker should be firmly glued to breastplate for maximum volume.



top view  
bottom view

Solder wires from Joe's switch to these points.  
Solder red power wire here  
Solder black power wire here


10. **IMPORTANT:** When running the Barbie circuit board in Joe, use only three batteries. You may want to re-wire the battery contacts, or substitute something to take up the extra space. A filed-down conductive nail wrapped in tape works well as a pseudo-battery.

11. There are two options for re-installing Barbie's switch. The first (and more difficult) is to use a small, stiff, non-conductive scrap of circuit board, plastic or similar material. Mount the switch on the board, and sandwich it between the board and the button on Barbie's back. Glue the board to the posts on Barbie's back. If done carefully, Barbie need never know she's been under the knife.

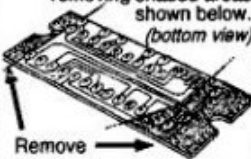
12. The second option is to use a small momentary contact switch. (Radio Shack Cat. No. 275-1571B) Mount it in place of the button in Barbie's back. It's easier and more permanent, although Barbie no longer looks like everyone else.



13. Unfortunately, Joe's circuit board will not fit properly into Barbie without modification. First, desolder and remove this capacitor.




14. Next, cut down board by removing shaded areas shown below. (bottom view)

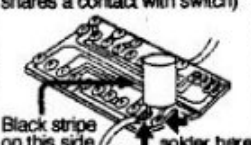


Remove

15. Cut two 2' pieces of wire. Solder them from the contacts on Barbie's switch to these points.



16. Re-solder capacitor as shown. (Note: capacitor shares a contact with switch)



Black stripe on this side  
solder here

17. Cut any additional unused space off the board. Solder the two wires from step 6 to Barbie's battery contacts.

18. Fitting the board into Barbie is tricky. You may need to bend the capacitors or shave the posts in her chestplate. Before re-sealing Barbie or Joe, first make sure body parts fit together properly. Apply epoxy around rim of front and back plate. Quick-drying epoxy is not recommended, as it leaves little room for error. First insert both neck sections into the head, insert the arms and legs, then clamp the doll together. To touch up any scars or mistakes, use plumber's epoxy putty and model paint.



rtmark.com/projectlist.html

DRAT WAF Ring US 734145 Normal M35 vistrados Flickr US 1111 Maps US

**TMARK**

Subscribe | Email | Home | **New projects** | Past projects | Material | World

The Mutual Funds

New projects

Featured projects

Investing in projects

**JOIN!** GLOBE: "Reward offered for any journalist or producer who invites an imposter onto their live television program to represent the World Trade Organization."

Suggest a project

FINDA

**Current projects**

aborn en Español

QUICK LINKS TO Mutual Fund Profiles

TMARK is a market-driven system, and we list any project that meets our bottom-line criterion of "attack without physical injury"... to humans, that is.

- The Mutual Funds
- Projects added April 2-14, 2003
- This month's featured projects
- Investing in projects

Home | New projects | Past projects | Material | World

© 2003 TMARK, Inc. No terms of use. http://www.rtmark.com

rtmark





Group Material AIDS Timeline (New York City) Whitney Biennial, 1991





METALWORK  
1793-1880

Fred Wilson  
*Mining the Museum, 1992*





Rirkrit Tiravanija (arte relacional)



**Daniela Ortiz. 97 empleadas domésticas**







**amaliaulman**

Seguir

hace 8 meses

I might not be the nicest. But i'm real and dont give a fuck about standing alone. It's those super nice mfs u need to keep an eye on.

SHOTS FIRED

Kevinacostaa, volnavosledvolne, elisazouzab and 134 others like this.

**buoyant\_nihilist**

This is 100% true. A study was released today that proves bad bitches are less likely to shock a person when ordered to do so. Super nice basic folk are more likely to follow the order, and shock the victim to a point near death; they did this to avoid disappointing the authority issuing the order.



**babinskionline**

shorty u on fire



**abdullmajeed19**



**odeedosage**



**billyuber**

Exactly



Leave a comment...

