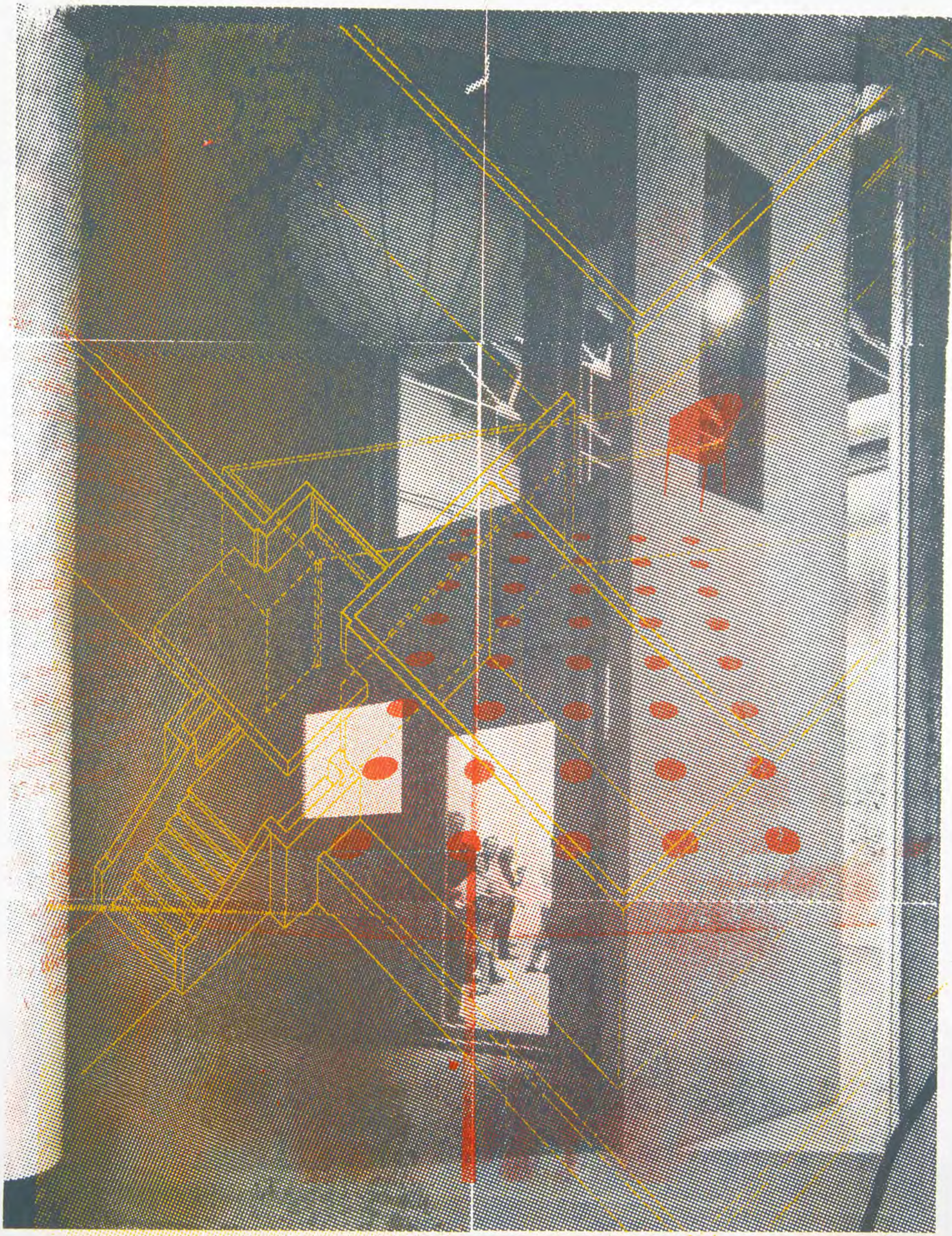




Art Purchase Award Winner Sirs Campus Controversy



Top: Exhibition view with stenciled text and photograph. Middle: Photograph of the artist's work. Bottom: Photograph of the artist's work.

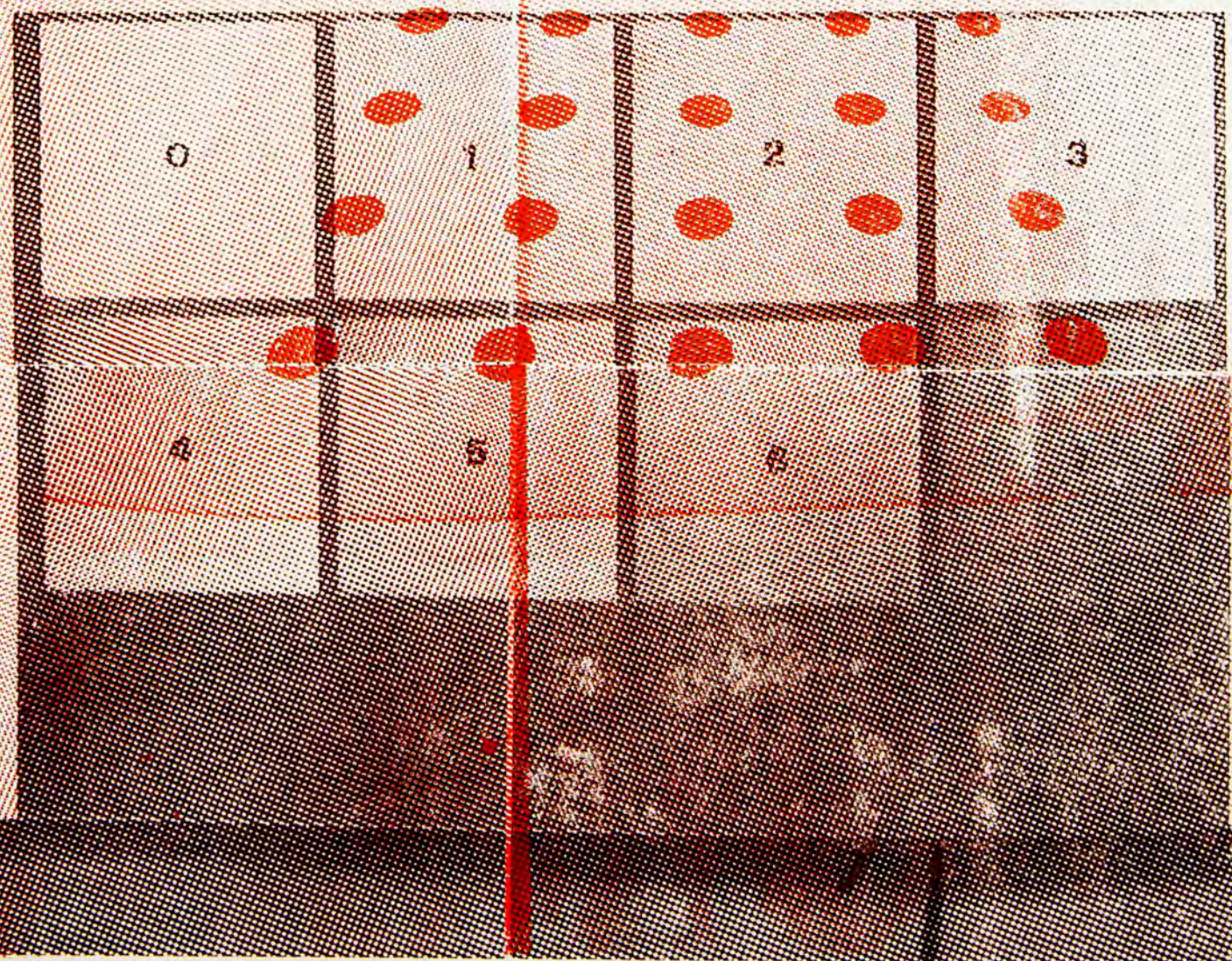
the practice comma art comma method comma or system
 of inserting points or open single quote periods closed
 single quote to aid the sense comma in writing or
 printing semicolon division into sentences comma
 clauses comma etc period by means of points or periods
 period other punctuation marks comma e period g period
 exclamation marks comma question marks comma refer
 to the tone or structure of what precedes them period
 a sentence can contain any of these symbols comma
 its termination marked by a period period

you can lead a horse
 a horse you can lead
 can you lead a horse
 lead a horse can you
 a horse can lead you
 can a horse lead you

this zeugma is written in black and white

still life; relative proximity
 book eraser ruler pen pencil
 eraser book pen ruler pencil
 pen eraser pencil ruler book
 pencil ruler pen book eraser
 ruler pencil book eraser pen

Jan Dibbets. *White Wall*. 12 numbered photographs taken at different shutter speeds.
 1971. Courtesy Art & Project, Amsterdam.



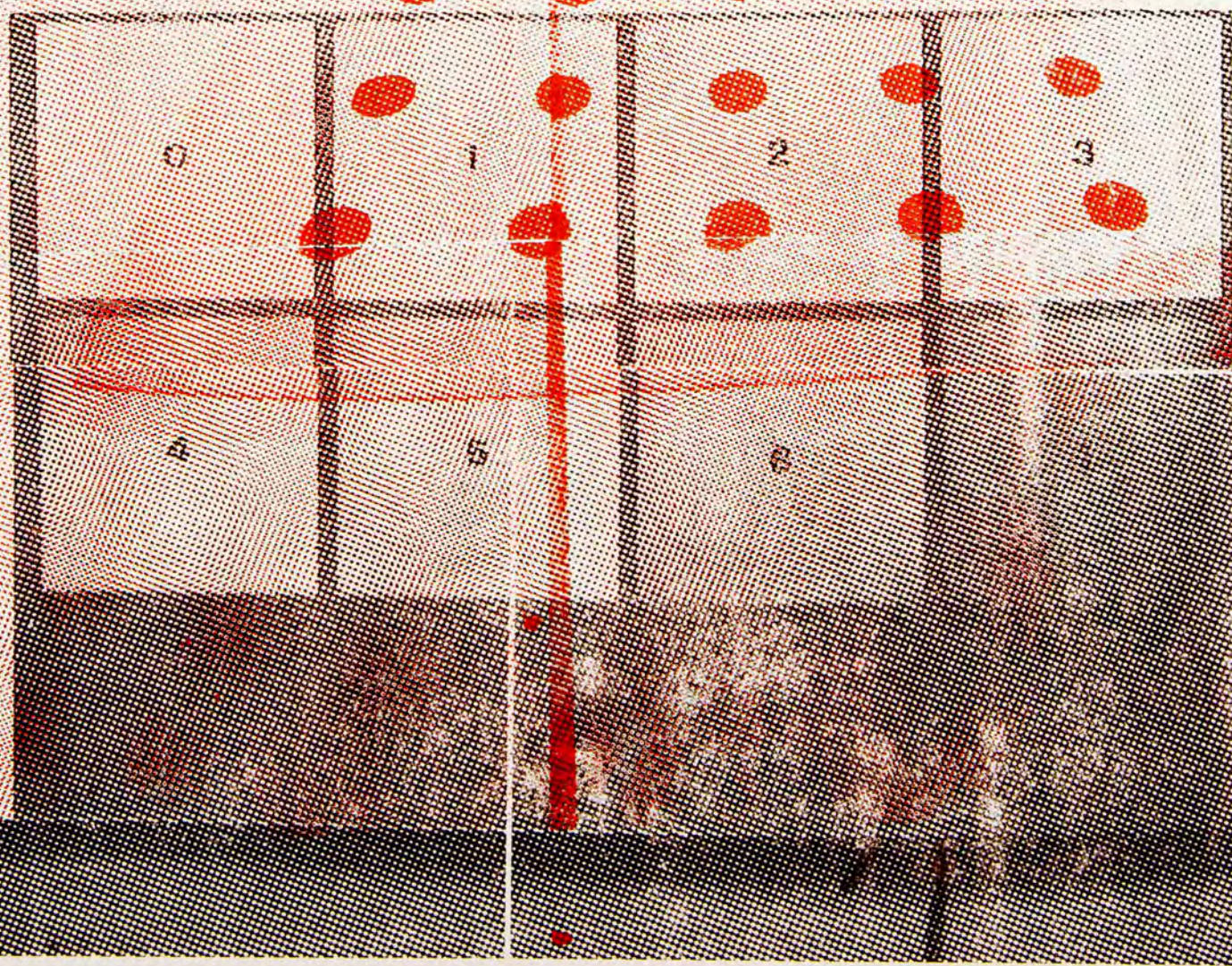
the practice comma art comma method comma or system
 of inserting points or open single quote periods closed
 single quote to aid the sense comma in writing or
 printing semicolon division into sentences comma
 clauses comma etc period by means of points or periods
 period other punctuation marks comma e period g period
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 to the tone or structure of what precedes them period
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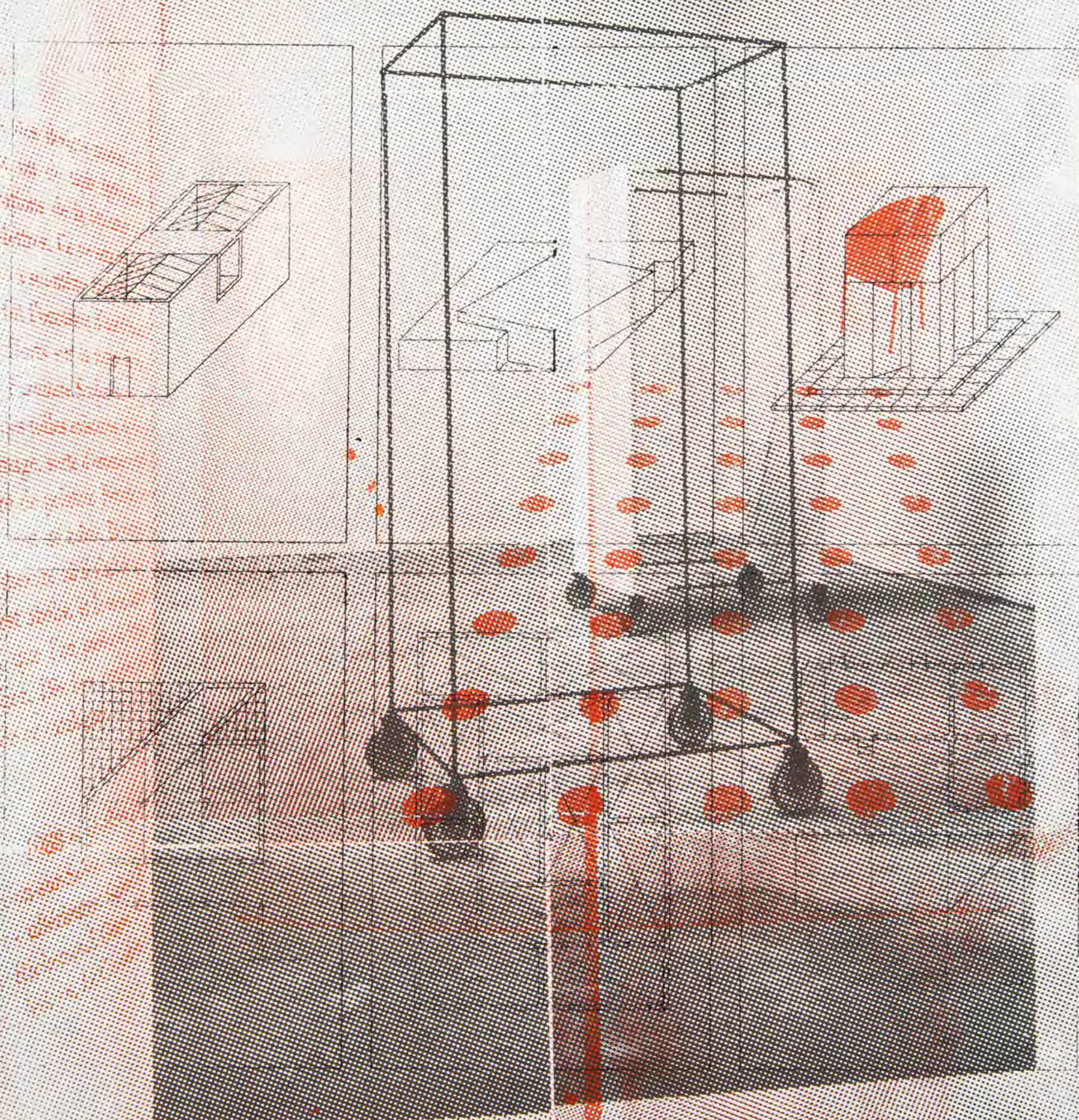
you can lead a horse
 a horse you can lead
 can you lead a horse
 lead a horse can you
 a horse can lead you
 can a horse lead you

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still life relative proximity
 book eraser ruler pen pencil
 eraser book pen ruler pencil
 pen eraser pencil ruler book
 pencil ruler pen book eraser
 ruler pencil book eraser pen

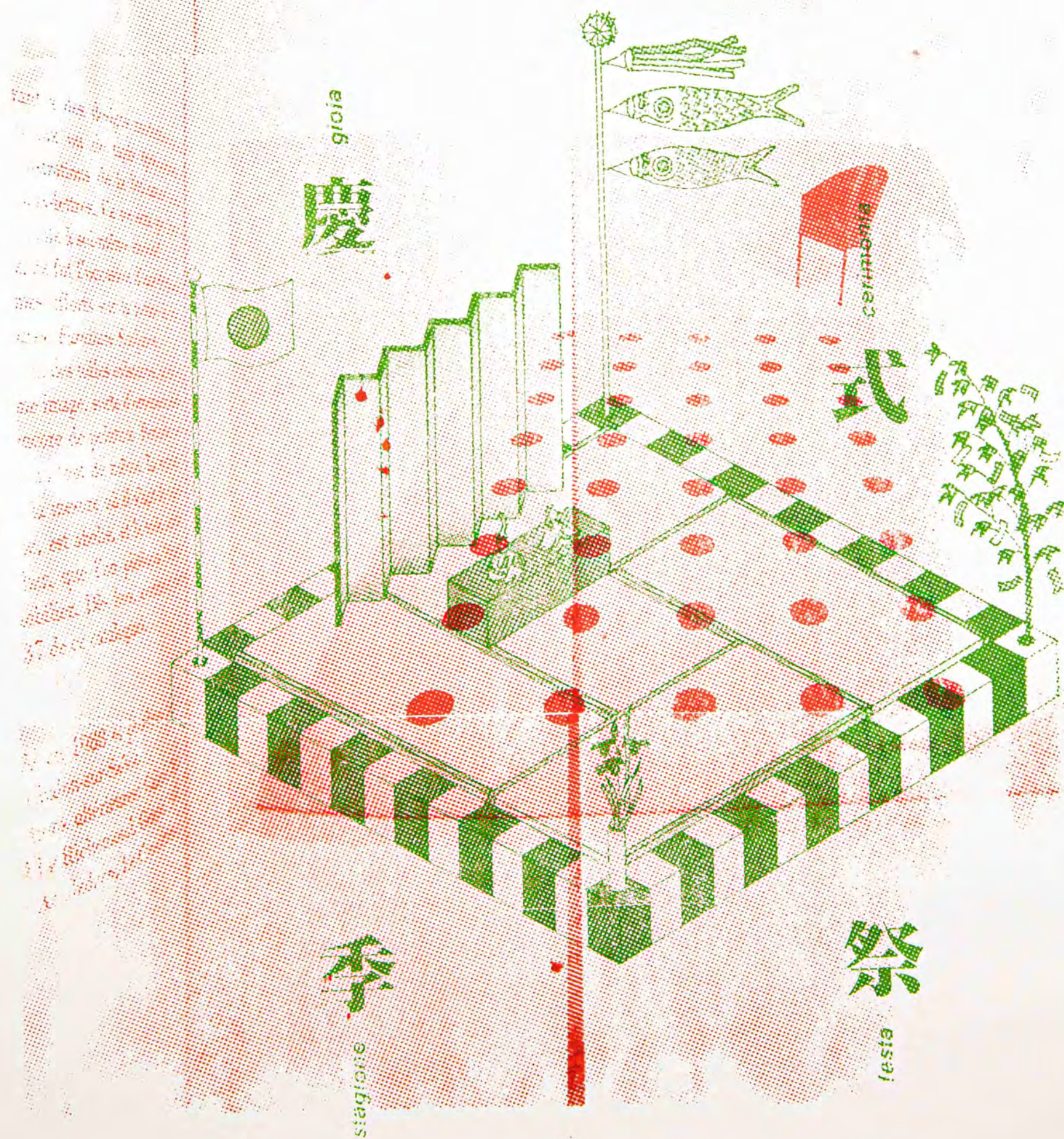
Jan Dibbets. *White Wall*. 12 numbered photographs taken at different shutter speeds.
 1971. Courtesy Art & Project, Amsterdam.

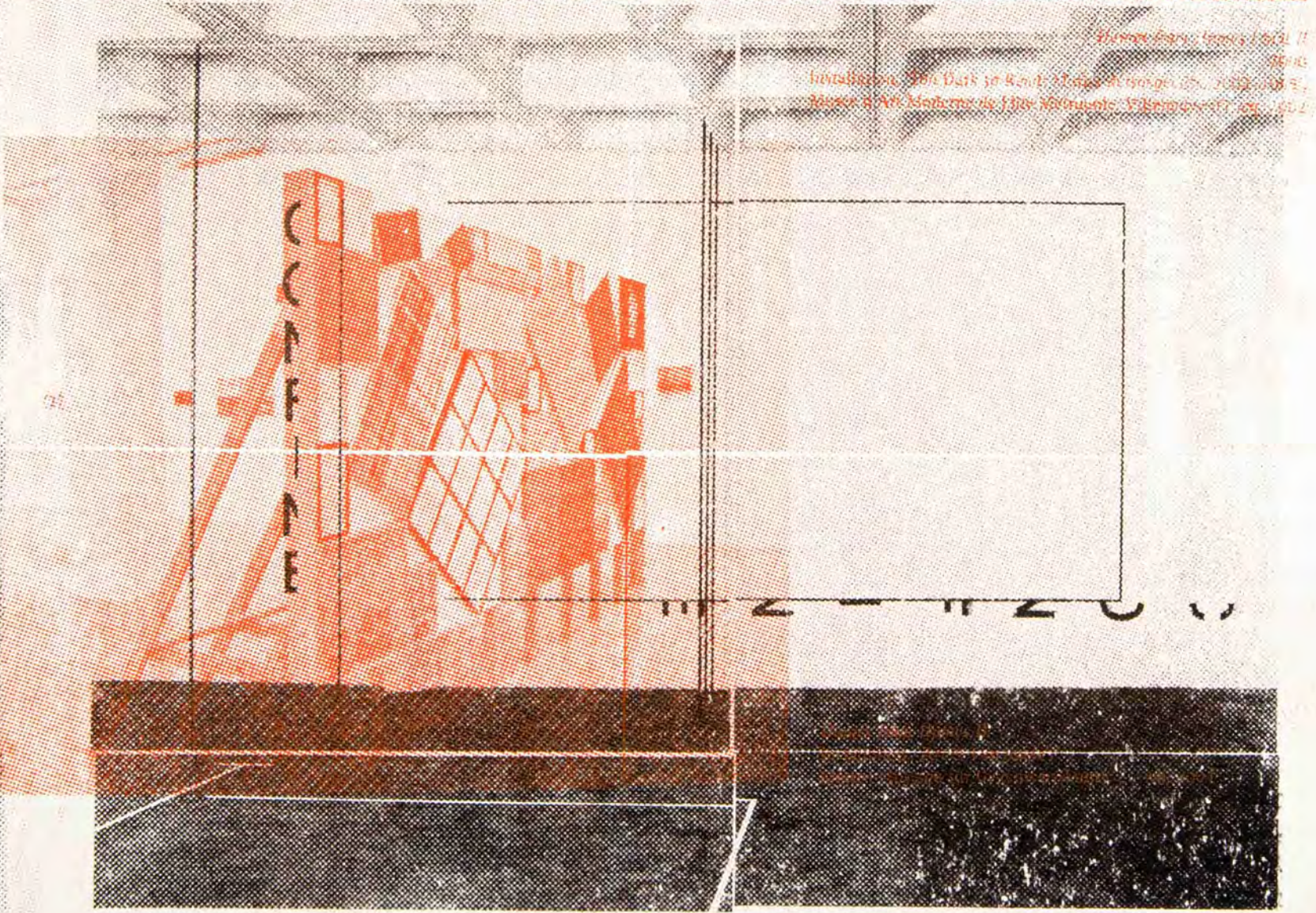
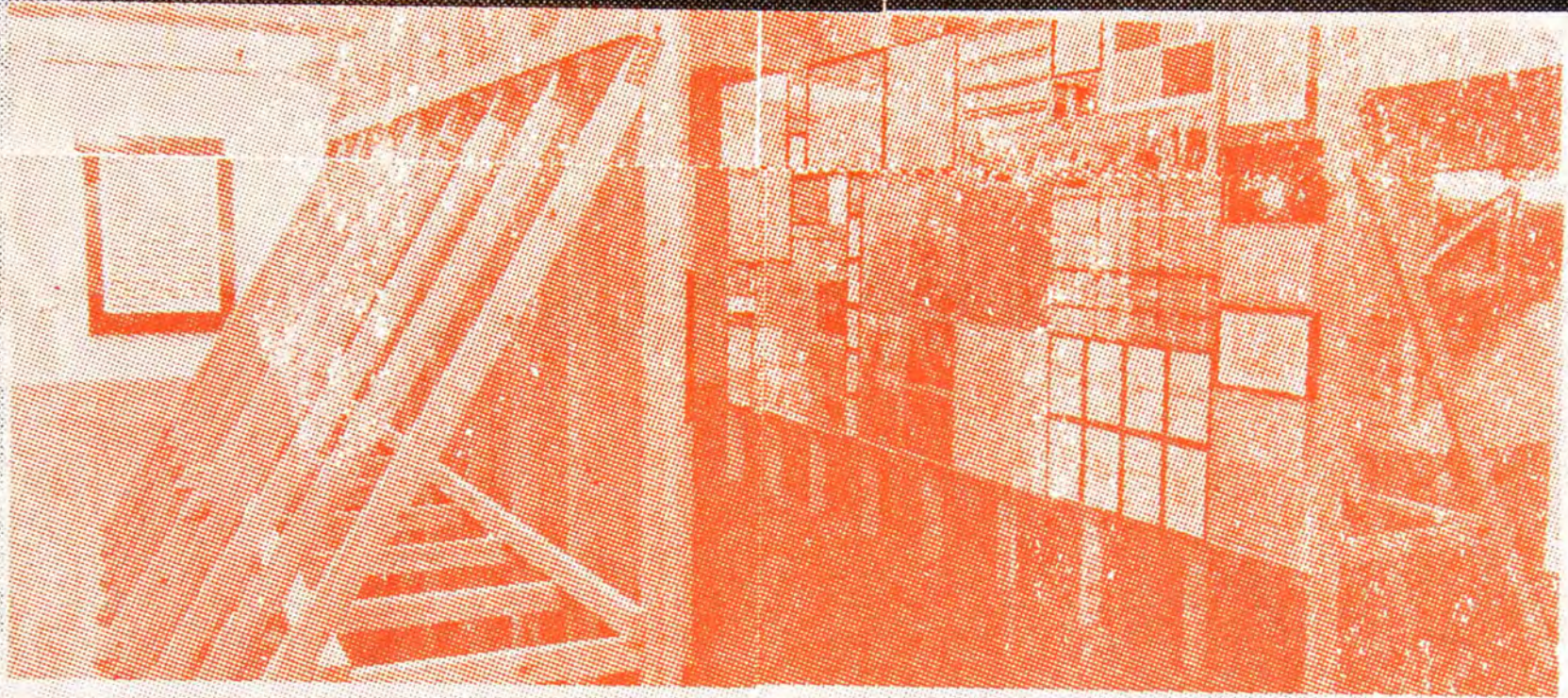




,DIE BAUTEN DER INSEL HOMBROICH

MASANORI UMEDA





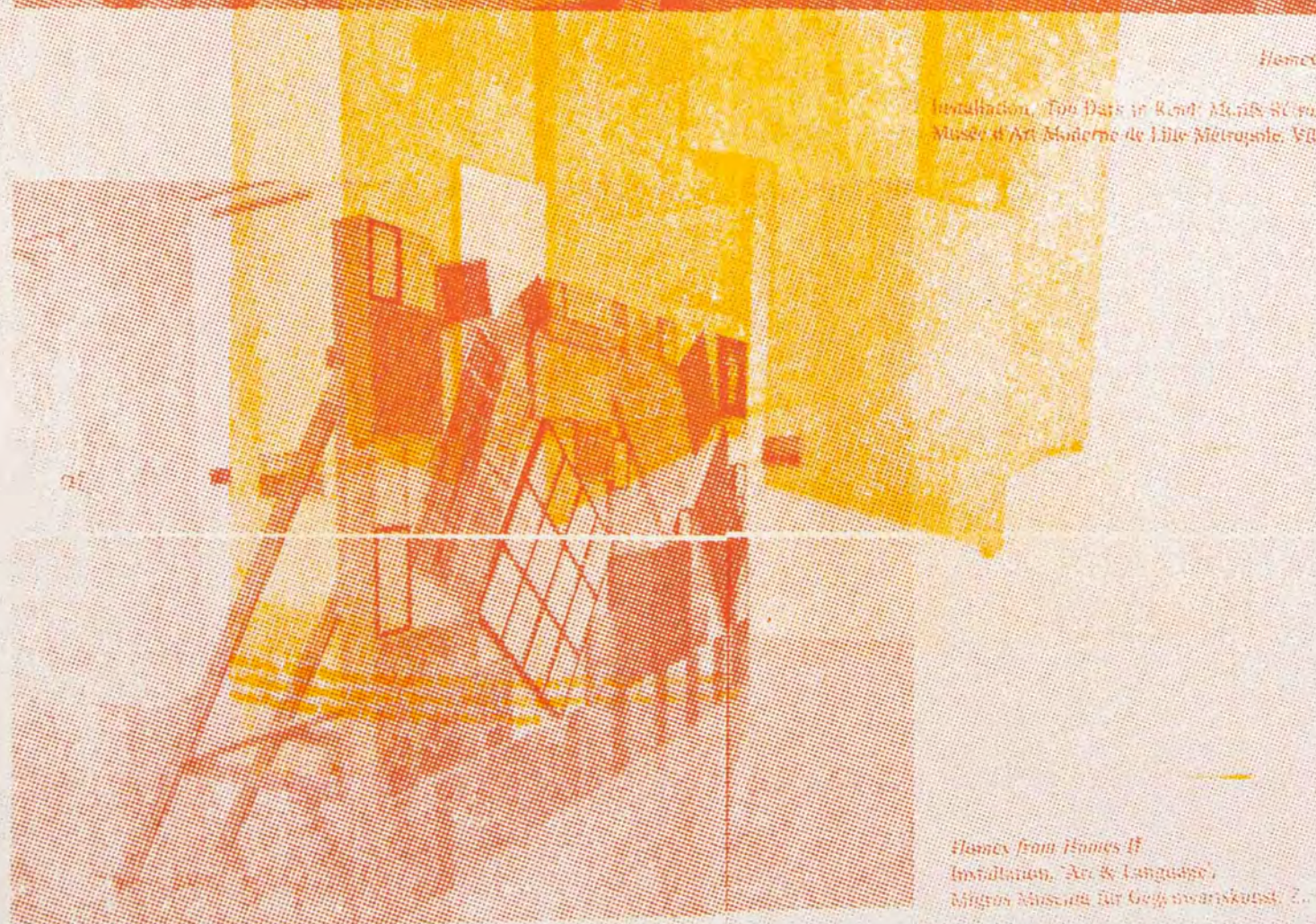
CONFINE / TO: Aluminum (painted black, red), adhesive tape and lantern, 100 x 150 cm, 1935. - Zina Arson, Nice, 1935.



Homex from Homex I and II

1960/61

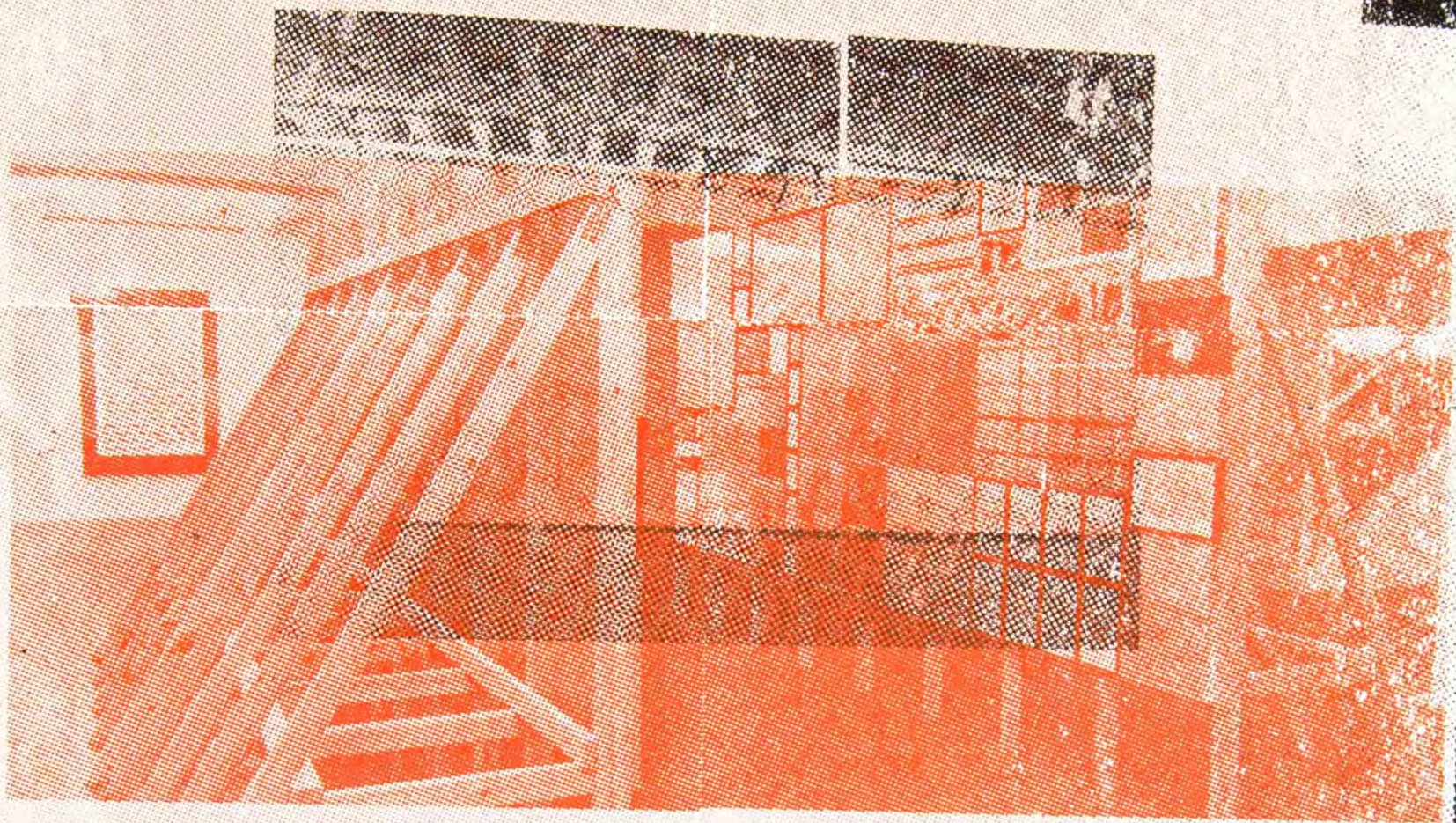
Installation, "Too Days in Rome: Artists at the Museum", 1961-1962,
Musée d'Art Moderne de Lille Métropole, Villeneuve d'Ascq, 1962



Homex from Homex II

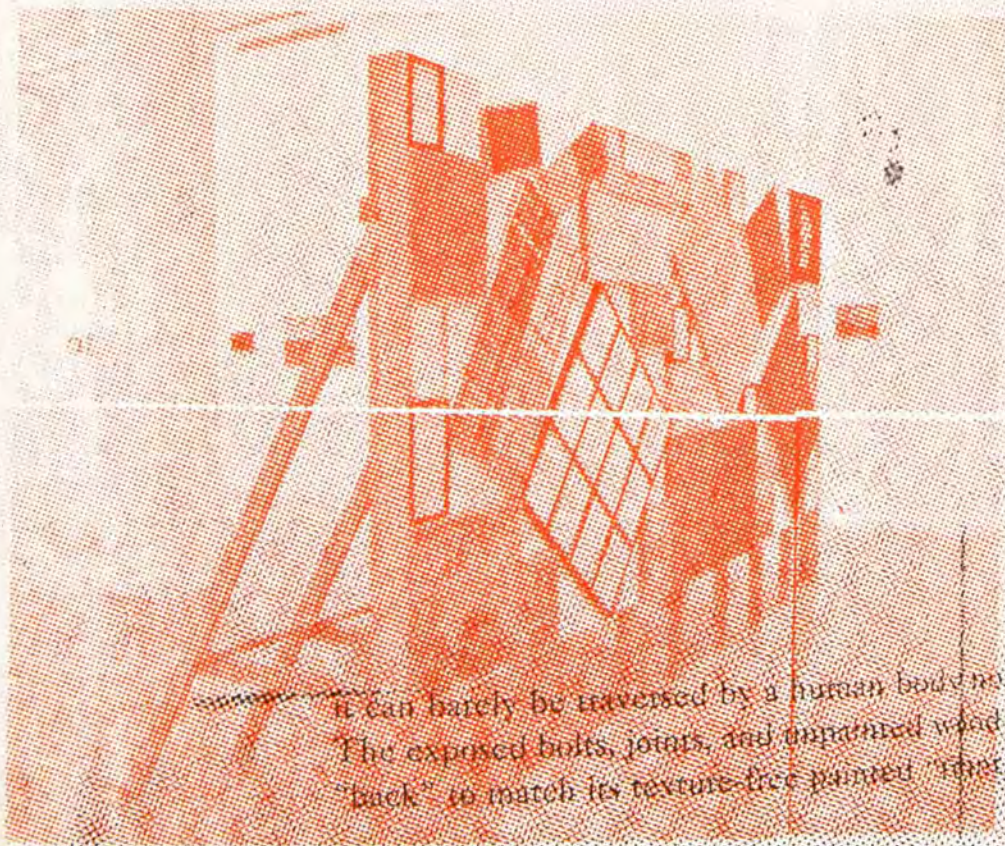
Installation, "Art & Language",

Münster Museum für Gegenwartskunst, Z., 1981



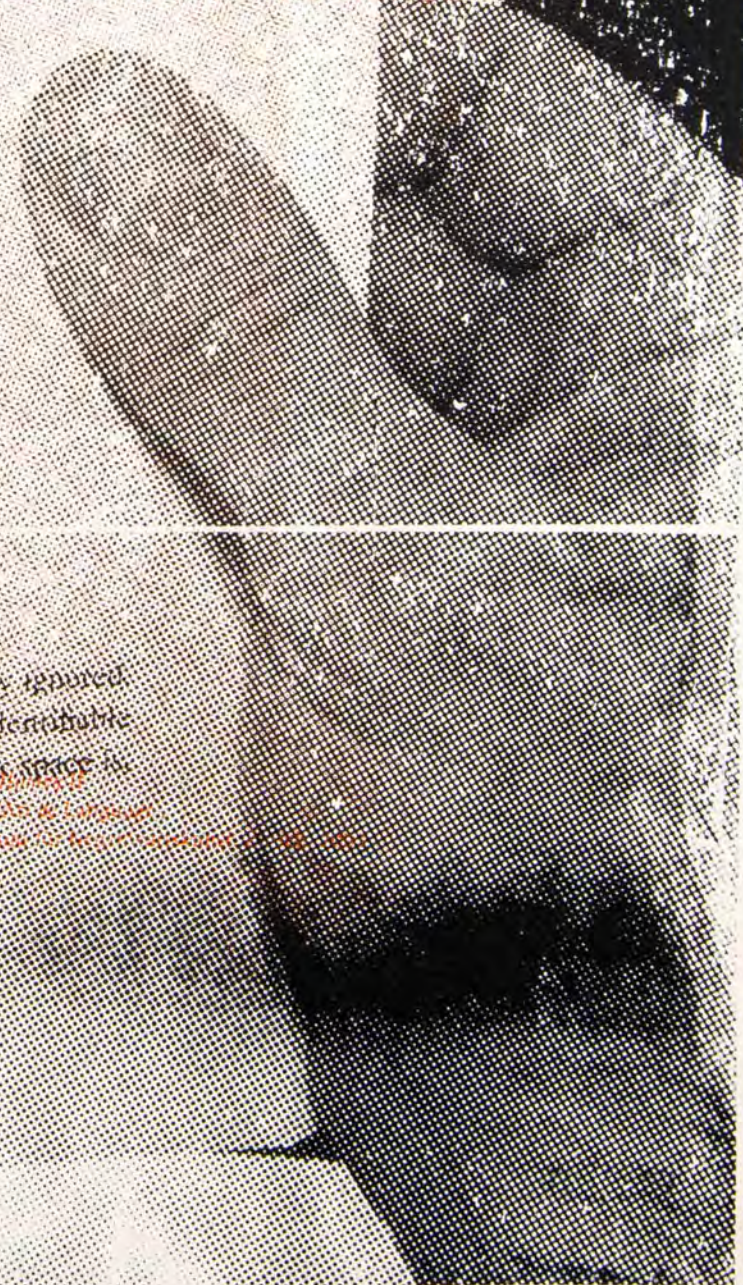
Fluxus (Jan Hoge) 1967

Installation, Two Days at Kent, Musée d'Art Moderne de Lille Métropole, Villeneuve d'Ascq, France, 1967

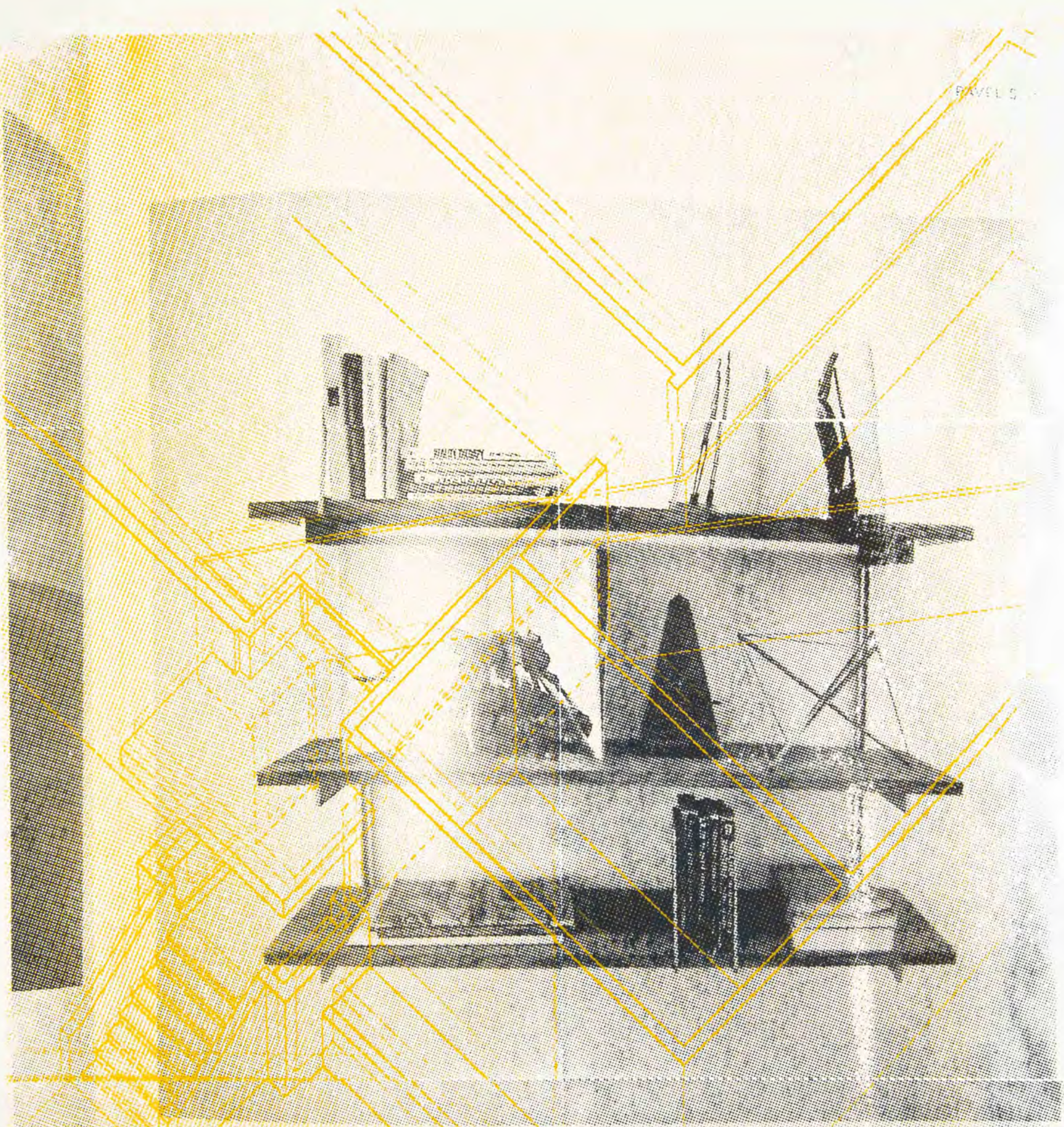


It can barely be traversed by a human body nor completely ignored. The exposed bolts, joints, and unpainted wood create an identifiable "back" to match its texture-free painted "front." This back space is

Installation, Two Days at Kent, Musée d'Art Moderne de Lille Métropole, Villeneuve d'Ascq, France, 1967







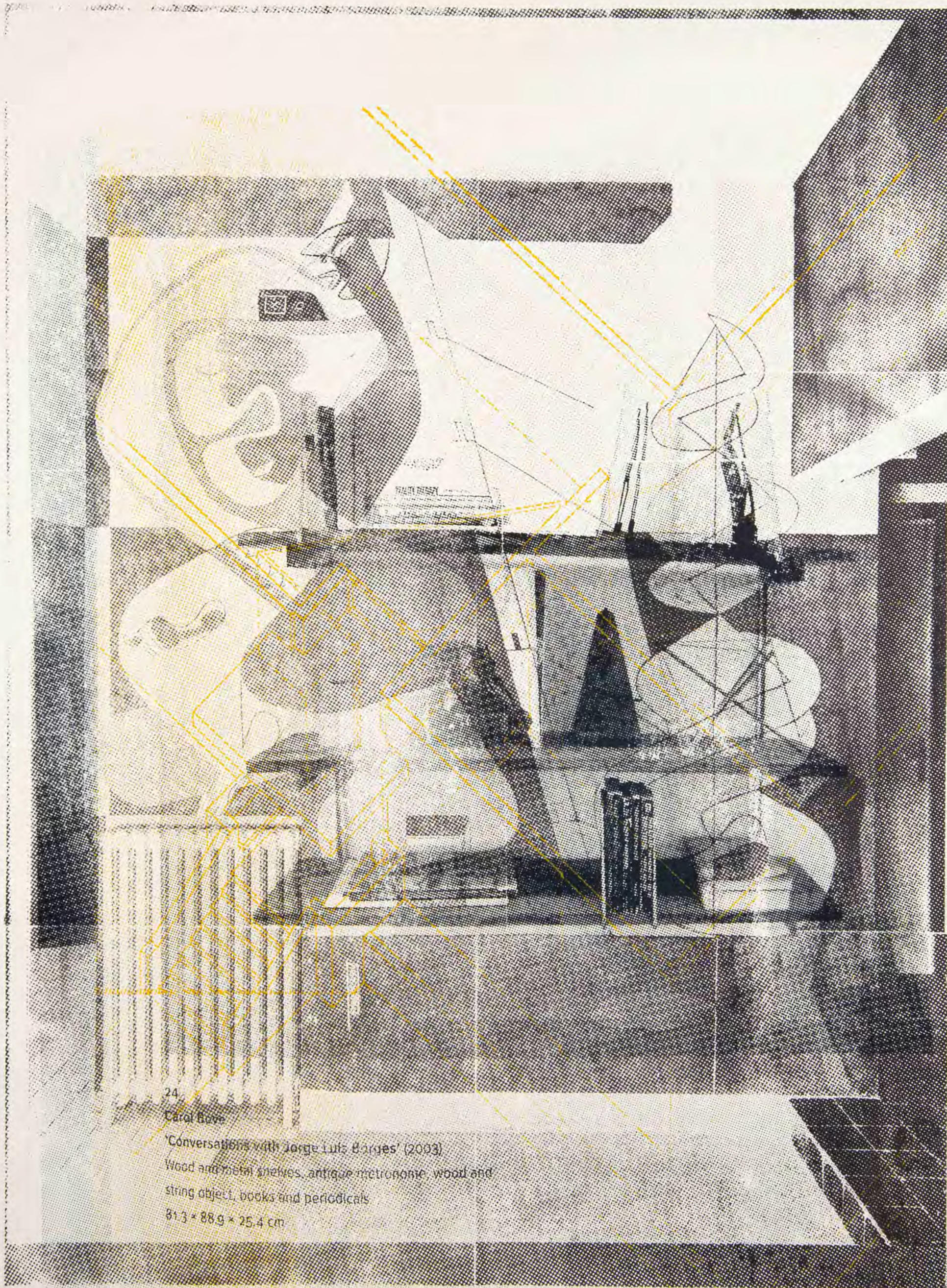
24

Carol Bove

'Conversations with Jorge Luis Borges' (2003)

Wood and metal shelves, antique metronome, wood and
string object, books and periodicals

81.3 × 88.9 × 25.4 cm



24

Carol Bove

'Conversations with Jorge Luis Borges' (2003)

Wood and metal shelves, antique metronome, wood and
string object, books and periodicals

81.3 x 88.9 x 25.4 cm

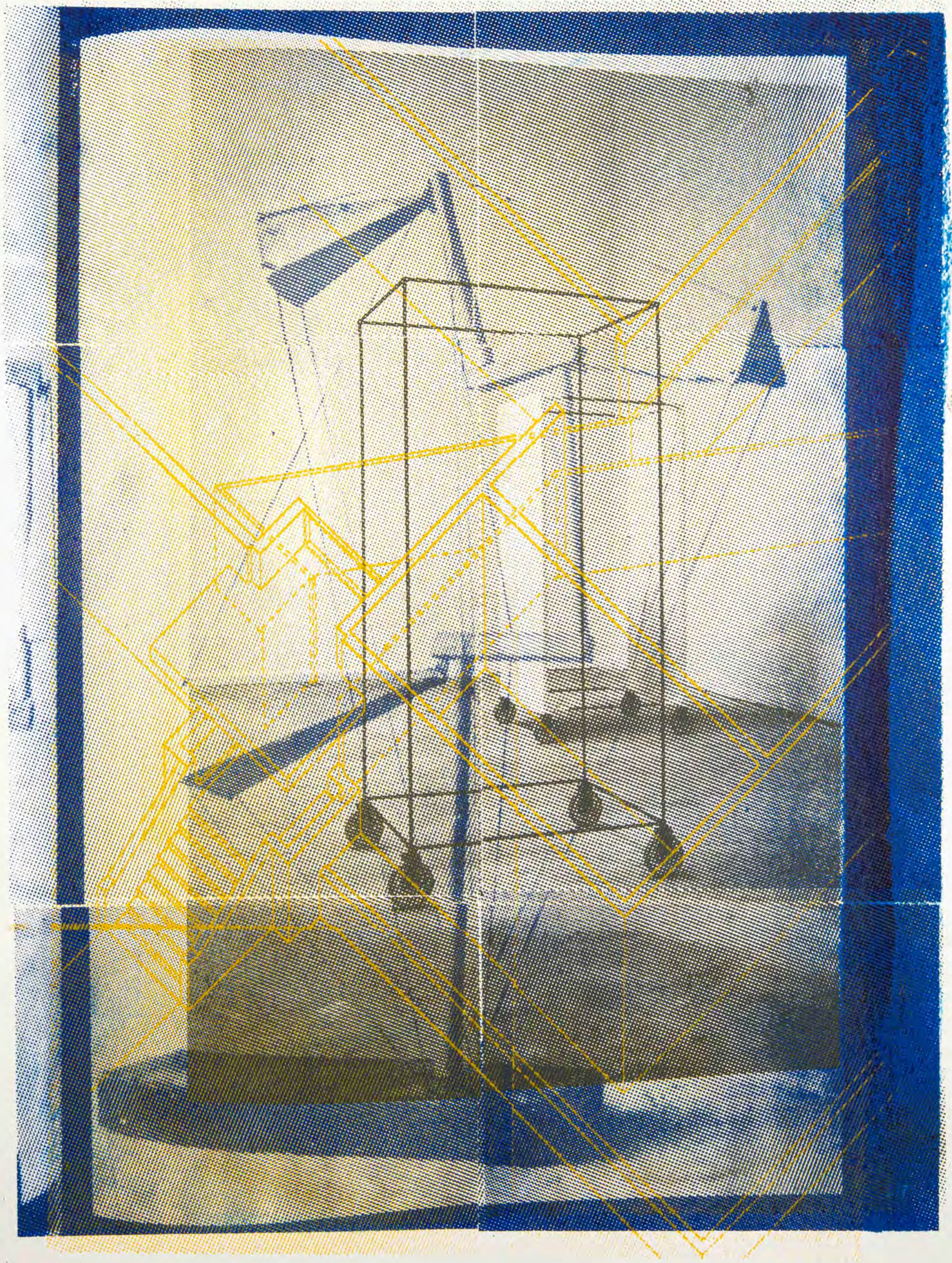
21

12

MUSEUM

Exhibition view, contemporary art on
display, 1990, in
projection on wall.

Exhibition view, contemporary art on
display, 1990, in
projection on wall.





Approved for Release by NSA on 09-11-2013 pursuant to E.O. 13526
Declassified and approved for release by NSA on 09-11-2013 pursuant to E.O. 13526
Declassified and approved for release by NSA on 09-11-2013 pursuant to E.O. 13526
Declassified and approved for release by NSA on 09-11-2013 pursuant to E.O. 13526

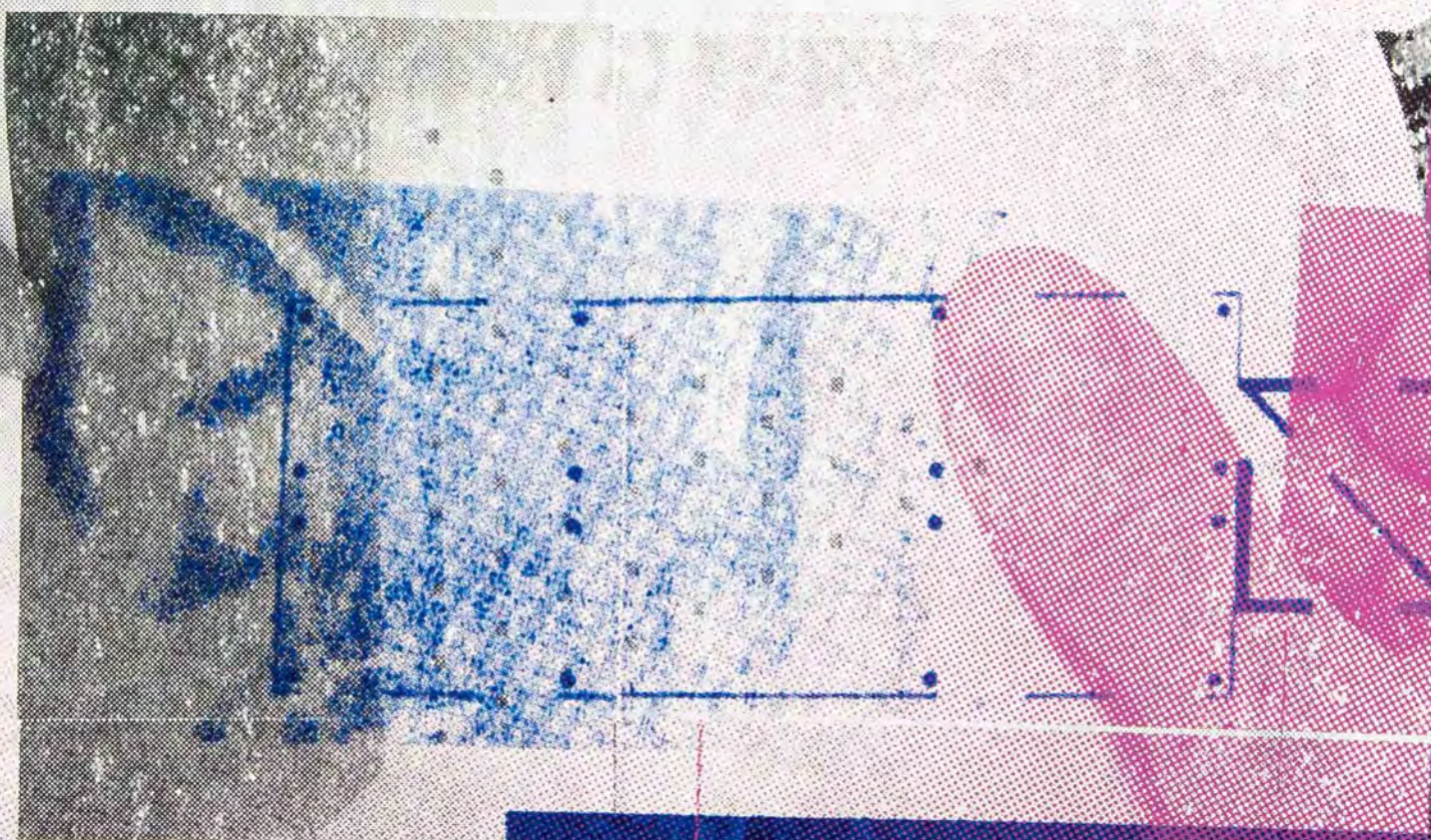


1967

Intervention / linere 2, Palazzo Del...

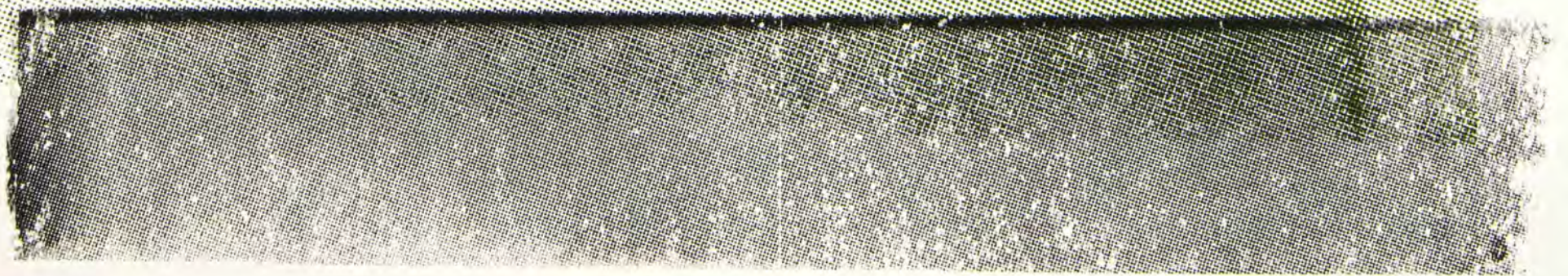
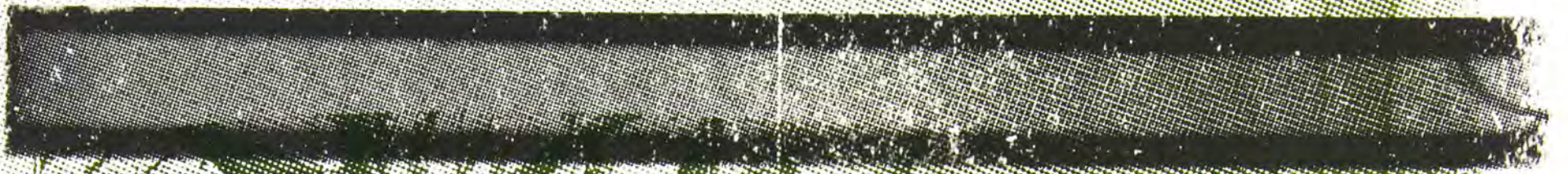
Siema 1999 (foto F. Jap)

Intervention / linere 2, Palazzo Del...
Siema 1999 (foto F. Jap)



It can barely be traversed by a human body, nor completely ignored.
The exposed bolts, joints, and animated wheel are an identifiable
"back" to match its texture-free painted "front". This back and front is





143. Well only in the green
the architecture is a
specimens of

...to do is look at the phenomenon in its own place, in order to determine, and to question it.

of the "flump" is a question of the reason for the structure. There are two possibilities:

can be well understood

your courage for so many days
before. In my room which was
filled out your office, for many
of weeks. Everything about it

seriously related to that of the



But isn't that ink
and red wax written
on a piece of parchment

1. The first part of the document is a list of names and addresses, which are arranged in a columnar fashion. The names are written in a cursive script, and the addresses are written in a more formal, printed style. The list includes names such as "John Smith", "Mary Jones", and "Robert Brown", along with their respective addresses in various cities and states.

THE UNIVERSITY OF CHICAGO



Moorehead, Bann, 1999. Jan and sub-division view numbers.

as well. See also [this](#) by the author, in the [Collection: Manuscript of](#)



an Lanke
straat 75

Karel van
Loodsen

10

...the p...
...the p...
...to d...
...ured, m...
...One...
...ephemeral...
...of architectu...

EV. To me...
...that nothing...

ME. There...
...be even more...
...from the litera...

type on the wall

...in our culture...

ences. In any...

studio or your...

line of sight. Every...

consciously rel...

section. My pic...

your own eye-l...

placed from wh...

is to change the...

Art would go fr...

perception to be...

eye. But isn't th...

quest and seeing...

their experience...

ME. I'm not sure...

What I'm trying to...

then I can think...

the larger category...

Management, 1980. One and a half million copies of the book were distributed by the publisher, Random House, New York.

Agg. Web, o
the archiver
species of a
about the ph
owing to do
formed, and
ence. One of
embarked, so
of architecture

EV: To me the
that nothing el
MSB: There is
be even more i

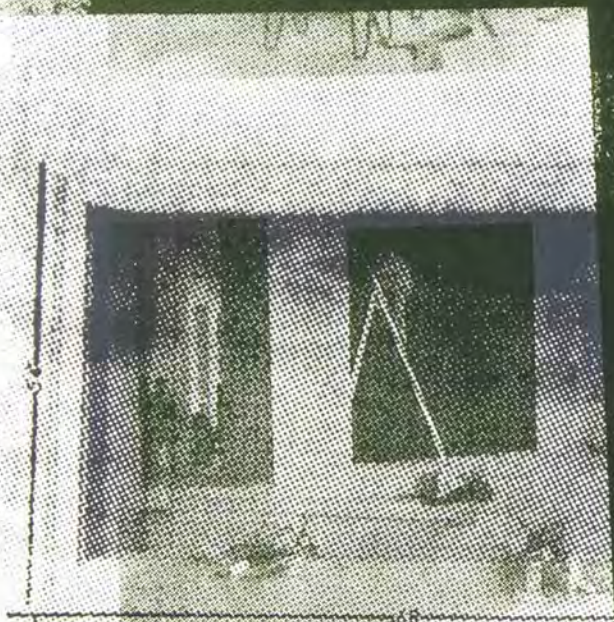
ASB: There is
the even more i

your own eye-level
placed from which
is to change the view
All would go from
perception to perception

[illegible]

ABE I'm not sure what makes
the difference between the two
versions. I am afraid of some kind of
the larger category of making the

about 1940, when
is directly on the
of all, undoubtedly
hundred a condition
a responsibility as
to have the "men-
that the word is
being shown to
for it.



our well size determined by collection. Collection: Museum of



MUSEUM

Top: Exhibition view with stenciled text on wall. Photograph by Mia Hansen
Bottom: *La Muser et la discussion*, 1969, 16 mm film (black and white), 12 min.,
projected on wall with stenciled text.

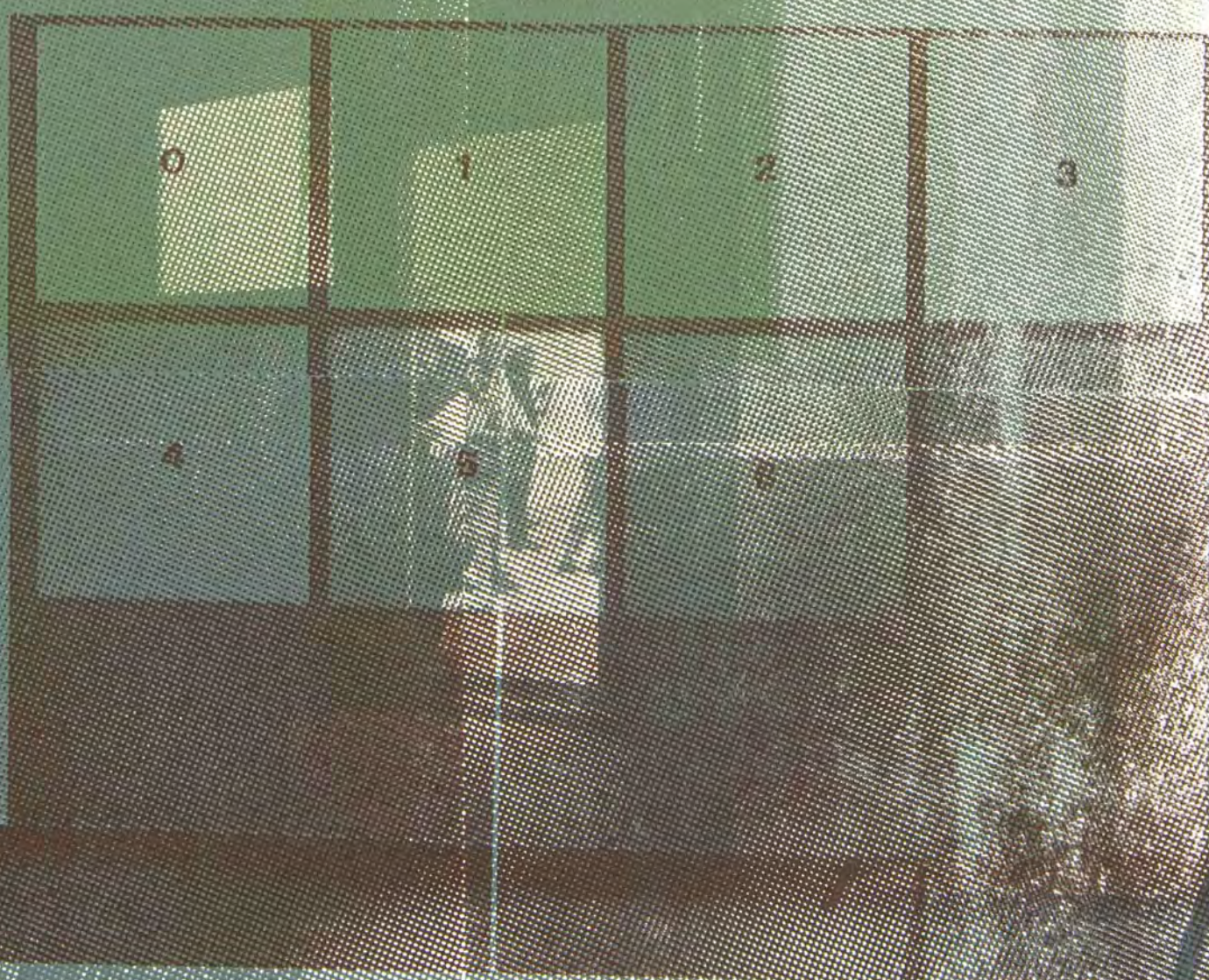
the practice comma art comma method comma or system
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 clauses comma etc period by means of points or periods
 period other punctuation marks comma e period g period
 exclamation marks comma question marks comma refer
 to the tone or structure of what precedes them period
 a sentence can contain any of these symbols comma
 its termination marked by a period period

you can lead a horse
 a horse you can lead
 can you lead a horse
 lead a horse can you
 a horse can lead you
 can a horse lead you

this zeugma is written in black and white

still life; relative proximity
 book eraser ruler pen pencil
 eraser book pen ruler pencil
 pen eraser pencil ruler book
 pencil ruler pen book eraser
 ruler pencil book eraser pen

Jan Dibbets. *White Wall*. 12 numbered photographs taken at different shutter speeds.
 1971. Courtesy Art & Project, Amsterdam.

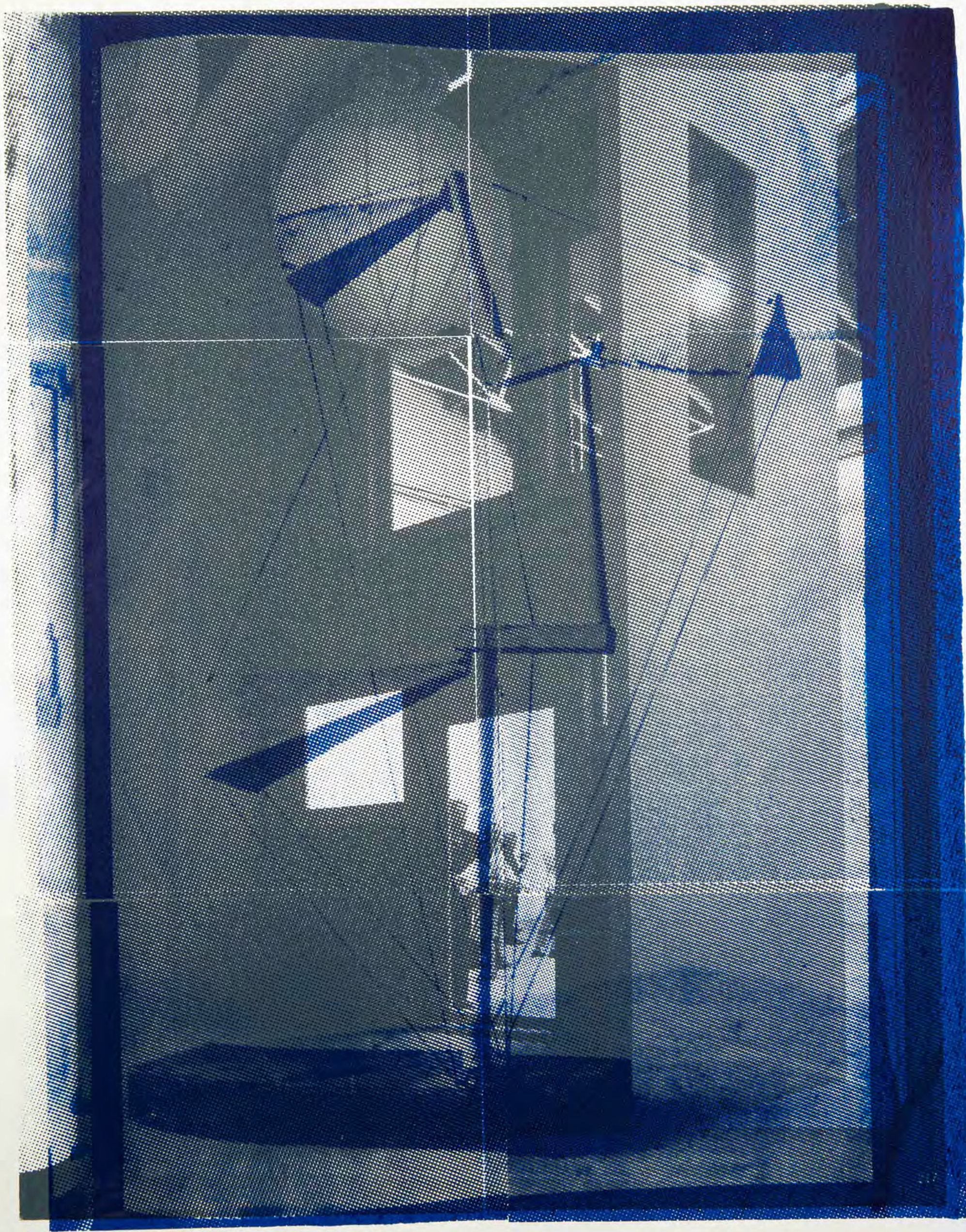




12/11/1965

12





the practice comma art comma method comma or system
of inserting points or open single quote periods closed
single quote to aid the sense comma in writing or
printing semicolon division into sentences comma
clauses comma etc period by means of points or periods
period other punctuation marks comma e period g period
exclamation marks comma question marks comma refer
to the tone or structure of what precedes them period
a sentence can contain any of these symbols comma
its termination marked by a period period

you can lead a horse
a horse you can lead

can you lead a horse
has a horse can you
a horse can lead you
can a horse lead you

this zeugma is written in black and white

still life; relative proximity
book eraser ruler pen pencil
eraser book pen ruler pencil
pen eraser pencil ruler book
pencil ruler pen book eraser
ruler pencil book eraser pen

Jan Dibbets. *White Wall*. 12 numbered photographs taken at shutter speed
1971. Courtesy Art & Project, Amsterdam.

Frans Erhard Waither

Proportionsbestimmung / Defining proportions.
1962-1972
videotape, 125 min, b/w, st. 31

With both hands Waither marks the horizontal and
vertical edges of the image, entering the image from left
to right when the horizontal borders are indicated and
from bottom to top for the vertical borders. When the
hands are in position they stay there for about 30
seconds after which they disappear from the screen in
the quickest direction. The theme of many of his films
plays a dominant role in Waither's work: the
construction, or composition, only a line defining a
space. The emphasis is on the projected line and on the
white space, white division. The question is not a
material form, but a matter of finding the right
position of the line.

Proportionsbestimmung / Defining proportions.
1962-1972
videotape, edition 125, b/w, st. 31

With both hands Waither marks the horizontal and
vertical edges of the image, entering the image from left
to right when the horizontal borders are indicated and
from bottom to top for the vertical borders. When the
hands are in position they stay there for about 30
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space. The emphasis is on the projected line and on the
white space, white division. The question is not a
material form, but a matter of finding the right
position of the line.

REMARKS: Marks comma question marks comma ref.
For the structure of what precedes them period
a sentence can contain any of these symbols comma
often marked by a period before

a horse can lead you
can a horse lead you

this Zeugma is written in black on white

similar; relative proximity
 book eraser ruler pen pencil
 eraser book pen ruler pencil
 pen eraser pencil ruler book
 pencil ruler pen book eraser
 ruler pencil book eraser pen

in 1961 at White Wall 12 numbered photographs taken at different shutter speeds.
 111. Courtesy Art & Project, New York

A halftone photograph of a building facade. The building features a grid of windows with decorative frames. A prominent diagonal blue line runs from the top left towards the center. The image has a grainy, dotted texture characteristic of halftone printing.

[illegible]

1981

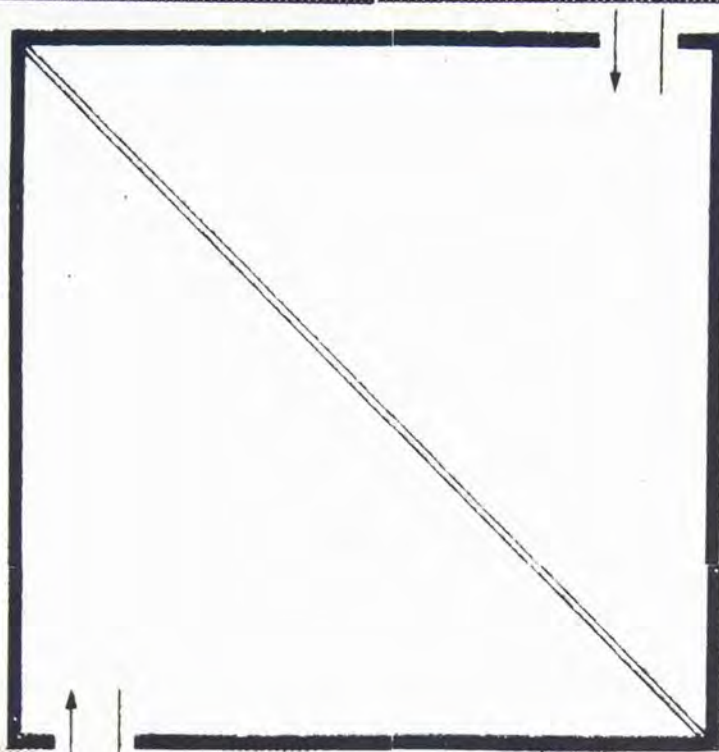
em
Raum Diagonally

1981

er
ischer Raum mit
ischen Diagonale,
Wände und zwei
einander trennt

zuelegt

offenhaltung,
- und -



ENTRY-EXIT

PLAN

1981

er
Raum Diagonally
Audiences
1981

er
ischer Raum mit
ischen Diagonale,
verspiegelten
innen und
en

Spring

C
C
F
F
E



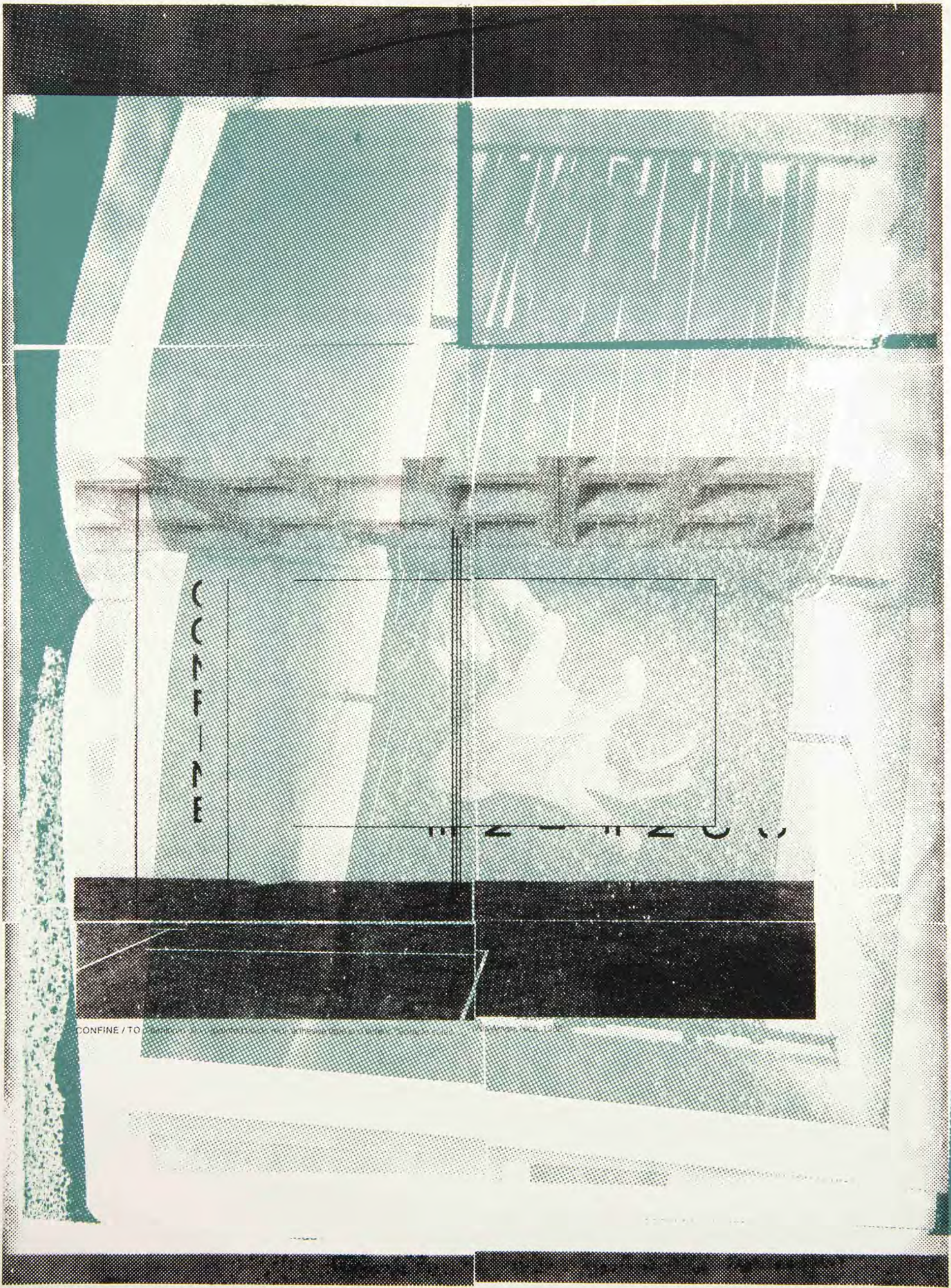
Herstellung
- und -
1981

CONFINE / TO: Alviner der abenteuergelände massive tape and Pavilions Esprit, Villa Arson, Aix, 1981

Es gibt es nur
in der Form,
Buildings and
veröffentlicht
Howard Lun

Glas geformter Strukturen,
die Graham 1976 erst-
mals schuf, wie beispiels-
weise *Light Space Inc.*
Audience (Kat. Nr. 62).

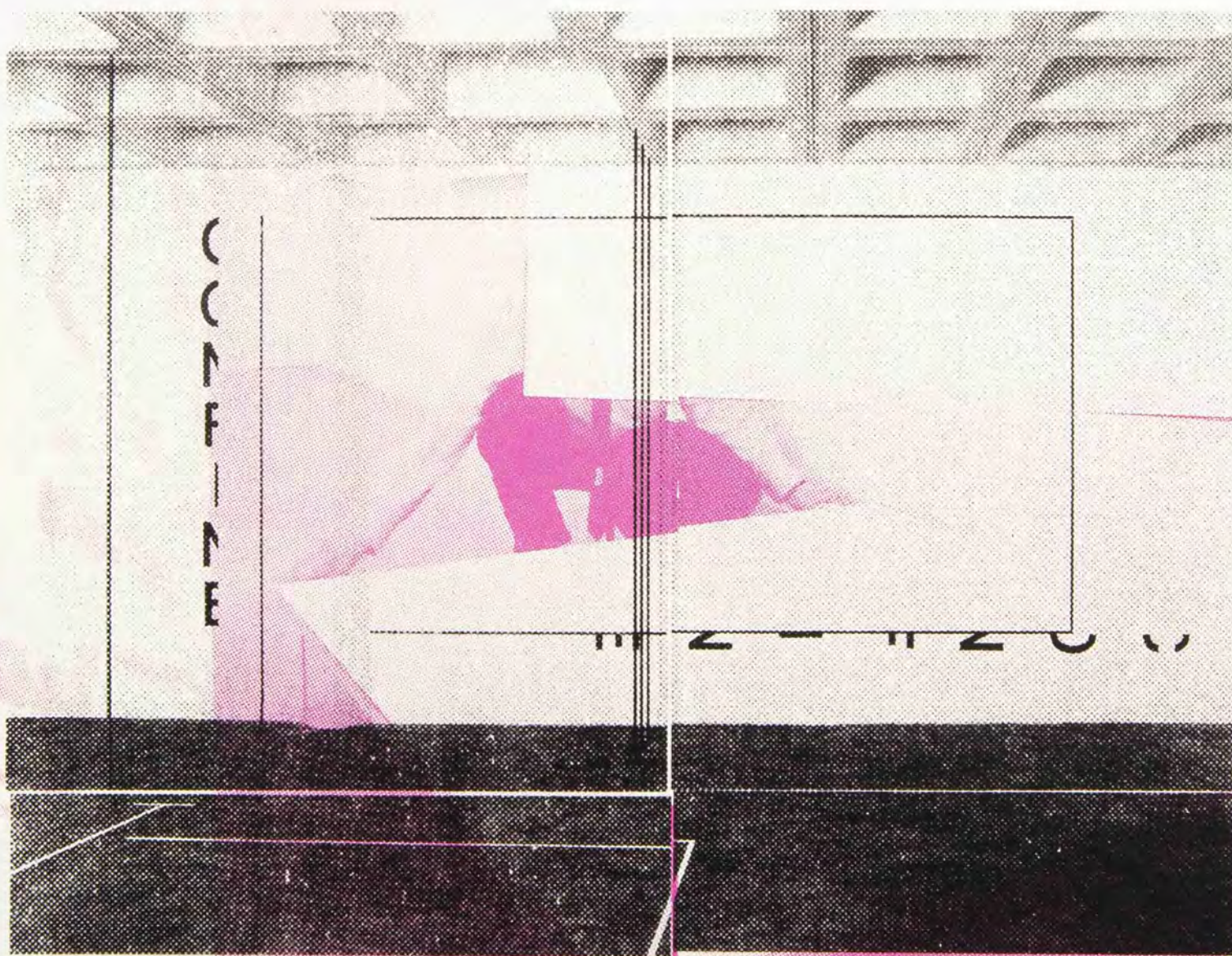
for Argonne, 1978 H1.
Kat. Nr. 70.



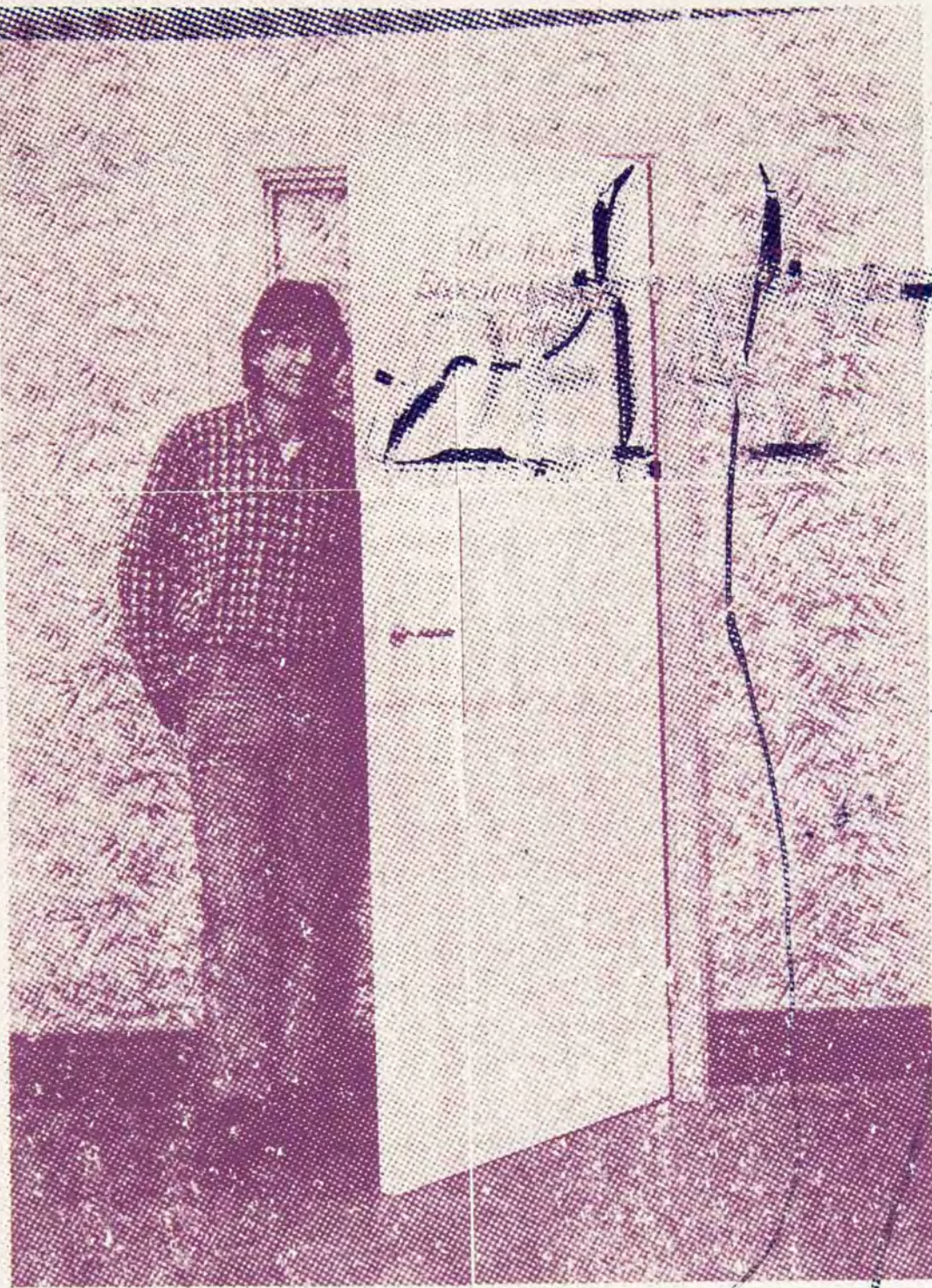
C
C
T
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11 2 11 2 0 0

CONFINE / TO



CONFINE / TO. Aluminum, ink, painted brick, red, adhesive tape and letters. Sotir Vreplet. Villa Arson, Nice, 1988.



Karel Van Lanker
Loodsenstraat 75

Ik ben Karel Van Lanker, op mijn pensioen en ik heb een
boel op mijn lever liggen, kom eens binnen om er over te
praten.

MASANORI UMEDA



Karel Van Lanker
Loodsenstraat 75

Ik ben Karel Van Lanker, op mijn pensioen en ik heb een
boel op mijn lever liggen, kom eens binnen om er over te
praten.

Jef Geys.

Art Purchase Award Winner
Stirs Campus Controversy

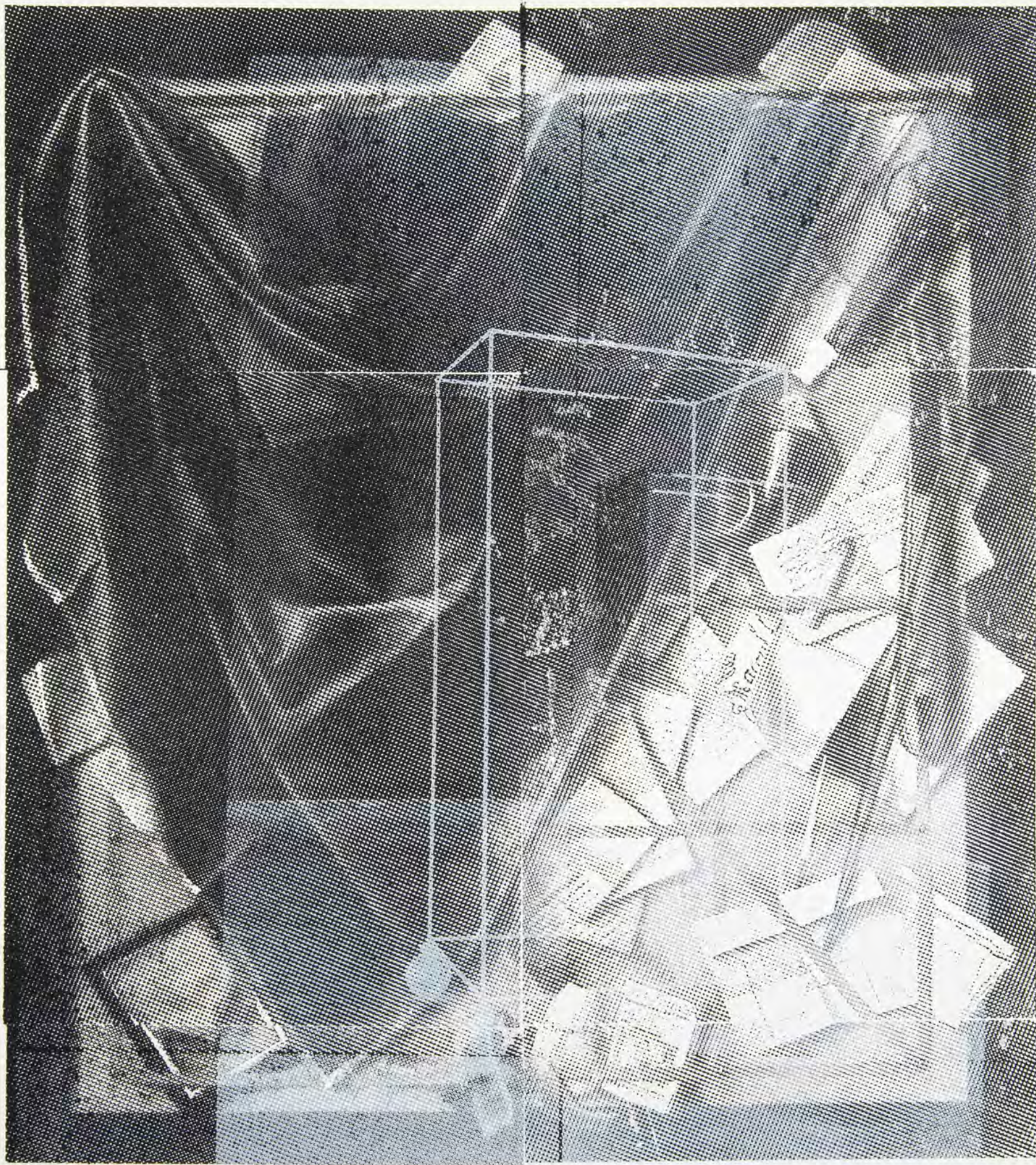
Art Purchase Award Winner Stirs Campus Controversy

BAUTEN DER INSEL HOMBOICH





it can barely be traversed by a human body nor completely ignored. The exposed bolts, joints, and unpainted wood create an internal "back" to match its texture-free painted "front." The back even



1981

am
Raum Diagonal

1981

er
sicher Raum mit
sornen Diagonale
Rände und zwei
n enander trennt

gelegt

offen d. j.

und 5

1981

1981

er
Raum Diagonal
1981

1981

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er
Raum Diagonal
1981

1981

gelegt

1981

1981

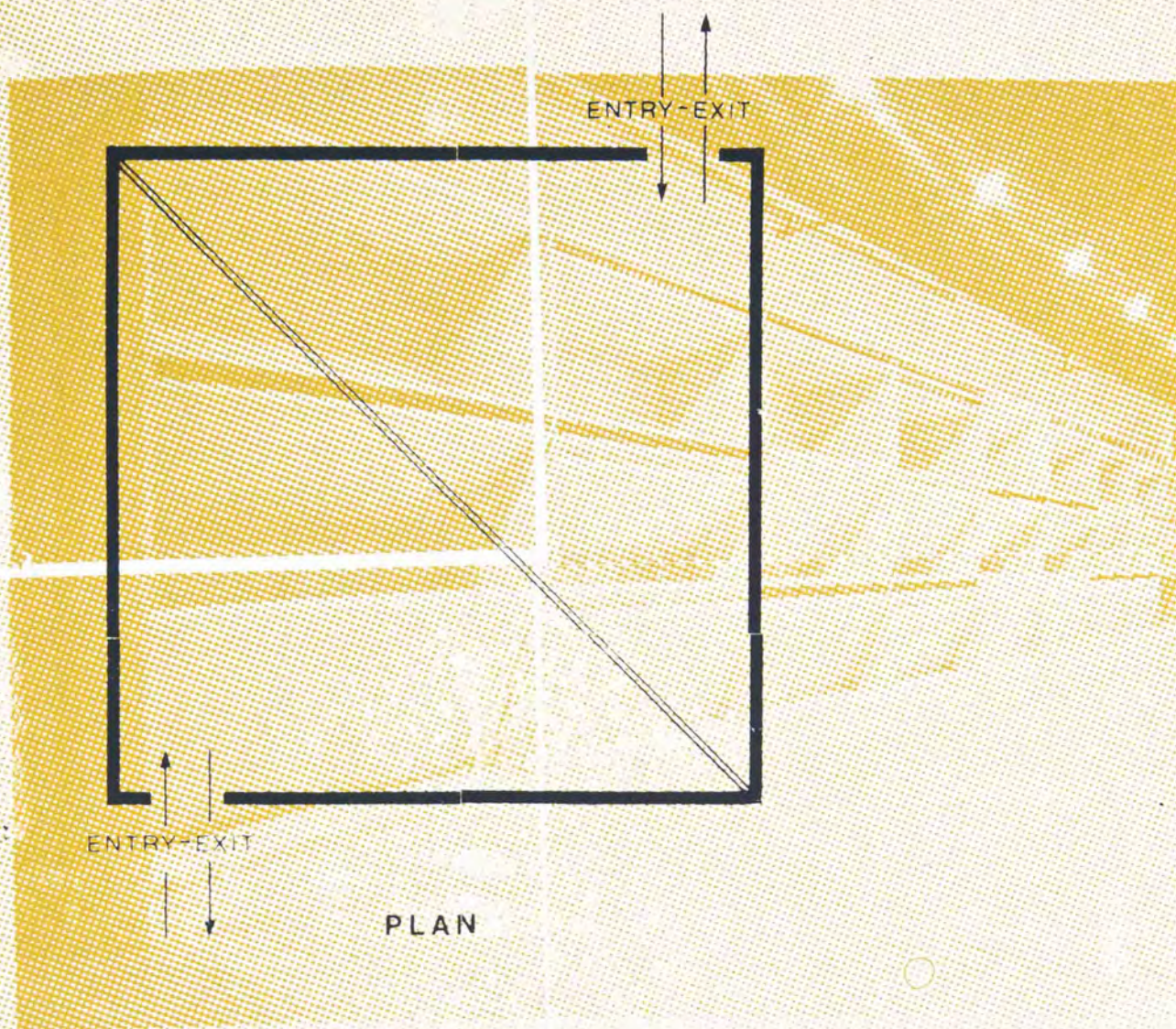
1981

er
Raum Diagonal
1981

1981

er
Raum Diagonal
1981

1981



Untitled, 1981, Plywood, 138 1/2 x 927 1/2 x 45 1/2 in. Shown in Donald Judd, Leo Castelli Gallery, 142 Greene Street, New York, September 10-October 31, 1981. © 2020 Judd Foundation and Artists Rights Society. Photo by Donald Judd Foundation and David Zwirner.

and colored in a wide range of hues combined into wall pieces of different sizes and color combinations. They are always square in section and, though multihued, symmetrical about their horizontal axis. On some occasions, large freestanding pieces have been constructed.²⁷

What is most distinctive about these groups of recent works is that certain cardinal tenets of Judd's aesthetic seem now to be subject to reinterpretation. His former concern with a sense of wholeness, with the work as a single entity, or in the form of repeated units of identical character is being revised to encompass works in which the individual modules are substantially different from each other, permutations of a "theme" rather than repeated elements (though the "theme" is not

unified, exemplified, or unified). The recent painted aluminum pieces have a complex inner character that derives not principally from any variety in form (though this may occur through variations in the lengths of the elements) but from the interrelationship between the different elements.

1981

1981

1981

1981

1981

1981

1981

1981

1981

1981

ENTRY-EXIT

ENTRY-EXIT

PLAN

MIRROR WALL

GLASS DIVIDING WALL

The exhibition comprised watercolors, paintings and brick works in several rooms. Five low square brick steles were set up along the walls in a separate room.

Four steles were placed to both the right and the left

of the two passages into the other exhibition rooms.

One wall was blocked by a large window, so that only

one closed wall remained, in front of which the fifth

steele was centered. This steele alone had a smooth sur-

face - in the others, irregular bricks protruded with

the narrow ends from out of the wall bond. The sculp-

tures were dismantled after the exhibition.

sculptures and

the sculpture

sculpture

sculpture

sculpture

sculpture

sculpture

sculpture

sculpture

sculpture

sculpture

sculpture

sculpture

sculpture

sculpture

sculpture

sculpture

Die Ausstellung umfaßte Aquarelle, Gemälde und Backsteinarbeiten. Fünf niedrige quadratische Backsteinstele wurden in einem eigenen Raum entlang der Wände aufgestellt. Vier Stele befinden sich jeweils rechts und links der zwei Durchgänge in die anderen Ausstellungsräume. Eine Wand wurde durch ein großes Fenster blockiert, so daß nur eine geschlossene Wand verblieb, vor der die fünfte Stele mittig steht. Diese Stele besitzt als einzige eine glatte Oberfläche, während bei den anderen an den Ecken einzelne, unregelmäßig abgeschlagene Backsteine mit den Längsenden aus dem Mauer-

verband herausragen. Nach der Ausstellung wurden die Skulpturen abgebaut.

und Pavilion/Sculpture for Argonne. 1978-81, Kat. Nr. 76.

sculpture

sculpture

sculpture

sculpture

sculpture

sculpture

Art Purchase Award Winner Stirs Campus Controversy

By PHYLIS CAPEN
Adapted from Staff Writer

the suggestion by Brien that
"any further down the road
should not proceed. As a
rule has affected confidence
in the community and of the world."

sent a letter to the editor
last week, written by Sam
Mortimer, editor of the
New York Times, in which
he said that the paper
would not print the
letter.

760304 Circulation

A POSITION FOR A SUBJECTIVE
AND AN ATTEMPT TO REFUSE PAY
WAS MADE BY THE ALLIANCE
AND THE GOVERNMENT AND

[illegible]

The above mentioned very old and
valuable manuscript, which is
the property of the University of
Leipzig, is now in the possession
of the University of Leipzig.



Printed and Published by J. G. & J. H. B. at the Press of the University of Cambridge.

17

[illegible][illegible]

$$L(x_1, x_2, x_3, \lambda) = 2x_1 + 2x_2 + 2x_3 - \lambda(x_1^2 + x_2^2 + x_3^2 - 1)$$

$$\frac{\partial^2 L}{\partial x_1^2} = -2\lambda$$

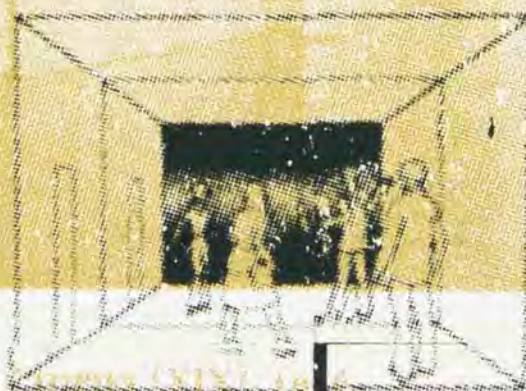
$$\frac{\partial^2 L}{\partial x_1 \partial x_2} = 0$$

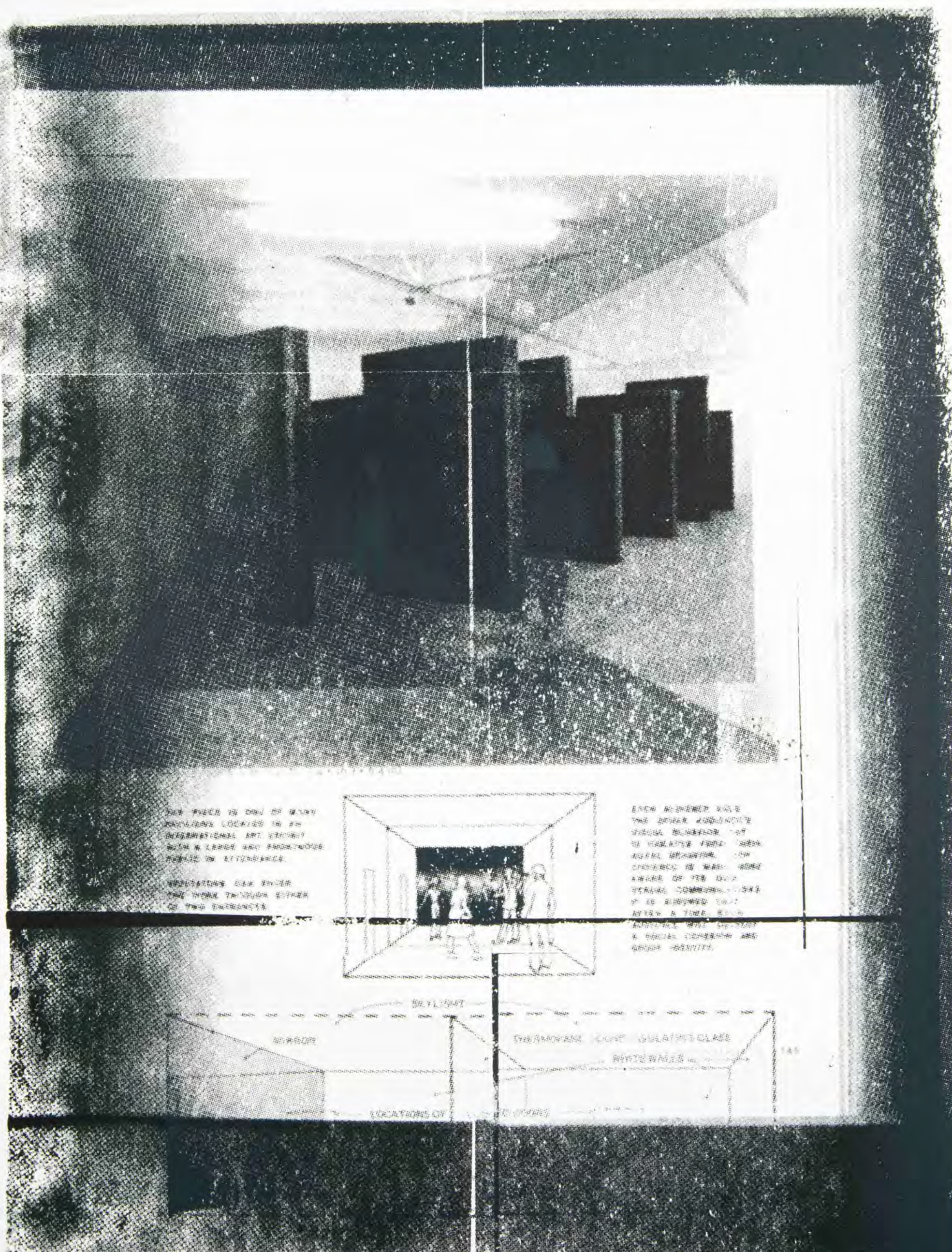
$$\frac{\partial^2 L}{\partial x_1 \partial x_3} = 0$$

$$\frac{\partial^2 L}{\partial x_2^2} = -2\lambda$$

$$\frac{\partial^2 L}{\partial x_2 \partial x_3} = 0$$

$$\frac{\partial^2 L}{\partial x_3^2} = -2\lambda$$





THE BUILDING IS THE ONLY
BUILDING OF ITS KIND
IN THE WORLD. IT IS
A MONUMENT TO THE
ART OF ARCHITECTURE.

THE BUILDING IS THE ONLY
BUILDING OF ITS KIND
IN THE WORLD. IT IS
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ART OF ARCHITECTURE.



THE BUILDING IS THE ONLY
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ART OF ARCHITECTURE.





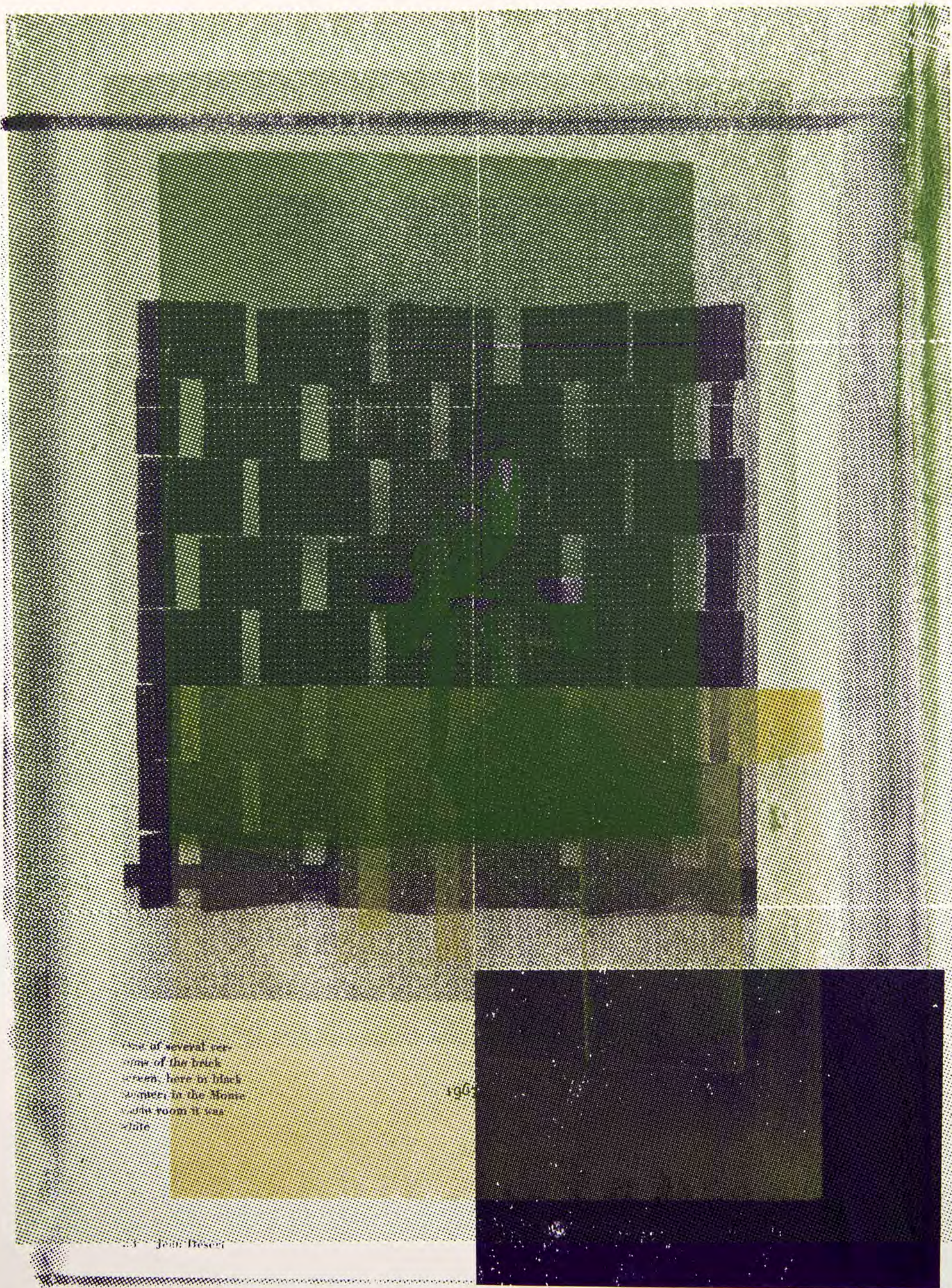
United, 1981, Phywood, 138 1/2 x 827 1/2 x 45 1/2 in. Shown in Donald Judd, Leo Castelli Gallery, 142 Greene Street, New York, September 10-October 31, 1981. © 2020 Judd Foundation / Artists Rights Society (ARS), New York. Courtesy Judd Foundation and David Zwirner.

and colored in a wide range of hues. Combined into wall pieces of different sizes and color combinations, they are always square in section and, though multihued, symmetrical along their horizontal axis. On two occasions, large freestanding pieces have been constructed.²⁷

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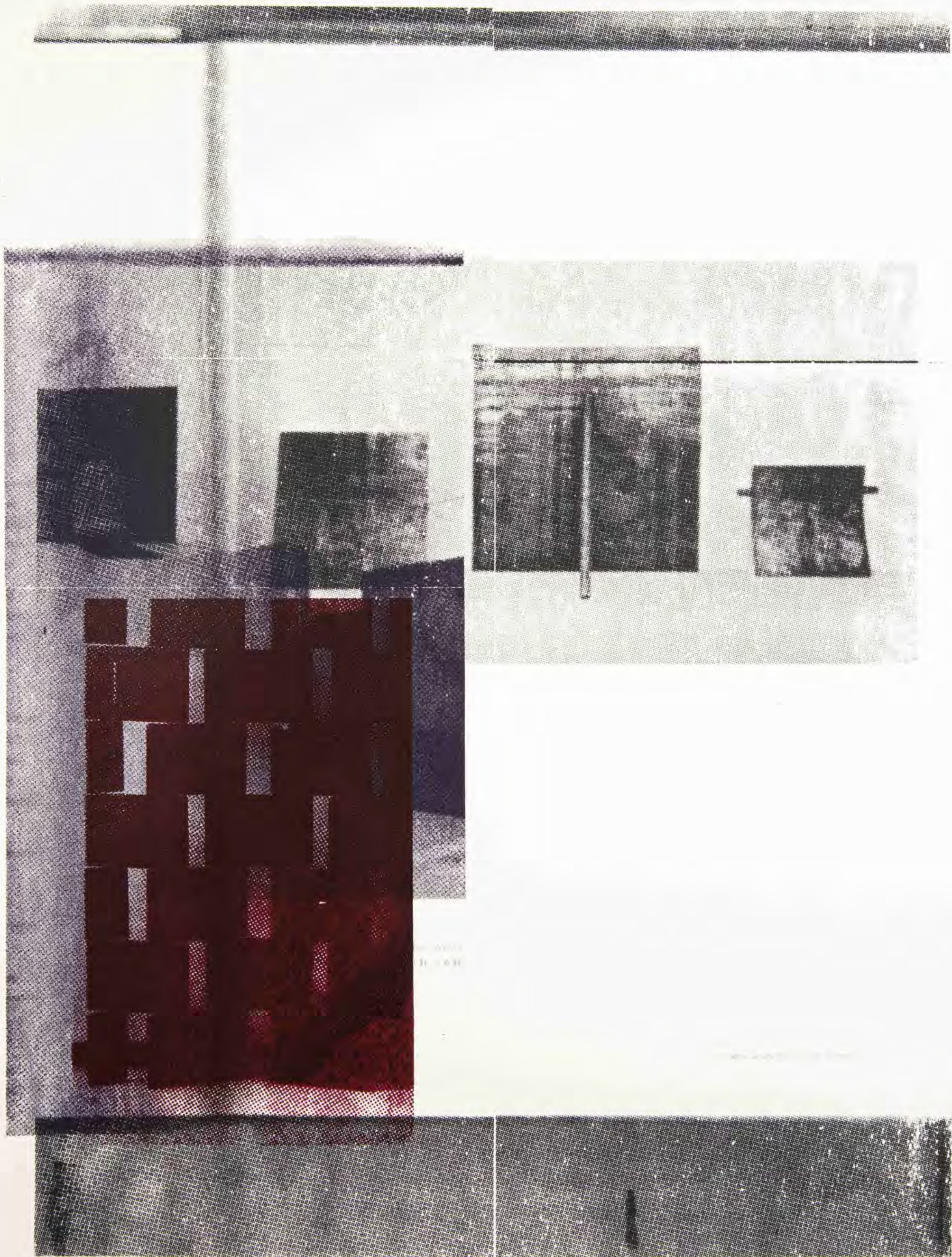
John Heiser





one of several ver-
sions of the brick
screen, here in black
and white, in the Mona
Lisa room it was
slate

1965

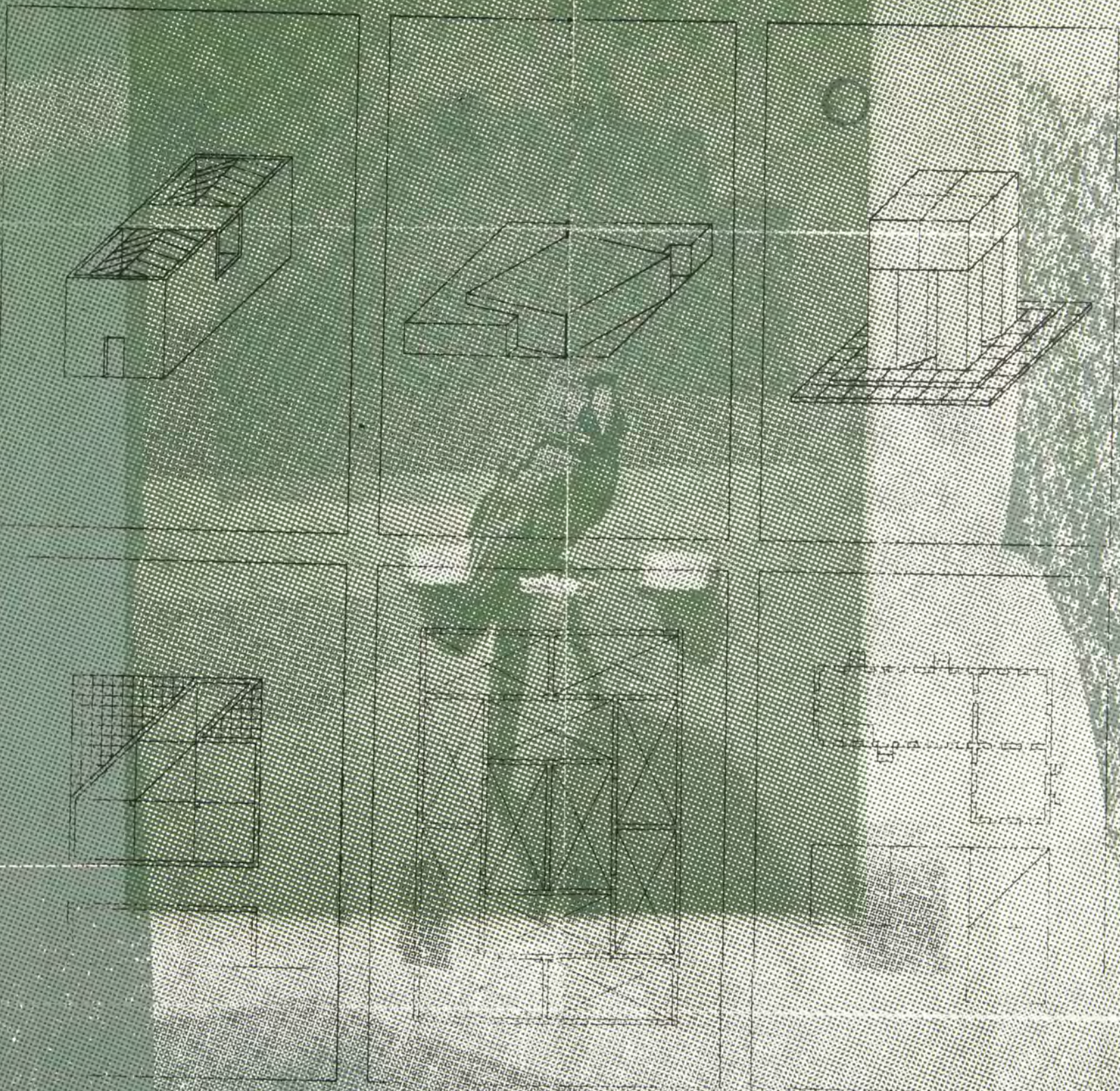


Projects 2013–2015

Philip Metten

Philip Metten





DIE BAUTEN DER INSEL HOMBROICH

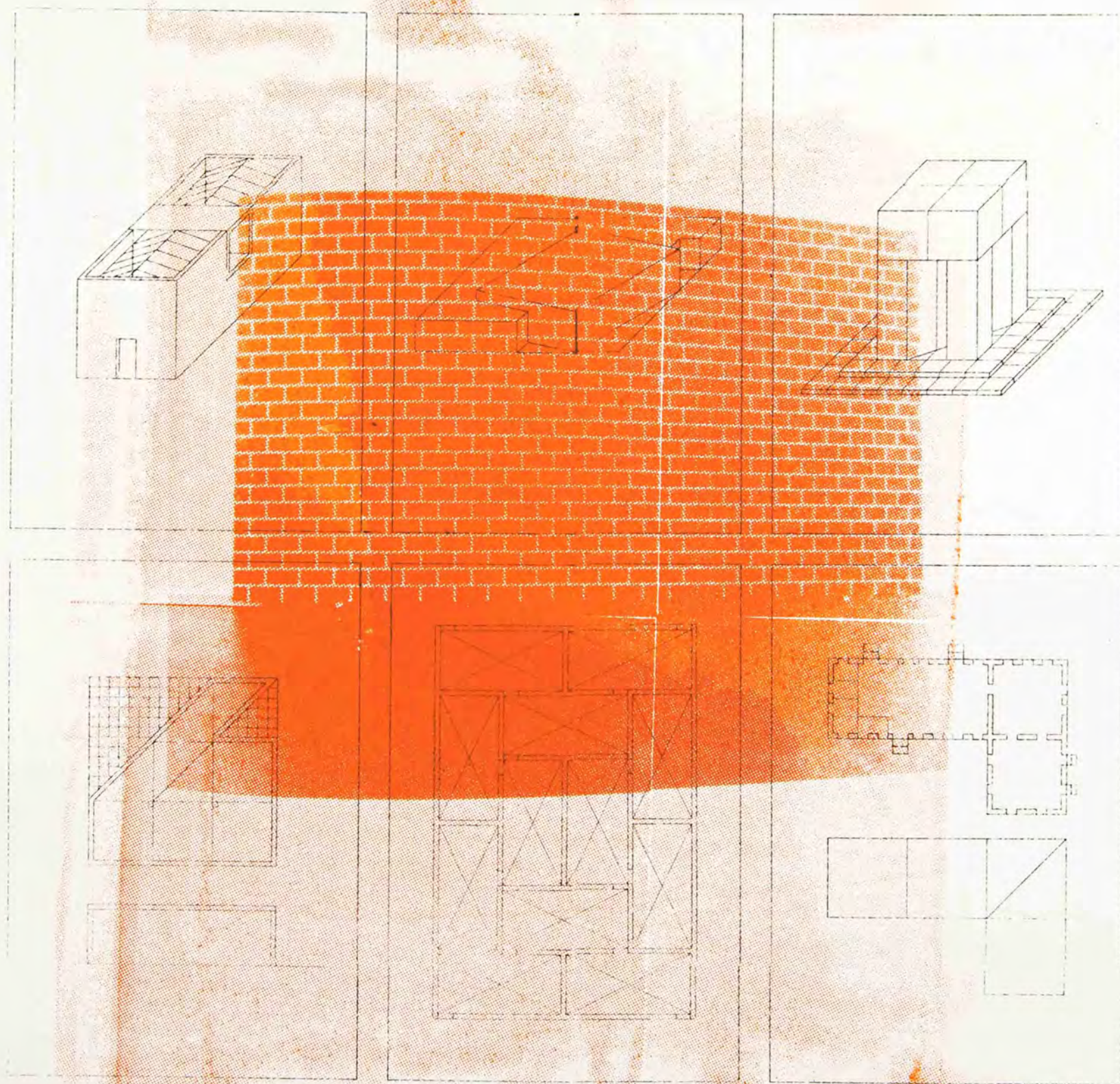
1905

Projects 2013–2015

Philip Metten

79

THE HAUTEN DER INSEL WINTERROICH



DIE BAUTEN DER INSEL HOMBROICH



Untitled, 1981, Plywood, 138 1/2 x 92 7/8 x 15 1/4 in. Shown in Donald Judd, Leo Castelli Gallery, 142 Greene Street, New York, September 10-October 31, 1981. © 2020 Judd Foundation / Artists Rights Society (ARS), New York. Courtesy Judd Foundation and David Zwirner.

and colored in a wide range of hues. Combined into wall pieces of different sizes and color combinations, they are always square in section and, though multihued, symmetrical along their horizontal axis. On two occasions, large freestanding pieces have been constructed.¹⁷

What is most distinctive about these groups of recent works is that certain cardinal tenets of Judd's aesthetic seem now to be subject to reinterpretation. His 70s art concerned with a sense of wholeness, with the work as a single entity, or in the form of repeated units of identical character is being revised to encompass works in which the individual modules are substantially different from each other, permutations on a "theme" rather than repeated elements (though the "theme" is never named explicitly). The recent painted aluminum pieces have a complex inner character that derives not principally from any variations in form (though this may occur through variations in the lengths of the elements) but from the interrelationship between the different colors.

Video Redux

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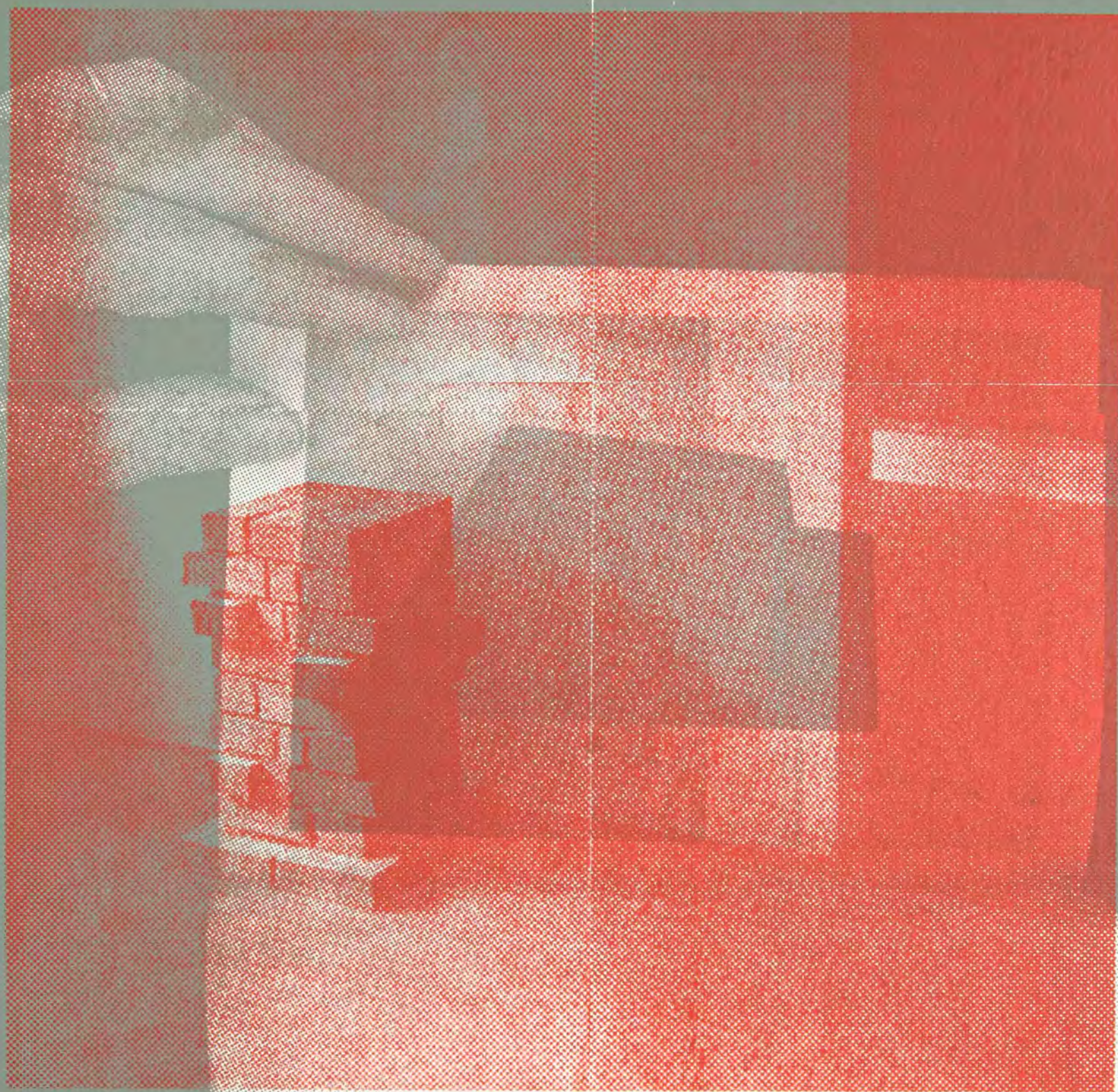
Untitled, 1981, Plywood, 138 1/2 x 92 1/2 x 45 1/2 in. Shown in Donald Judd, Leo Castelli Gallery, 142 Greene Street, New York, September 18-October 31, 1981. © 2020 Judd Foundation / Artists Rights Society (ARS), New York. Courtesy Judd Foundation and David Zwirner.

and colored in a wide range of hues. Combined into wall pieces of different sizes and color combinations, they are always square in section and, though multiplied, symmetrical along their horizontal axis. On two occasions, large freestanding pieces have been constructed.¹⁷

What is most distinctive about these groups of recent works is that certain cardinal tenets of Judd's aesthetic seem now to be subject to reinterpretation. His former concept, with a sense of violence, with the work as a single entity, or in the form of repeated units of identical character is being revised to encompass works in which the individual modules are substantially different from each other, permutations on a "theme" rather than repeated elements (though the "theme" is never embodied exhaustively). The recent painted aluminum pieces have a complex inner character that derives not principally from any variations in form (though this may occur through variations in the lengths of the elements) but from the interrelationship between the different colors.

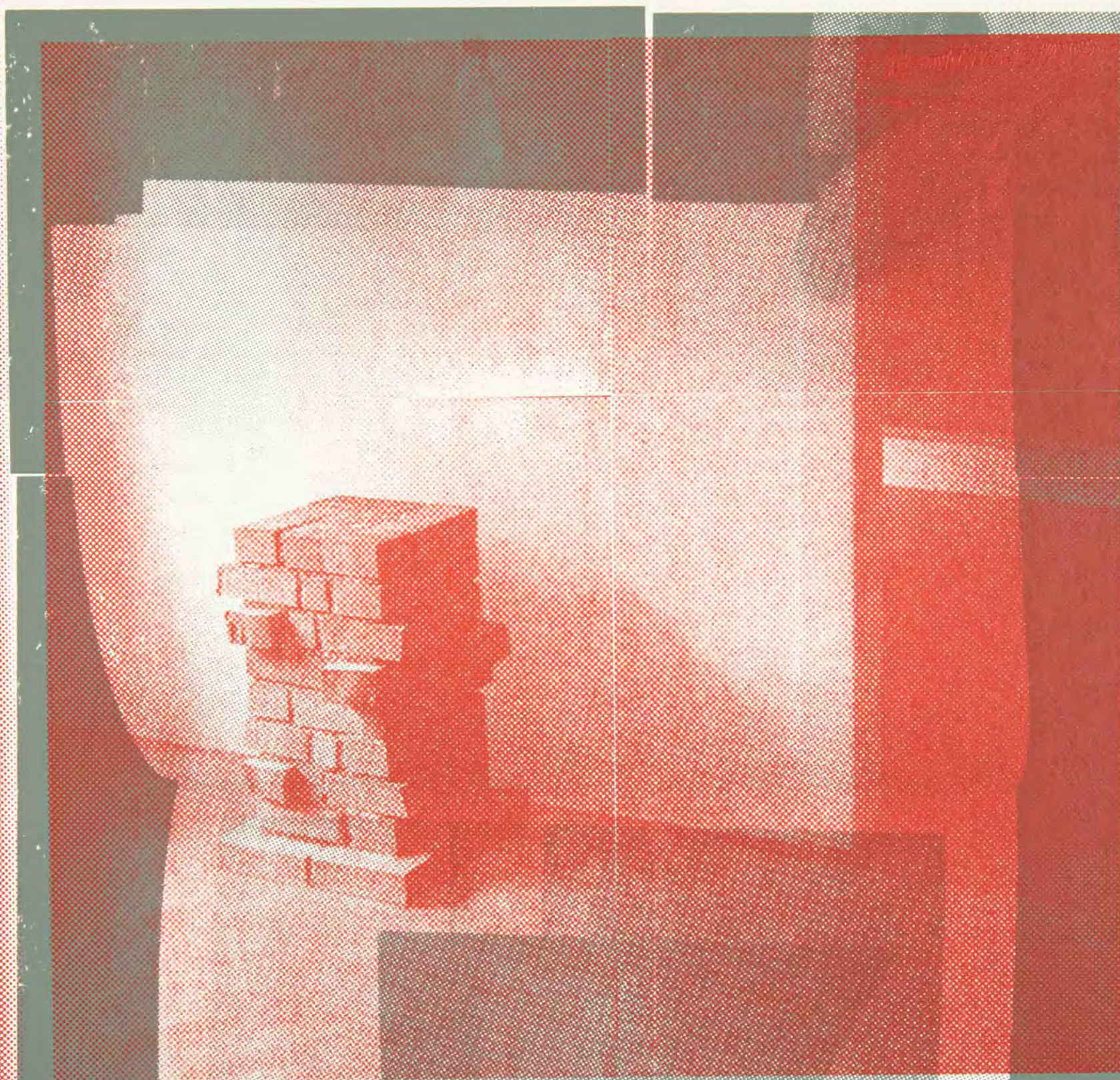
Installation view of *St. John's Square's Picture Room* looking south, with Richard Westmacott's *Nymph* in the recesses





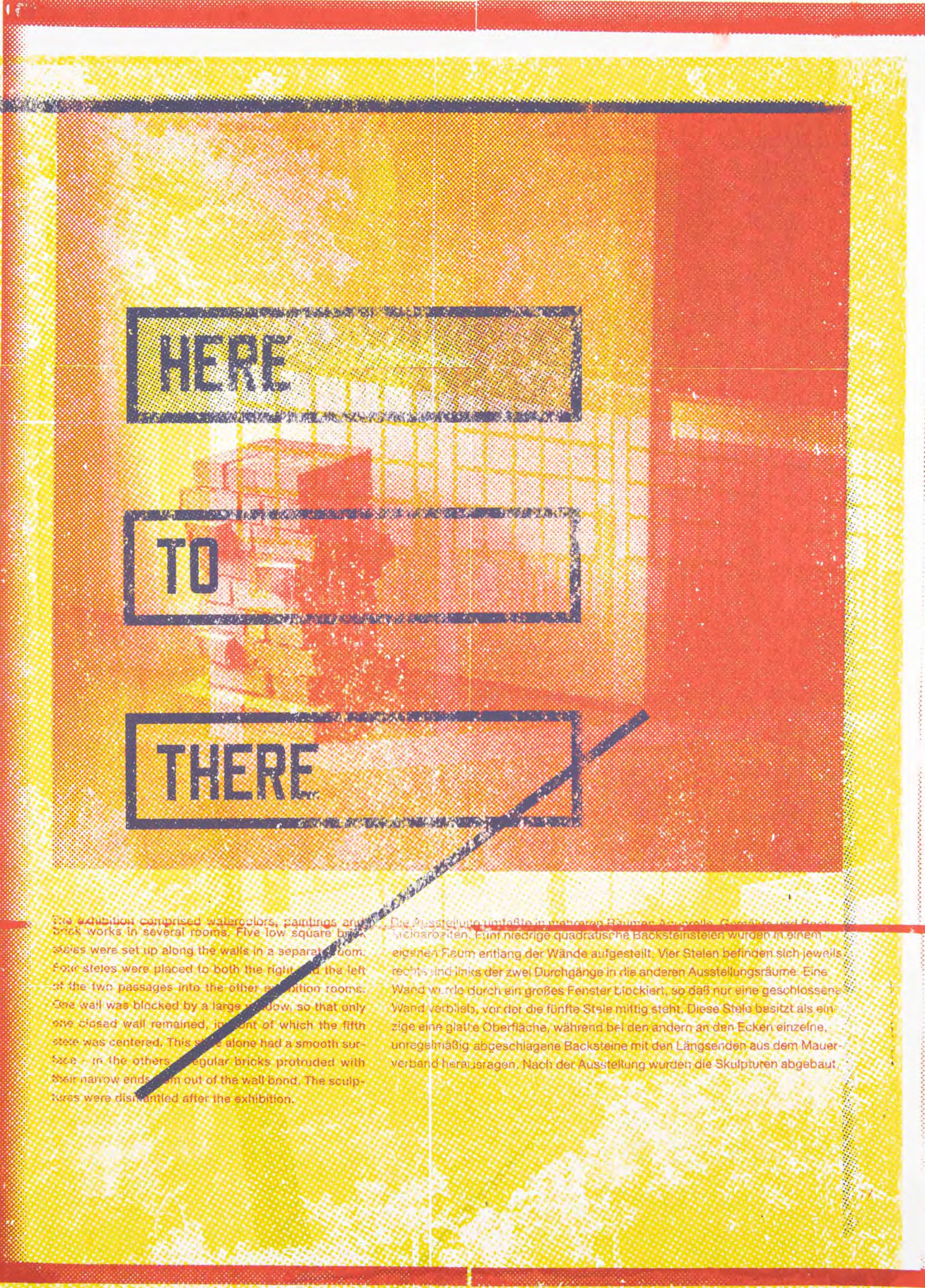
The exhibition comprised watercolors, paintings and brick works in several rooms. Five low square brick steles were set up along the walls in a separate room. Four steles were placed to both the right and the left of the two passages into the other exhibition rooms. One wall was blocked by a large window, so that only one closed wall remained, in front of which the fifth stele was centered. This stele alone had a smooth surface - in the others, irregular bricks protruded with their narrow ends from out of the wall bond. The sculptures were dismantled after the exhibition.

Die Ausstellung umfaßte in mehreren Räumen Aquarelle, Gemälde und Backsteinarbeiten. Fünf niedrige quadratische Backsteinstele wurden in einem eigenen Raum entlang der Wände aufgestellt. Vier Stele befinden sich jeweils rechts und links der zwei Durchgänge in die anderen Ausstellungsräume. Eine Wand wurde durch ein großes Fenster blockiert, so daß nur eine geschlossene Wand verblieb, vor der die fünfte Stele mittig steht. Diese Stele besitzt als einzige eine glatte Oberfläche, während bei den andern an den Ecken einzelne, unregelmäßig abgeschlagene Backsteine mit den Längsenden aus dem Mauerverband herausragen. Nach der Ausstellung wurden die Skulpturen abgebaut.



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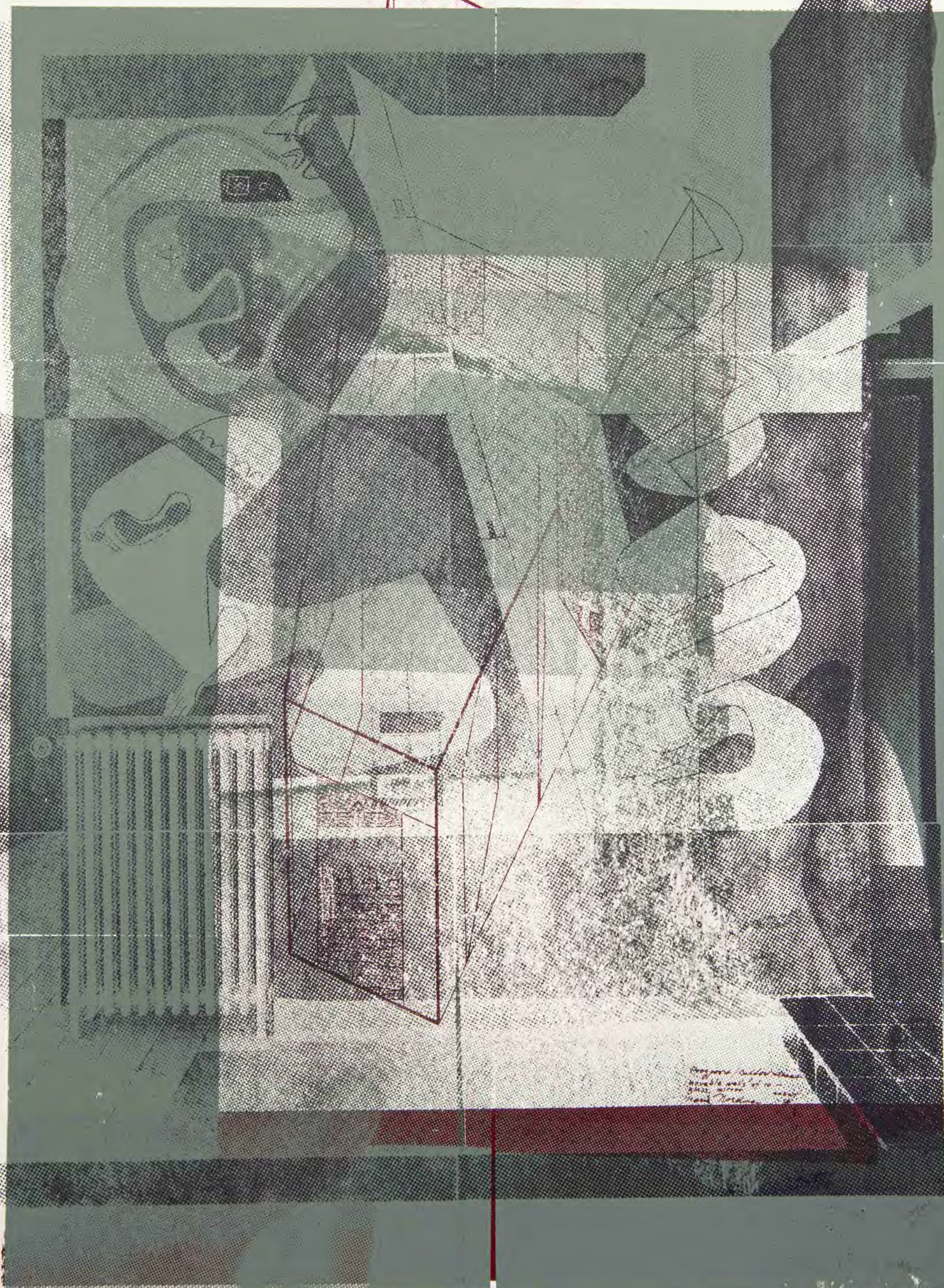








1967



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u 30a, *Haus u r*, Rheydt 1989-1993



u 30b, *Totes Haus u r*, 49. Biennale Venetië, 2001



u r 14 *Das letzte Loch*, Rheydt 1999
mixed media, ca. 191 x 217 x 158 cm

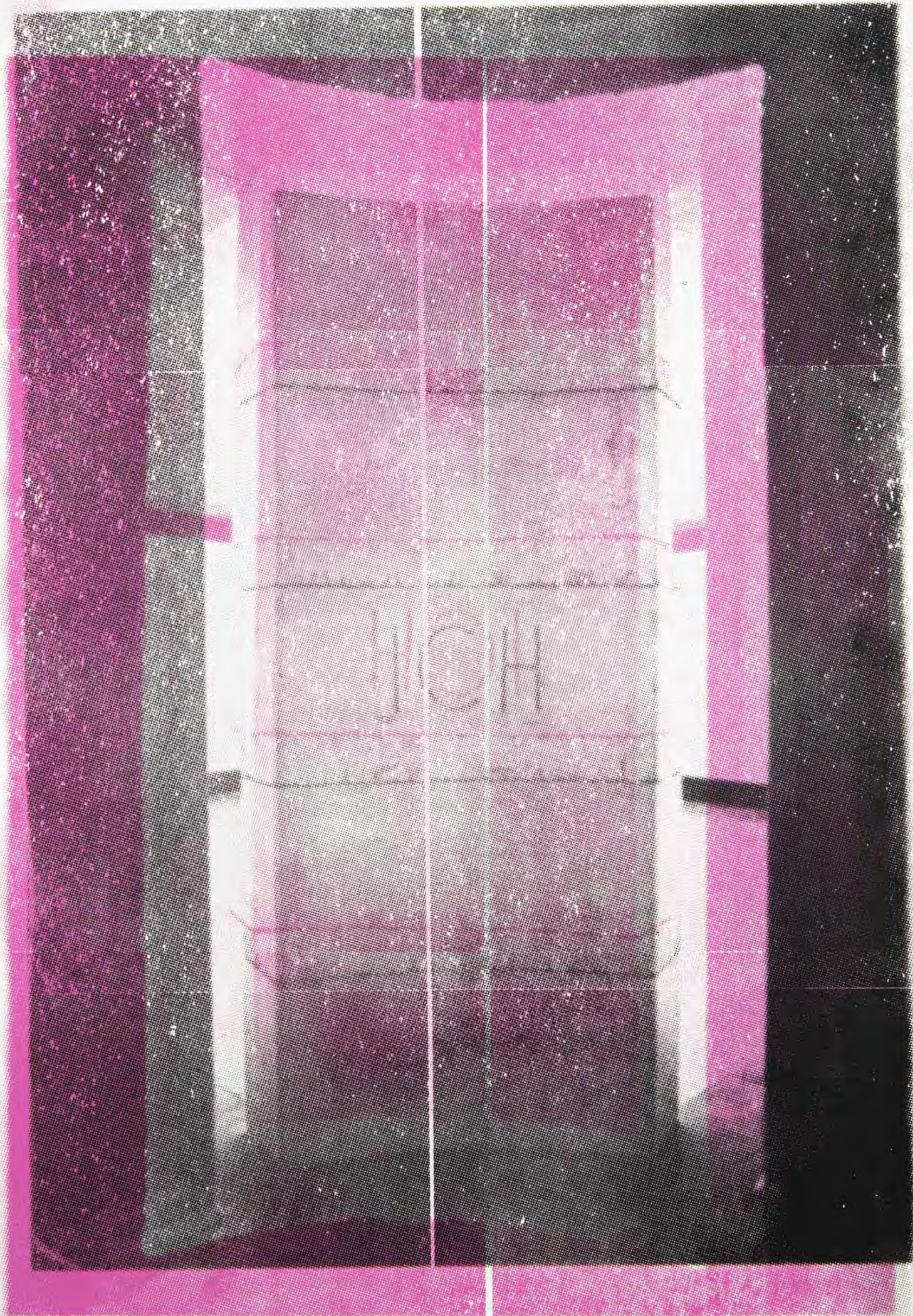


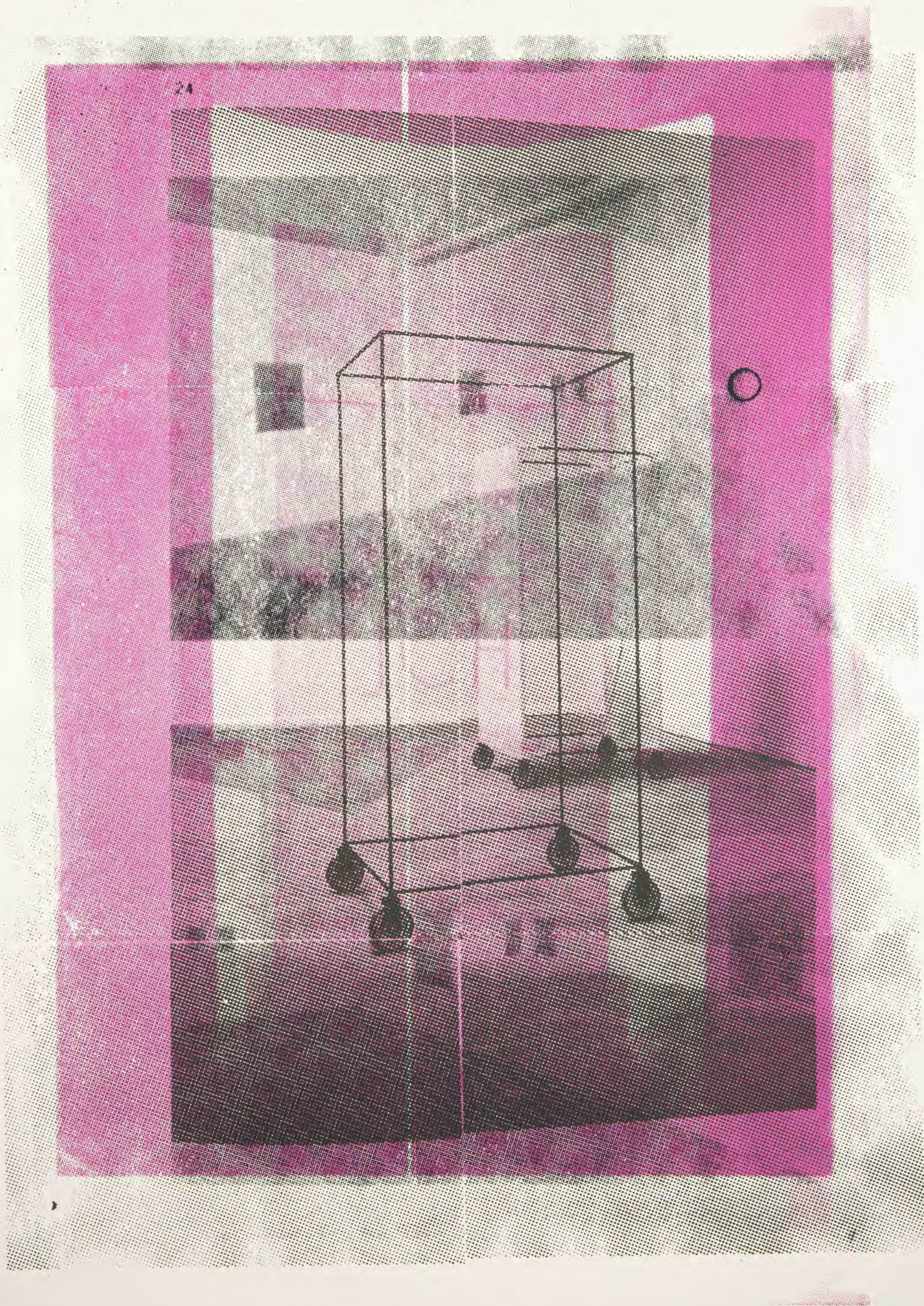
u r 14 *Das letzte Loch*, Venetië 2001
mixed media, ca. 191 x 217 x 158 cm

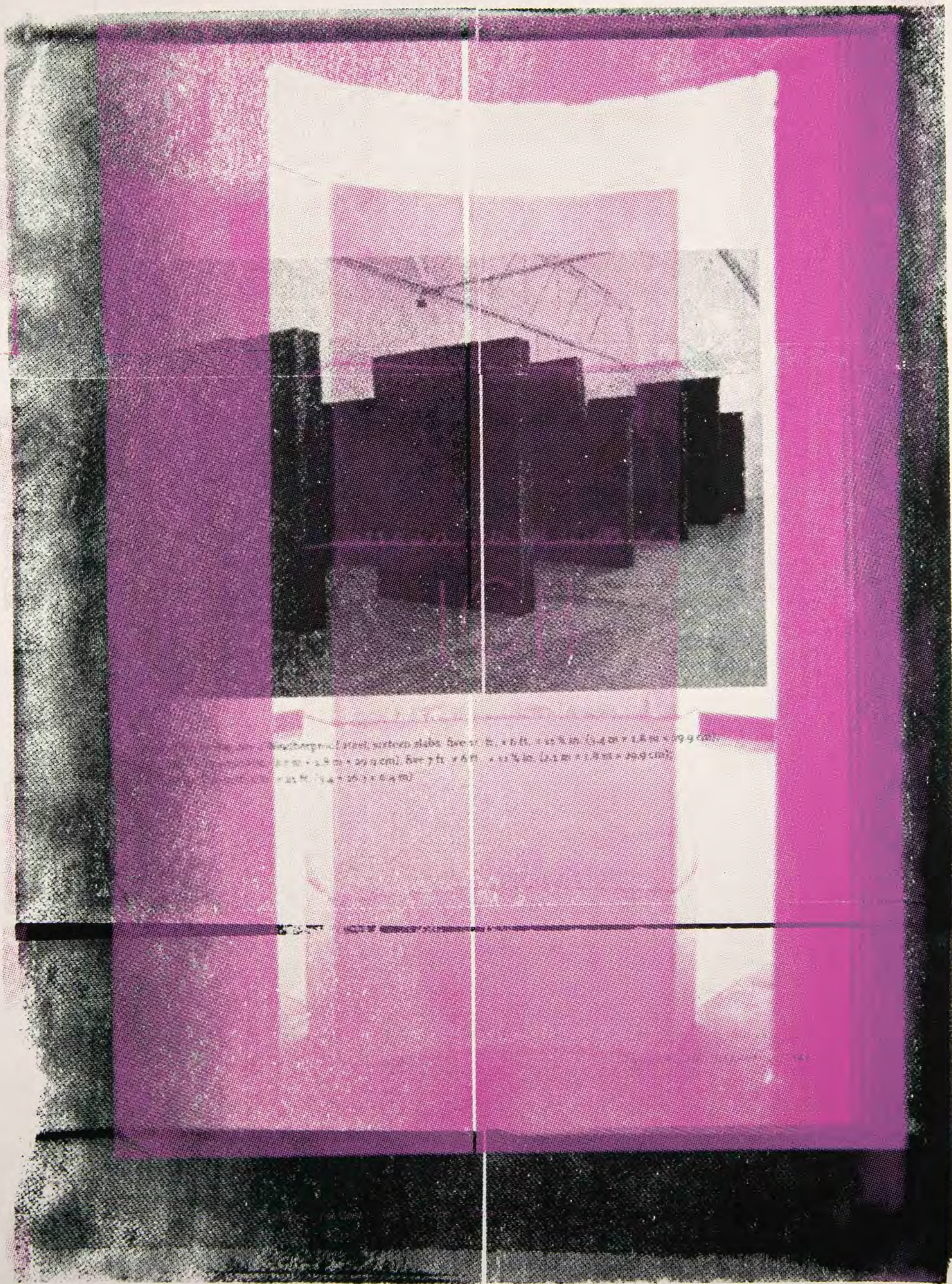
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stellungsansichten
Installation views
Museum Luxembourg









Architectural model showing a series of rectangular blocks arranged in a row, viewed from a perspective. The blocks are dark and set against a light background. The image is framed by a pink border.

HZ1997-061

MASANORI UMEDA

Exstellungsansichten
Installation views
Mudam Luxembourg

Projects 2013-2015

Philippe Mathieu

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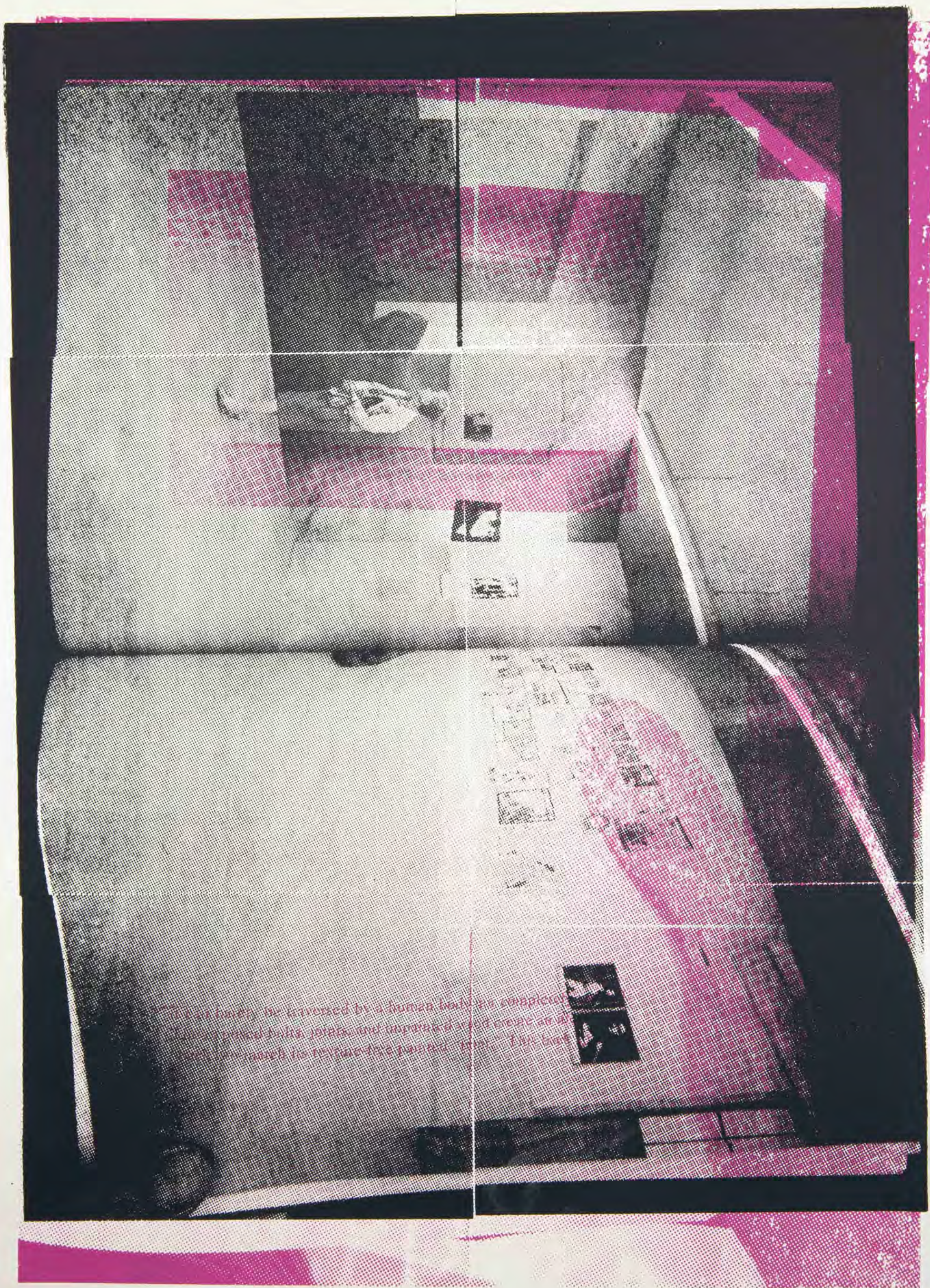
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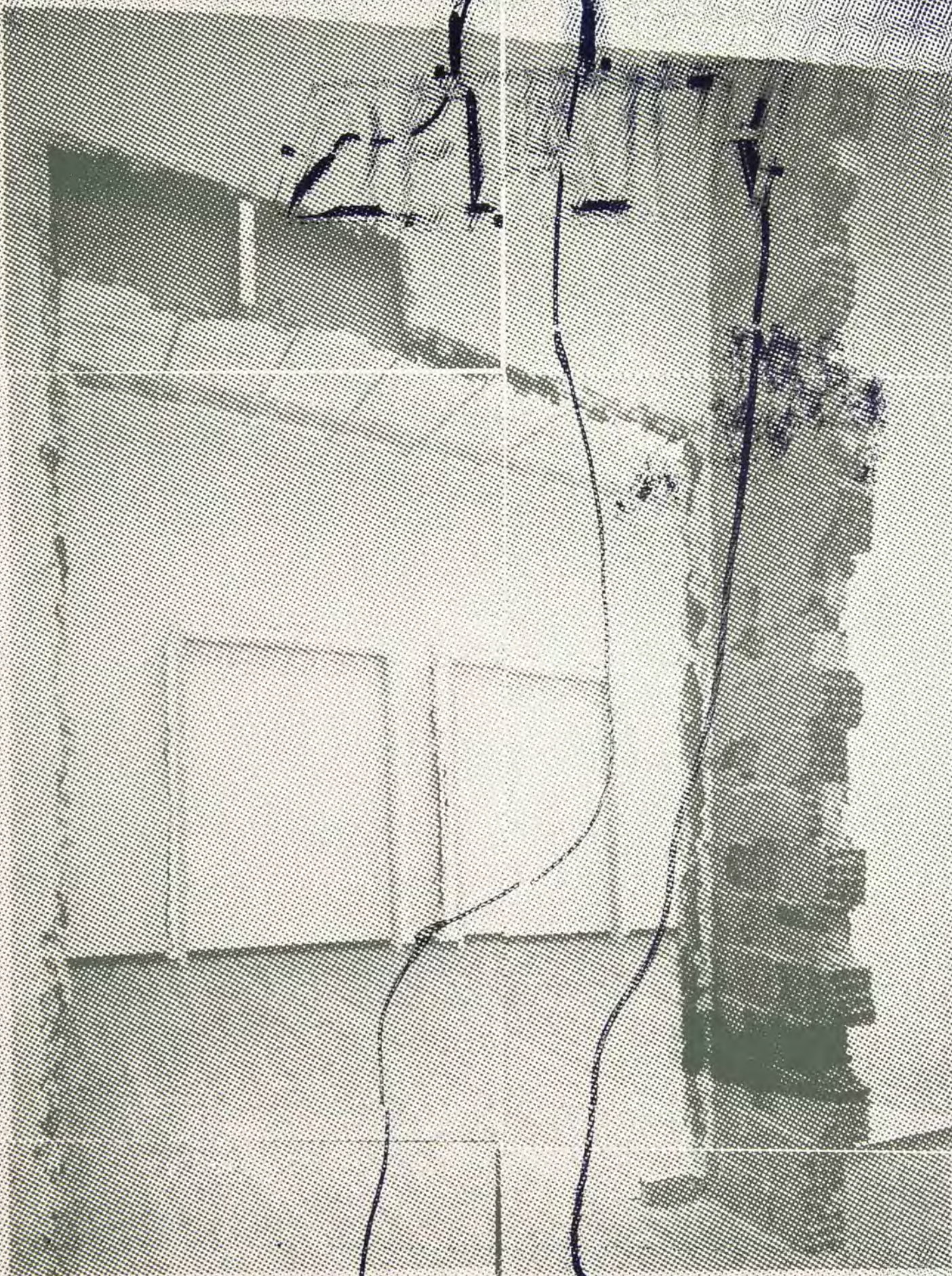


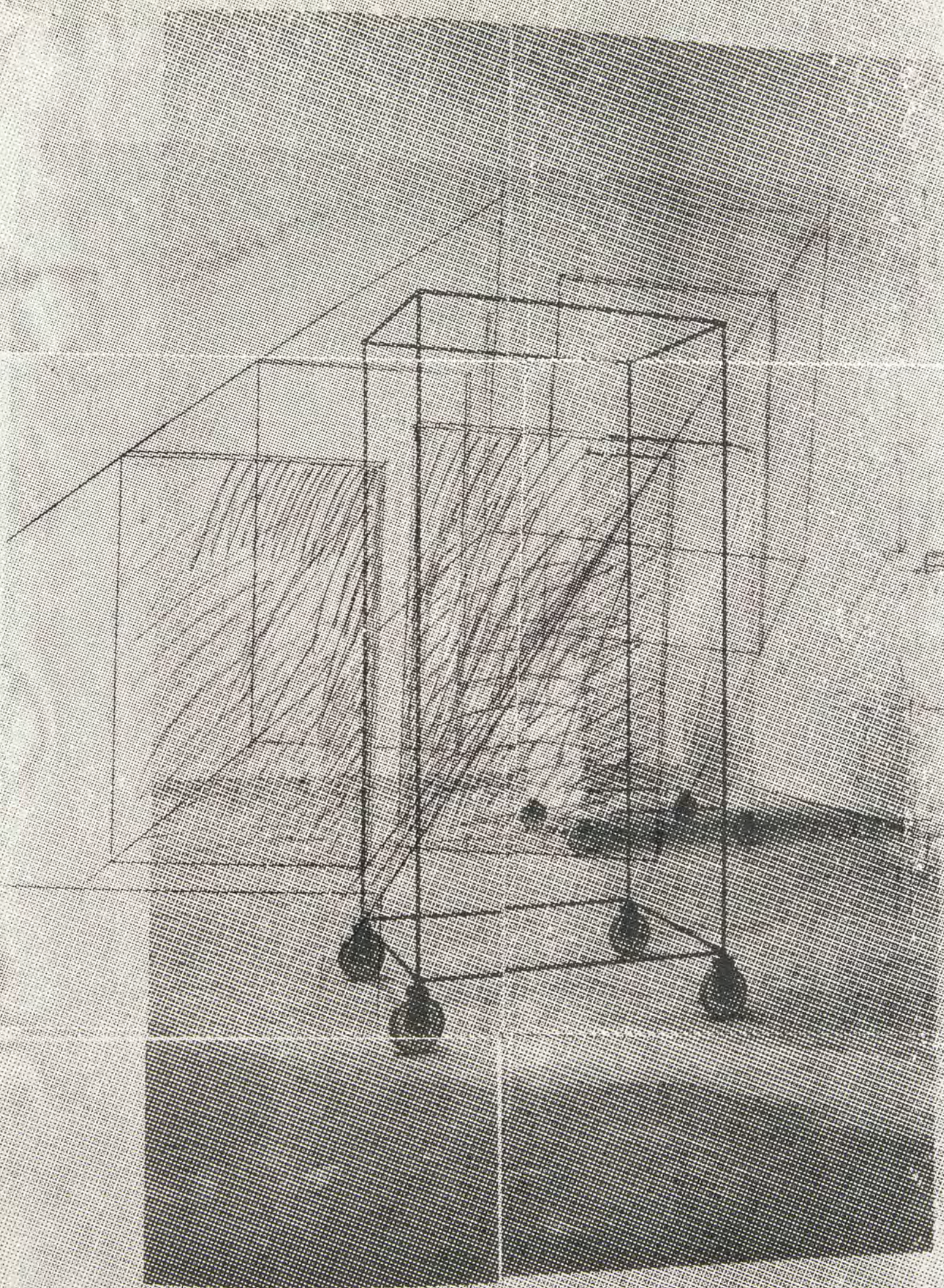


...the body, he believed by a human body, in complete
...the mind being intact and unimpaired and even an
...the mind to receive the printed word. But that



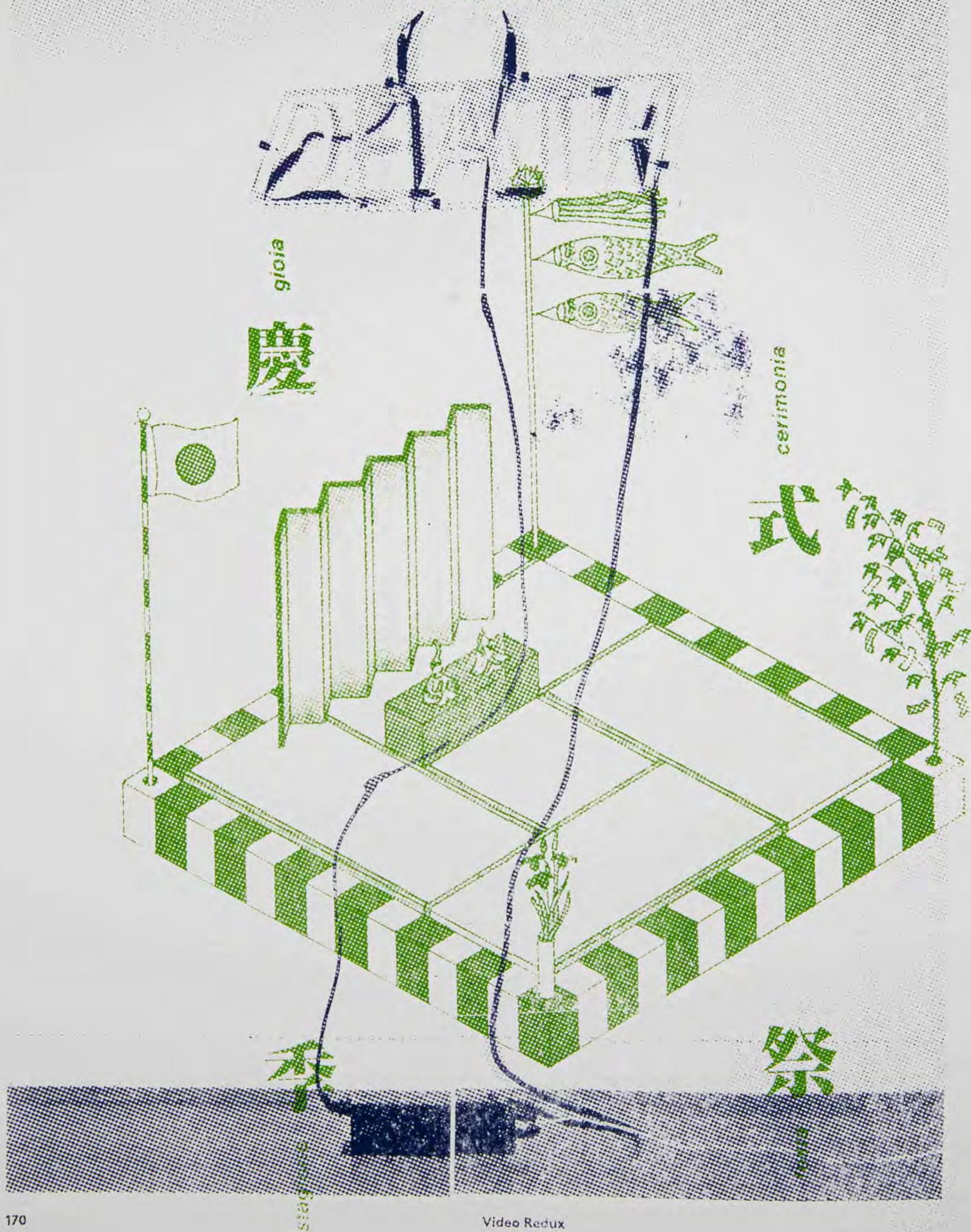






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MASANORI UMEDA

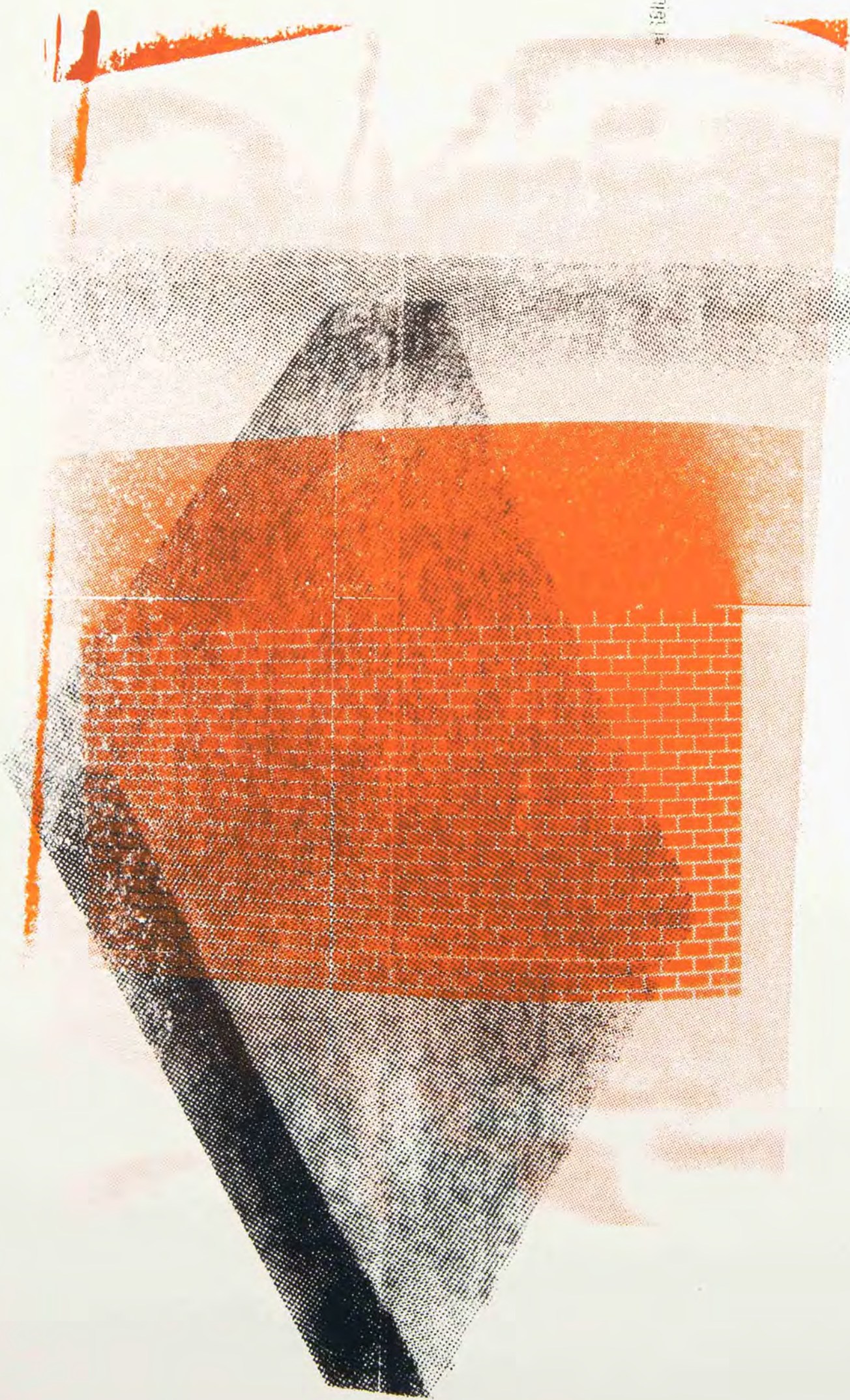




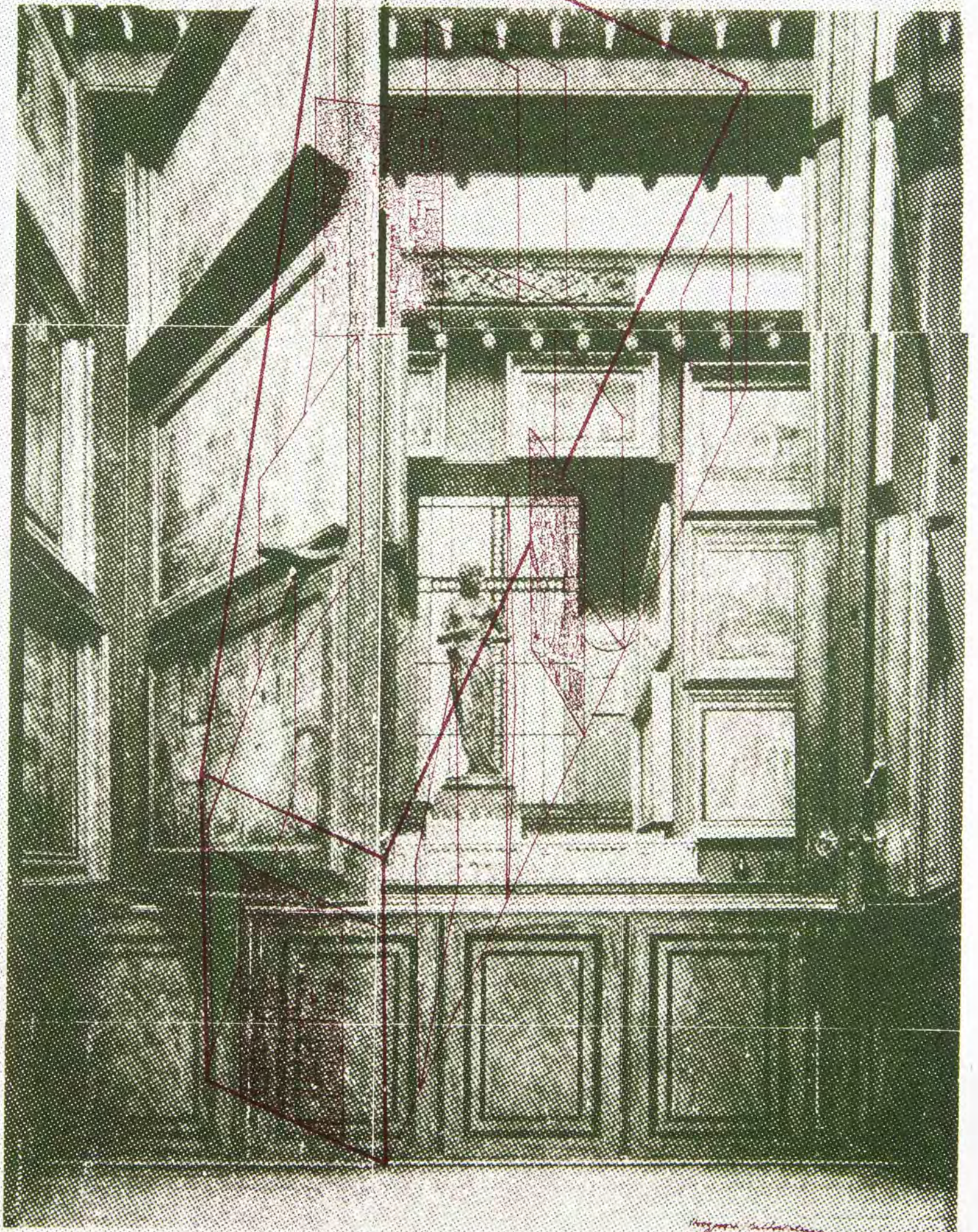
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GOSHKAMACUGA



1000000. 1000000.
movable wall of 10
glass mirror sheet
Grand Totals 100



3: Everyday Altered

—A VISITOR TO THE ITALIAN PAVILION of the Venice Biennale is shown a large gallery containing a clean-lined architectural structure made of white, crisp birch. Three elliptical pillars supported a roof whose elegance barely acknowledged gravity. Resting on small, dark, paved steps, the roof seemed to float above the visitors passing through.

It by design is a kind of shadow — or, as he has put it to Edward Lee, it is an impossible "Platonic pavilion." Shaded between lines of birch is a replica, as the sculptor is keen to stress, of the Venetian architect Carlo Scarpa built for the pavilion in 1952. Crocetti's version was installed adjacent to this one, yet as parallel to Scarpa's original while standing inside Crocetti's installation could be felt in concrete, and five decades later it had become a more relevant, even real. As Crocetti has pointed out, the structure was a used as a kind of screen difficult to display sculpture there, and as a result it was a kind of most other completion. "What Crocetti did, then, was focus on the birch sculpture." "What interested me," he has said, "was the space between the two, between the roof of the domed, open-air pavilion and the birch sculpture — one in one, almost like a model, which tried to be a very primitive and clean. It was about the time between the two, the pavilion created by weather. It was a thing, in a place, a space, a time, created and articulated by nature."



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3: Everyday Altered

[illegible][illegible]

Abstract

The purpose of this study was to determine the effect of a 6-week training program on the physical fitness and health-related quality of life (HRQL) of elderly people. The study included 30 elderly individuals who were randomly assigned to either a control group or an exercise group. The exercise group participated in a supervised program consisting of aerobic, strength, and flexibility exercises three times per week. Physical fitness was assessed using a series of tests including a 6-minute walk test, a sit-to-stand test, and a handgrip strength test. HRQL was measured using the EuroQOL-5D questionnaire. Results showed that the exercise group significantly improved their physical fitness and HRQL compared to the control group after 6 weeks of training.

[illegible]

N.T. - Exercices de peinture n° 50 à 59, 1999 (série de 10 cm)
Intervention finale 2, Palais de la Culture, Paris, 1999 (série de 10 cm)

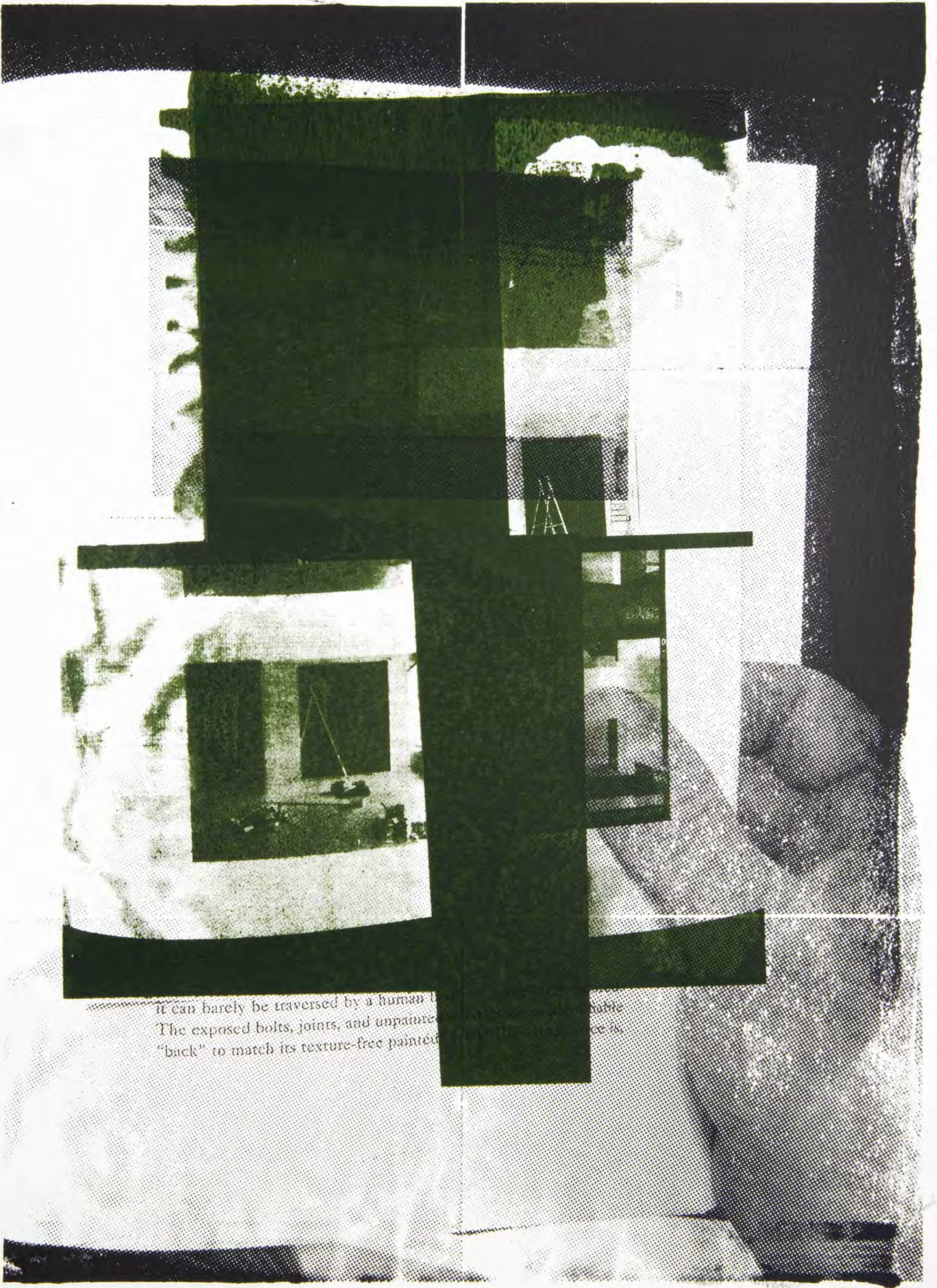
N.T. - Exercices de peinture n° 30 à 39, 1999 (série de 10 cm)
Intervention finale 1, Palais de la Culture, Paris, 1999 (série de 10 cm)

Prentiss de pinneau n° 50 - ardoises de 50 cm.
n° 1 / lino 2, Palazzo Reale, Milan 1999 (foto Papi)

1.1 - Empunctes de pinneau n° 50 à l'arborescence
n° 1 / lino 2, Palazzo Reale, Milan 1999 (foto Papi)

N.T. - Empreintes de pinceau n° 30 à intervalle de 30 cm.
Intervention / linéaire 2, Palais de Danse, Paris 1989 (Jean Papi)

N.T. - Empreintes de pinceau n° 30 à intervalle de 30 cm.
Intervention / linéaire 2, Palais de Danse, Paris 1989 (Jean Papi)



It can barely be traversed by a human
The exposed bolts, joints, and unpainted
"back" to match its texture-free painted

table
ce is.



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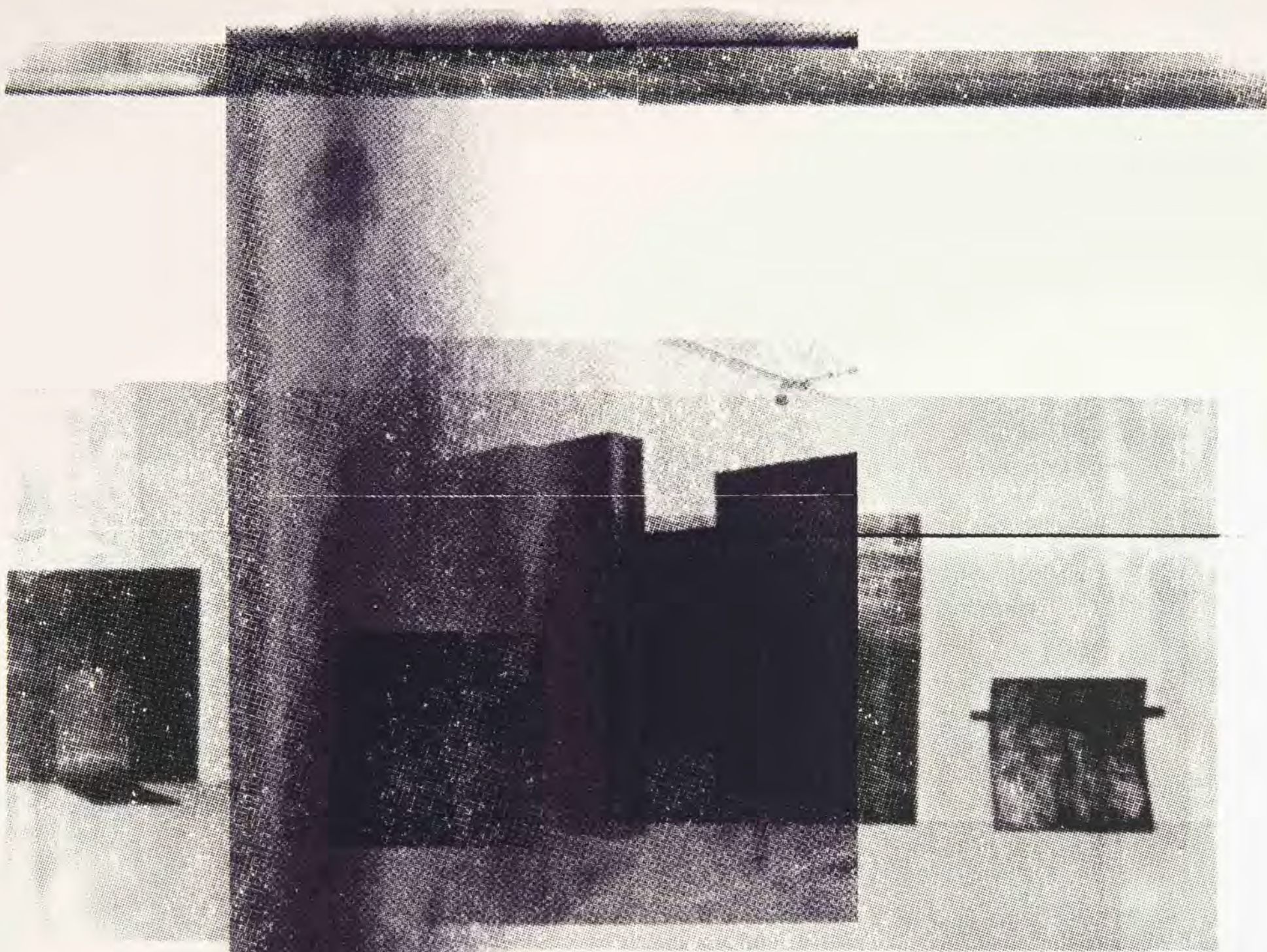
THERE

u 30a, Haus u r, Rheydt 1989-1992

u 30b, Totes Haus u r, 49. Biennale Venetia, 2001

u r 14 Das letzte Loch, Rheydt 1999
mixed media, ca. 191 x 217 x 158 cm

u r 14 Das letzte Loch, Venetia 2001
mixed media, ca. 191 x 217 x 158 cm



1. The object is a rectangular box, 10 inches high, 12 inches wide, and 18 inches deep. It is made of a dark material, possibly metal or wood, and has a smooth finish. The box is shown from a perspective view, with the top and front faces visible. The top face is a dark rectangle, and the front face is a larger dark rectangle. The sides of the box are also visible, showing the depth. The box is placed on a light-colored, textured surface, possibly a table or floor. The background is a light, textured surface, possibly a wall or a backdrop. The lighting is even, highlighting the edges and surfaces of the box.

