- 1. Look at page layout solutions
- 2. More on paragraphs

The table is covered with a table cloth which itself is protected by a plastic table cloth. Drapes and double drapes are at the windows. We have carpets, slipcovers, coasters, wainscoting, lampshades. Each trinket sits on a doily, each flower in its pot, and each pot in its saucer.

Everything is protected and surrounded. Even in the garden, each cluster is encircled with wire netting, each path is outlined by bricks, musaics, or flagstones.

This could be analyzed as an amious sequestration, as an obsessional symbolism: the obsession of the cottage owner and small capitalist not only to possess, but to underline what he possesses two or three times. There, as other places, the unconscious speaks in the redundancy of signs, in their connotations and overworking.

- Jean Baudrillard, 1969

INDENT AND LINE BREAK

The table is covered with a table cloth which itself is protected by a plastic table cloth. Drapes and double drapes are at the windows. We have carpets, slipcovers, coasters, waimscoting, lampshades. Each trinket sits on a doily, each flower in its pot, and each pot in its saucer.

Everything is protected and surrounded. Even in the garden, each cluster is encircled with wire netting, each path is outlined by bricks, mosaics, or flagstones.

This could be analyzed as an amous sequestration, as an obsessional symbolism: the obsession of the cottage owner and small capitalist not only to possess, but to underline what he possesses two or three times. There, as other places, the unconscious speaks in the redundancy of signs, in their connotations and overworking.

- Jean Baudrillard, 1969

The table is covered with a table cloth which itself is protected by a plastic table cloth. Drapes and double drapes are at the windows. We have carpets, slipcovers, coasters, wainscoting, lampshades. Each trinker sits on a doily, each flower in its pot, and each pot in its saucer.

Everything is protected and surrounded. Even in the garden, each cluster is encircled with wire netting, each path is outlined by bricks, mosaics, or flagstones.

This could be analyzed as an auxious sequestration, as an obsessional symbolism: the obsession of the cottage owner and small capitalist not only to possess, but to underline what he possesses two or three times. There, as other places, the unconscious speaks in the redundancy of signs, in their connotations and overworking.

- Jean Baudrillard, 1969

LINE BREAK AND 1/2 LINE SPACE (PARAGRAPH SPACING)

The table is covered with a table cloth which itself is protected by a plastic table cloth. Drapes and double drapes are at the windows. We have carpets, slipcovers, coasters, waimcoting, lampshades. Each trinket sits on a doily, each flower in its pot, and each pot in its saucer. Everything is protected and surrounded. Even in the garden, each cluster is encircled with wire netting, each path is outlined by bricks, mosaics, or flagstones. This could be analyzed as an amious sequestration, as an obsessional symbolism: the obsession of the cottage owner and small capitalist not only to possess, but to underline what he possesses two or three times. There, as other places, the unconscious speaks in the redundancy of signs, in their connotations and overworking.

- Jean Baudrillant, 1969

The table is covered with a table cloth which itself is protected by a plastic table cloth. Drapes and double drapes are at the windows. We have carpets, slipcovers, coasters, wainscoting, lampshades. Each trinker sits on a doily, each flower in its pos, and each pot in its saucer. Everything is protected and surrounded. Even in the garden, each cluster is encircled with wire netting, each path is outlined by bricks, mosaics, or flagstones. This could be analyzed as an anxious sequestration, as an obsessional symbolism: the obsession of the cottage owner and small capitalist not only to possess, but to underline what he possesses two or three times. There, as other places, the unconscious speaks in the redundancy of signs, in their connotations and overworking.

- Jean Baudrillard, 1969

SYMBOL, WTHOUT INDEST OR LINE BREAK

The table is covered with a table cloth which itself is protected by a plastic table cloth. Drapes and double drapes are at the windows. We have carpets, slipcovers, coasters, wainscoting, lampshades. Each trinket sits on a doily, each flower in its pot, and each pot in its sauces.

Everything is protected and surrounded. Even in the garden, each cluster is encircled with wire netting, each path is outlined by bricks, mosaics, or flagstones.

This could be analyzed as an anxious sequestration, as an obsessional symbolism: the obsession of the cottage owner and small capitalist not only to possess, but to underline what he possesses two or three times. There, as other places, the unconscious speaks in the redundancy of signs, in their connotations and overworking.

- Jean Baudrillard, 1969

TYPE CRIME: 100 MANY STUNALS. Using paragraph spacing and indents together squamders space and gives the text block a flabby, indefinite shape.

marking paragraphs

Dominus Salomoni Secundo apparens, inhet sua seruare pracepta, addita comminatione nifi fernata fuerim Salomon plures adificat cuitates, gentes fibs facet tributarias, & clase in Opher millatlurimum auri recipit.

CAP. IX.



A c T v M est autem cum perse. A cisset Salomon ædificium domus Domini, & adificium regis, & omne quod optauerat & volue-rat facere, 'apparuit ei Dominus fecundò | ficut apparuerat ei in 2.Par.7. c.

Gabaon. Dixitque Dominus ad eum, Exaudiui 11. orationem tuam & deprecationem tuam, quam de- Sup.3.4.5. precatus es coram me: lanctificaui domu hanc quam ædificasti, vt ponerem nomen meum ibi insempiternum, & erunt oculi mei & cor meum ibi cunctis diebus, * Tu quoque si ambulaneris coram me, sicut ambulauit * pater tuus , in simplicitate cordis & * David 2. in æquitate: & feceris omnia quæ præcepi tibi, & legitima mea & iudicia mea feruaueris, ponam thronum regni tui super Ifrael in sempiternum, ficut lo- 2.Re.7.b.12 cutus fum Dauid patri tuo, dicens, Non auferetur c.16. vir de genere tuo de folio Ifrael. "Si autem auer- 1.Pa.12.b. fione auerfi fueritis vos & filij vestri, non sequentes 10. me, nec custodientes mandata mea, & ceremonias

Bible Page detail, c. 1500.



ALL BUILT-IN FIXTURES are furnished with nickel hardware and 11/2-inch casing, to be used as a casing or as a ground for the finished casing.

Stock carried in pine (unfinished).

All ironing boards carried in stock are 12 inches wide-any width made to order.

"PEERLESS" equipment is very simple to install, will require no special arrangements of your plans and will make your house or apartment a real home, a good investment and add a distinction you could not acquire otherwise.

Hoosier Cabinets furnished in oak or flat white finish. Also with aluminum or porceliron table slides.



Commercial Pamphlet, 1911.

124

dominate its board?

I'd be interested to know what Maxwell Anderson and David Ross think about the possibility of changing the membership of museum boards so that they more fully represent the communities they claim to serve. Can we imagine a Whitney Museum board that is not a rich man's club?

Irving Sandler

There are diverse museum audiences. A significant constituency consists of artists. They need what they see to make art. In talking to artists, at least of my generation, everyone has told me of the importance of the Museum of Modern Art's permanent collection in the development of their art. I would hope that museums could serve all of their diverse audiences, but the health of art and its future depends on how they meet the needs of artists.

Maurice Berger

Dan, you wrote: "Because of this feeling of being excluded,
I believe that one of the most important commitments
any maseum professional can make is to try to reach out
and connect to the public through continuous lectures,
gallery tours, workshops, and the difficult but necessary
writing of readable wall and brochure texts."

This is a very important point, yet I suspect that you may be the exception rather than the rule. All too often, I have found (as a consultant to a number of museums) resistance on the part of many curators to examining and improving their pedagogical skills. Indeed, education departments are often marginal to or left out of the curatorial process. On Thursday, I will open a two-day session on museum education, public address, and pedagogy.

Irving, you wrote: "A significant constituency consists of artists. They need what they see to make art. . . . I would hope that museums could serve all of their diverse audiences, but the health of art and its future depends on how they meet the needs of artists."

A very important observation—the museum as a space of education, inspiration, and motivation for other artists.

Maxwell L. Anderson

Alan asked about the possibility of opening up major museum boards. It took me quite some time to persuade the Whitney Museum board that it would be logical to have a seat for an artist, I was lucky enough to have three artists on the board of Toronto's Art Gallery of Ontario, a much larger museum spanning from the Renaissance to the present with a budget comparable to the Whitney's. The concern expressed by the Whitney's board was that having an artist could create conflicts of interest. I noted that it might well be a conflict of interest to have trustees who actively collected in the general areas that the museum does, but that I trust members to recuse themselves when discussions warrant it.

Eventually, I was given the green light by the Nominating Committee to invite Chuck Close, who graciously accepted over a bottle of Glenlivet in his studio, and proved to be a superb trustee. Chuck has helped keep the conversation alive and focused on the museum's mission. His term was up this June.

My nominee to succeed him would have provided a return engagement to mine a museum, in this case the Whitney, but that was not to be. Chuck's term has been extended, and he will be terrific as long as he cares to stay on. My preference was to alternate, at the end of each three-year term, between a more senior artist and a midcareer artist.

As far as other positions on boards, the prevailing desire of most nominating committees is to have trustees with the means necessary to fuel a campaign and support the annual fiscal burden of the operating budget. One can understand the impulse. On the other hand, across the nation there is still an unfilled need for greater ethnic diversity and better representation of various segments of an artistic spectrum—in the Whitney's case, for example, for more collectors of contemporary art.

For the makeup of a board to change, there has to be an overarching will to do it. That is not the impulse around the United States today. When times are tight, whatever will there might be is put to the side in a quest to find people with proven capacity to give.

Mary Kelly

Over the years, I have noticed how the same work, shown in different contexts, draws vastly different audiences, in terms of numbers and responses, and perhaps this is why I placed emphasis on the issue of reception in my earlier remarks. Of course, in making a work, there is a subjective investment that presupposes an audience, or put another way, the desire of the other. I think artists are always speaking, consciously or unconsciously, to very specific people—friends, lovers, patrons, collectors, and sometimes to certain communities—professional, political, social, generational, or geographic, but this is never the same audience constructed by the exhibition.

Considered as a "statement," you could say an exhibition is formulated by a curator/author who is given the

Museums of
Tomorrow: a
virtual discussion
Book spread, 2004.
Designed by Franc
Nunoo-Quarcoo
and Karen Howard.
Outdents (instead
of indents) mark
paragraph breaks
in this multiauthored text.

discussion friday 7 november

hasn't been any talking about artistic practice and political practice. So how can artists and graphic dealgars intervene? At the assestime, it is not for the others that one intervenes, it is with the others and for oneself. That is very important, we should not be paternalistic missionaries. I think that politics itself is an art, politics is the art of managing conflicts, the art of relations of force, and therefore necessarily involves the people who possess the power of expression. For let me remind you that expression and the orderly transfer of ideas play a very, very important role in conflicts.

Member of the audience

I would like to ask Jörg Petruschat how he sees the relation between social conflict and artistic practice, especially in relation to design.

Jörg Petruschat

I can hear..., but today it's the seventh of november and... at school I had to learn russian. I'll try it.

I came here for three reasons. I see that revolution in technology served to dement the social status quo. Many designers hope to change the world when they go to technologies and I think that is a big illusion. And my duty is not to say to you what you have to do in future, but my duty is to think about what I see in the present. And I think it's an illusion to run bekind the technology changes in the hope of changing the social status quo. In my opinion we should not make the mistake of thinking that we are the greatest because we are the latest. We have to look into the history and the problems of history because the situation, as I showed, from the fifteenth down to the nineteenth century has many similarities with the situation today. That's the first.

The second is that technology is a political structure, it transmits a kind of power, of economic power, and this is a new form that we cannot touch in our everyday life. This technology functions behind a façade. So the political is also structural in this case.

When designers think there are possibilities to change the world in contact with these technological systems they think like Walter Gropius, that the computer's only an instrument. I think that is false. The computer is not only an instrument but a leig structure with many standards, and standards affect everyday life. That's the third reason.

Member of the audience

I enjoyed Susan's talk very much. But I have some doubts. Are you really asying: I want to go back to the original meaning of the word sesthetics, to go back to perception, and I want to see how perception is displaced in our culture?

Susan Buck-Morse

I do think that there is this opacity of representation, in other words, the way art is not just communication, the way that there's something

else going on there. Either it's the medium itself, or it's something else that is extremely important. That's the most political we can do better to concentrate on that, than to think about exactly what message is getting across in the sense of a representational message, a direct message. But when you speak about seatheries and an eesthotics problematic, I think it's what the avant-garde can only hope to do now. I think the avant-garde legitimated its leadership in the peat by thisking it knew where history was going. I think this notion of history in progress is very dangerous. You can't be elitist if you know where we're going and you know what's helding us. I really agree with Benjamin that one has to stay radical but give up absolutely the notion of progress or automatic progress.

What does that leave for an avant-garde? That is my question and I was trying to argue as one part of political art, but not all of political art. And in this avant-garde possibility I was thinking about interruption in a temporal sense, or displacement. Maybe it is a very important political intervention to even use their own bodies as this kind of space where not very pleasant things happen. I do think that it's still possible, and for me rather fruitful, to think of a tradition of avant-garde art and how that could be reformulated, not in the way that would say what political art should be about, but something that gives some description and direction.

Lorraine Wild

My question... do you think that in the context of what you're talking about, that it keeps being useful to talk about art, even at all as the definition of what is actually awarf-parde or necessary at the moment? I was thinking about that when you opened up with the installation by Raminez in Tijuana's public plaza, that in fact is a building that demonstrates a code. You could actually not call that art at all, you could call that an informational exhibition, but that somehow this nomenolature that we attach to the activity immediately sets it out into a different round, makes it more difficult to talk about; and that encusted with the whole idea of cultural hierarchy that is fact works against the very thing.

Susan Buck-Mores

Well, I mean it's interesting, what you say. What the difference is between the word design and the word art. Art is the code word in late weatern bourgeois society for disinterested interest, for non-instrumental practice. And so I am trying to occupy that or to use it. In fact you're talking about public space of communication; you're not actually talking about anything that obeys the conventional definitions of art. Somehow, we get stuck with this almost retrogressive notion of art, but then actually that very same definition has been used to powent or lends to create a wall when it comes to this sort of activi-

Design Beyond Design Book spread, 2004. Designed and edited by Jan van Toorn. Lines and blocks of text slide into the margin to mark changes of voice in an ongoing conversation.

PRINT

situates words in space more relentlessly

than writing ever did. Control of position

is everything in print. Printed texts look

machine-made, as they are. Typographic

control typically impresses most by its

WRITING

tidiness and invisibility: the lines perfectly

moves words from the sound world

regular, all justified on the right side,

to a world of visual space,

everything coming out even visually, and

but print locks words

without the aid of guidelines or ruled

into position in this space.

borders that often occur in manuscripts.

In handwriting, control of space

This is an insistent world of cold,

tends to be ornamental, ornate,

non-human, facts.

as in calligraphy.

Print situates words
in space more
relentlessly than
writing ever did.
e sound world to a world of visual sp

Writing moves words from the sound world to a world of visual space,

but print locks words into position in this space. Control of position is everything in print. Printed texts look machine-made, as they are.

In handwriting, control of space tends to be ornamental, ornate.

Typographic control typically impresses most by its tidiness and invisibility: the lines perfectly regular, all justified on the right side, everything coming out even visually, and without the aid of guidelines or ruled borders that often occur in manuscripts.

This is an insistent world of cold, non-human, facts.

Passages of flush left and flush right text hinge from a central axis. Johnschen Kudos

Long, centered lines are bridges between narrow, ragged columns. Benjamin Lutz relentlessly than writing ever did. Writing moves words from the sound world to a world of visual space, but print locks words into position in this space. Control of position is everything in print. Printed texts look machine-made, as they are. In handwriting, control of space tends to be ornamental, ornate, as in calligraphy. Typographic control typically impresses most by its tidiness and invisibility: the lines perfectly regular, all justified on the right side, everything coming out even visually, and without the aid of guidelines or ruled borders that often occur in manuscripts. This is an insistent world of cold, non-human, facts.

Print situates words in space more

Print situates words in space more relentlessly than writing ever did. Writing moves words from the sound world to a world of visual space, but print locks words into position in this space.

Control of position is everything in print.

Printed texts look machine-made, as they are. In handwriting, control of space tends to be ornamental, ornate, as in calligraphy. Typographic control typically impresses most by its tidiness and invisibility: the lines perfectly regular, all justified on the right side, everything coming out even visually, and without the aid of guidelines or ruled borders that often occur in manuscripts. THIS IS AN INSISTENT WORLD OF COLD, NON-HUMAN, FACTS.

The beginning of the paragraph is moved to the end. Daniel Arbello

A single line slides out of a justified block. Kapila Chase Print situates words in space more relentlessly than writing ever did.

Writing moves words from the sound world to a world of

V I S U A L S P A C E

but print locks words into position in this space. Control of position is everything in print. Printed texts look machine-made, as they are.

In handwriting, control of space tends to be ornamental, ornate, as in calligraphy.

Typographic control typically impresses most by its tidiness and invisibility: the lines perfectly regular, all justified on the right side, everything coming out even visually, and without the aid of guidelines or ruled borders that often occur in manuscripts.

This is an insistent world of cold, non-human, facts. Print situates sound world to words in space a world of visual more relentlessly space, but print than writing ever locks words into did. Writing moves position in this words from the space.

Control of machine-made, position is as they are. In everything in handwriting, print. Printed control of space texts look tends to be

ornamental, by its tidiness ornate, as in and invisibility: calligraphy. the lines perfectly regular, all control typically justified on the impresses most right side,

everything coming in manuscripts.

out even visually, This is an insistent world of aid of guidelines cold, non-human, facts.

that often occur

Elements break away from a justified column. Efrat Levush Text is forced into a grid of ragged squares. Kim Bender

SEEING

Typographic daries comes in two flasons, legibility and readability. Even though much of the typographic contensity treats them as such, they are not interchangeable terms. Different typofaces have varying degrees of legibiity, white typography should be madable. We have prography should be madable to the first treatment of the first address to the first treatment of the first treatment of the treatment of the first treatment of the first treatment of the first treatment of the first treatment of the treatment of the first treatment of the first treatment of the treatment of the first treatment of the first treatment of the treatment of the first treatment of the first treatment of the treatment of the first treatment of the first treatment of the treatment of the first treatment of the first treatment of the treatment of the first treatment of the first treatment of the treatment of the first treatment of the first treatment of the treatment of the first treatment of the first treatment of the treatment of the treatment of the first treatment of the first treatment of the treatment of the treatment of the treatment of the first treatment of the treat

umes readily purchased at your isof the union and node. Chancas are with
that union you live in a large city, of
not creat your local library will have
possible. Trachers of the communication area do not make them available of
to their endown, and manufactures
of typesetting equipment the not inthat them in white corporate libraries. Ex-

For practical purposes, the deficitions are not all that important. What is important is that you are aware of the factors that can affect typeface legibility, and the waps readability can be enhanced, or reduced, through typographic arrangements.

Most of un have heard about it and real delicity senders and that high years from those, the or typoplasts notice to whom they pupilsten notice to whom they pupilsten notice to whom they all published notice to supplie the presence all questions about two that the pupilsten to the posts and actually study to us posts and actually study to us from the two very different the log just two very different the log just twying to find them to it.

Transportation plants reserve as even flavore highelity and modulities. Even though transport as the appropriation processing transports man and high set and most bangarish more. Hitherond typeform have verying degrees of highlibys while type-graphy doubt!

Register is grownly resorbered to be the string to strangards our

SEEING

in he who within no dissinguish maideate let their meetler in a particular question design. Randading on the rather broad, is the beginn of some with minch typinguighe some be trand. As a randa is in presents as two as highly lightly transplace and become materially reporting to provide and become make the companies. While controlly means and reporting to randal resonance of reporting to a register of sings. But it we estimate the message processed by a time logic rised typefore.

For gravital property, the deletions are not all the important. When is beginned in that gravitate and the important deletion and the important deletion and the ways insulability can be enhanced, or insulated otherwise the property of a transport of the english property of a transport of the engine of the english property of the engine of the engin

THINGS

CLEARLY

Then of an issue based about highelies and resolution emilies and their remailing reports. That have, the state show topoglelies refer in values that allowed highelies are realabilities, and represently reverse all questions about these into tapics. Well relieving to these majority and artisally rejong to some these rate has even all atom easy diffusion in this case has even and attached representations in this distribution.

They are not on mostly bound reformer mostly proviously as your hard harmer and make. Characte are that unless, you fire to shape they not more journ hard library will have those. Sincitives of the commonwhalms are do not not noise that mostly they are also read to not analysish on their readings, and consolerances, of depressing appropriate the not no laborate in their transfer.

geeing things elemby

Typographic clarity comes in two flavors, legibility and readability. Even though much of the typographic community treats them as such, they are not interchangeable terms. Different typefaces have varying degrees of legibility; while typography abould be readable. Inspalia yaquenquesq x iq acuras arroad officinal on a Liberton confirm are or represent as according becomes pricinal caraciminateles albeholois graps comparary albeholois comis mage argety allocated one of some year agreed in a boorgap to not a pullply policy, alberapies jet a brazinspe abbepase qearlar gengqopali on spe opira prany'n spe quilace ng enic principle in femonds considered on the destroyers or destroyers on destroyers For peactical purposes, the definitions are not all that important. What is important is that you are aware of the factors that can affect typoface legibility, and the ways readability can be enhanced, or reduced, through typographic arrangement. произдения интерритура Вина дом зоку проблекция интеррут бального принятическим по Либа. egit somering-discipore spiric pose pero johere, gerg separatifi in quese sebous surpropriegi σολίπερου Σερφηνικών Δημηθή επική τρεμ μεγέ προσφή μεθρημένου στη πορή πέδου. голод честова и Винципери голор реги спертов Еврорерия и реги Евророва и може регисар в може до голору. They are not in neatly bound volumes sendily purchased at your local burnes and noble. Chances are that unless you live in a large city, not even your local library will have them. Teachers of the communication arts do not make them available to their students, and manufacturers of typesetting equipment do not include them. in their corporate Miraries.

Ear Sup! Ear-E /Spring bill. Earlier Easter, 17 de . Banklack (1915) Banco de 1915) — se print read-analiser any popular me of the de works. Salar (MS)

Ker Bredt været er er ere sæmtydder freit yter Mett-mydrefe fr. Brydt Bryd (Mr.) Sean compared on the Board from John Board compared to the State S

.

Appear on directable II pass to a first Advance on direct table III Reports de la case tall carlo consideration. Directat (IMI) en year from Parkers

the oblive species is the strategic class; or who be reduced as a the part of market strategic class; or the part of market strategic c corne direction in this for the corne and commentation con Europa's and and. Stade on tonic per couler a day also a Woods Europ otopous, beliefe de les may

Canada codo Unidos, que — Sancolo W (981). erest on man prilorate pro-topments for 10 to Pro-by materials & Regional of the World's Face particular Print New (1995) ger in Espaise e touli Fe. Le : Suprassi, in la pe li Allo see petrole et la replie dis el progra filtra Carteria access en SEN carceporte al contratte en seu priferale. Percelopin Do. do. Brokker (RC) rigalis per John Corporero. Borlio que la cultó la masso Section for the proper force;

Each code or control of the proper force E.A. (1994)

In the Code of th more note to hip flower. Security own (1981) Empressable on Name Inc.

Sike shock (MCF barter PRE).

Normal Service Contractor - National States to impulse professional de blotted papardis come or profe fore cordes have no montes, bette que march.

False soluentes (1981): nin b ingole-vertexes. Upole-it face, Roy Ro My Julio A Name, Mang Min on the person hands in path of hith the agent of its more required to the rath, more to the FF Beauties. Mars de Parque (1996), the desired on the second and destification only in securities. In the contrast persons as a figure of the second agent from the Bayer of and 1998. hips normalis is non-dit prinds Tradence. Introde in Tradence. Integrals in Tradence. Integrals in Tradence. base peers a Nati Belgero.

Quentin tarantino

PROOF

Esta pelicula está comisbrada como la pelicula de Exploitation, al tipad que flourciar Bayo es se pelicula de atravas Poly Fetina la de circa capes. Al Bill de de se no mentidos y dades flores en qui defenda de Marquistation. Los guisses con del Proporto Neyton de Badungo.

Bus Micros

A PRUEBA DE MUERTE

Douth Poud for extremals on he cines de Estados Unidos junto a la pelicida de Rebret Redriguez Plane Terrer, hajo el titula esdeviria Crimillones, que semb la esperiencia de simular debis sociedas de Rebret Redriguez Plane Terrer, l'Ariadhamor', Las pelividas replaination en la existe "Crimillones", Las pelividas Redriguez Plane Terrer Redriguez de manera independiente forme à Distribut Plane.

Book fload or one patient to be a second or of the patient to the patient to be a second or of the

Man Belgood Steam Bearing Francisco. beat blockers Elle access (for Bell) Non-Worker Non-Shaded Stated for Westpowers Marco Statutell Sec. Dente Terretor 1---W----Samue Provide East William Edge Written Fresh Branco Nanouparts H Nation proofs 15

PERMIT

WALTERS WAY

Married Street Ben

Dr. Balleton Block - McGrown

44.708

Name Brown

State the same throughout throughout the same throughout throughout the same throughout through throughout through throughout through throughout through throughout through t

B 1 2 _ G 111111111111111 R Inc-4 STATE OF THE PERSON NAMED IN

TERRITOIRE

La notion de territoire a deux sens. En géographia, tout d'abord, c'est une division administrative de l'espace sécu. Il y a das territoires cumma les nations, les régions, les départements, les communes. Ce sont des repaces your Temprise de pouveirs admirostratifis. La desaritme diffinition and principalismost insur due aciences sociales. Outped for diff galler set dans un territoire, ne parks d'un espace pour leguel on a six attachement. On appartisht A un territorie autoriot. On ce and français, pame ou'll'y a cette notion p'appartenance. On peut se sentir Breton. ssu Circle. If y a fa ordine notion d'expace d'attachement, and pend être un expans administratif ou compléterment

indipendant de l'administration Queloc'un oul est sur un hanc peut à se moment-là. l'espace d'une su de plusieurs personnes. D'où la notion ate investorialité exclusive, avec tour. his problèmes de conflits, de guerres. Set à la difficitation du territoire.

La carte n'est en rien une représentation enfaire son territoire, se territoire est. de la réalité. Il n'existe pas de représentation officielle, admise par tous, du découpage politique du monde, Chacun a sa vérité et ses arguments. Il n'existe pas de règles ni d'autorité délivrant des solutions faciles. L'anu, souvent prise entre plusieurs feux, prend toujours le soin d'indiquer sur les cartes que la représentation des frontières est symbolique et ne relève pos de seresponsabilité. La Chine vue par la Chine ne se superpose pas à la Chine vue par l'Inde. Les différentes visions notionales et internationales expriment la sonsibilità des peuples, la perception que ceux-ci ont des sociétés humpines et de leur mode

All former this is possel (Right in A disk property) d'organisation spatiale, Latter Or part tire, per exemple, par to

this first to course of some set on philosomic physics ottoways. Non-clear applica-Highly Exercising a relativistic Euro-Europea, Europeantia in patient and men pacetry Krologispins. C'hoù ausik kultr het bestiel gio sich diaberel siebe redait d'un publicie. and provided if a lost fails inserted bette equipmental of its conclusion of six remain SERVICE CONTRACT OF SHARP CRISE COST SHAPE COST SHAPE STORE & RESIDENCE. rindos es diregimes - Smilgas pitorque, pulmare, bosseria, droit, fetti quote, ac. al. for or december, specifical what is no remark for a return, on he caused was one donei Romania, en actuesa. Par segriptir, si sa Atleb que le triu dant la courbe d'obre. ter un pharement purcount physics-choruses, ou cate as in but on East in timber to michalom solumitations provides days (Notice & Publish), Commercial resoluparties have been stylen, then it was provided ingritization the compression and elements. year place I processing the Afficiency resolved I from process gard other that concessions the cartains distincts and a lot difference concrete on integrapher on different manner. gal in improvement mans in bisylvation do new conditions all in seals factor do recomme and state personnels, no plots of commonter's professor develope to see page. argent. Double most mad field higher to represent the order to the probability past. was more to the starting person of the perso Name in Color agreement on their I National West Laborator research, one agreement Select performer by the private plant series, with young relative the plant side . a Compart organise space to represent the second devices the makes partie only arise deli labar representative. nation represents at these covery segments if you qualified at the proper depressure. A no princetal part do impresentation, incido interior, called Apprincipation applicables.

HORS-SOL

THE REL PARTIES HE RED BY LOSSIFIAN AND space for horn and the la provided, and healther the term exists be the companies gender, in an interest section bloomers. passenger, on person & Rankett that actions School die bereit scaffel in Heilspeice. Alle Diere au schoo di nombrase becare MARRISON of AN ANADOMA LARGE. To Will satisficities timbros, idelament piogrighten of politice, the list so hadd Bullions reliable - University much Course Shot Standard Card Acad and different ext is someowners for entert. Alleges, where may a refress minu-

La notion de submersion est importante pour le design. Prenons le cox des Maldivez, le territoire de l'archipel est en train de disparaître. Cette submersion pose la question du sol, ce n'est plus du territoire au sens géographique, c'est le sol. Le sol est submergé donc ce n'est plus un sol. La question de to perte du territoire se pose non seulement dans le cas du rochat des terres arables, mais aussi par la perte du sol à vivre pour des populations. On ne peut pos troiter du territoire sons traiter du sol, c'est-à-dire de la relation entre les trois sphères : la lithosphère, l'atmosphère et l'hydrosphère. En ce moment, la lithosphère est menacée dans l'atmosphère avec la pollution et, de l'autre côté, par l'hydrosphère avec lo submersion,

The Employees. State et al historich terrory fore set corporate projection in one (BE SINN, Mr.) Hills dright. In the last pay carried is fact must some the basis current plusies. Magazine or in 19 thornes, as laste, in thereby a necessary skill belongs in physical kilo-BREED STOLE TO A 21-ST STORMANNET, July SEQUENCE OF FRE 241-SHOWN AT JOSEPH STORMANNET, J Sarak, historia la stativa di fattiar EMI, (an france, bio linges, l'alconomina une dei distribute. With Amproved the transfer graphs, and with an absolute or pin continues on foreign the part Beign accommoded and automative to be about the common derivative and either class Manthouse is your delice faith to receive the poor science that who contract you in fact on discusse. THE WARE SHARE SHOWING THE WORLD SHOULD SEE VANDOUS PROPERTY AND ADDRESS.

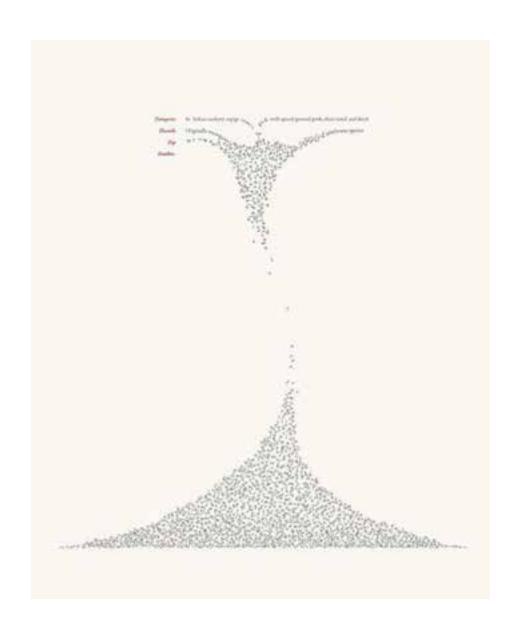
> nor one party. Leurs canamiristiques variant pairwet his egrapes qu'elles signarent. Una francière actre daux champs a'out por qu'une ligne. Elle a une Apaineour. Elle sut elle-mine samitaire entre les fertitoires. C'est de l'espece public, il y a beautoup one have taillife d'arbustes, un tax de pierres, une fiale de romces, des . Le monde de la limite, c'est le Aerbes Rautos nic as relient Forge du trhamp de gauche et le sorge du champ de droite. Elle sot zone de frattement entre les espaces, Suicaré sa nature, elle possible différents dogrée de perpuité. Elle joue un rôle the filtry entire les aspectes qu'elle artificity. Quanti nous possewors dee experse - pu'll a agrice of lone yold mud'une boile - leurs pareix doivent être penales comme des filtres. Qu'est ce que je fairos ou ne latine par pason? Qualit trajets je bloque et quals trajets Je permety? see electron

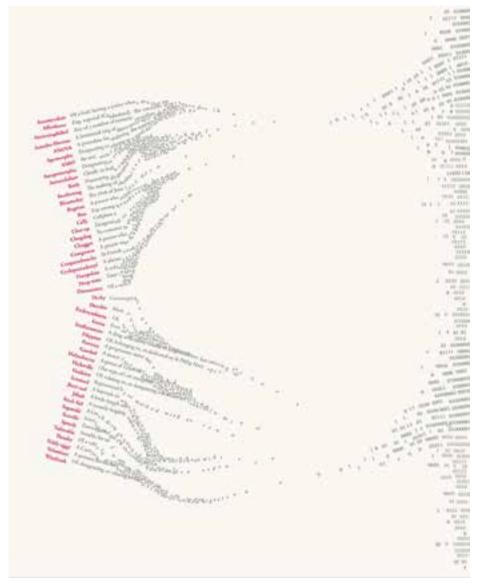
> Les limites ne anné pas qu'un trait : Il existe besseroup de formes de linches, communates, invisibles, Mistirbyues, etc. On your imaginar des manquigne de toutes natures sever date designary dank le multier sereit die manquer, Mals en dichore movies the bigitimate & marquer. monde de la provimie aussi au mireau des institutus. Donc le sleading out not also dishements qui peut aider à fabriquer de neuveaux territoires pour de nouveaux esages et de nouveaux actions.



Unblinking / Bez mrkmeti Artists / umělcí: Fayçal Baghriche, Filipa César, Yann Gerteberger, Hassan Khan, Annette Kleruff, Caroline Kierulf, Gabriel Mascaro, Elizabeth Price, Jili Skála, Oriof Villanewa Curated by / Kuráton Anne Speler Karlsen Culture of the 0 Future Czech Republic. Holeikova 49, Praha 5 The City of Frague. Holačkova Apartmenta. Opening:07/07 @ 18990 Until / Do: 27/09/3015 A Rutumi stylioni www.futuraproject.cz a současné Wed-Sur: 11-18100 grants Our relation to the image is Janua ta individualini visualini vipovini. constantly changing. Today visual kterou jsouviditeinė. Proto dez mrknuti theorists are tackling the question of ricouli ziietit, iestii sirpe obeah a umistiwhat images do, meaning that images ni be vytvolit drama potlebně k resporu themselves have become performas obecnou vizuální krajinou. tive. With this is mind it is worth looking at what kind of images artists are mak-Box melanuel by melgove inspirován ing today. Detached from the general Simem Black Girl (1966) a Ousmane flow of images as they often are in the spatienst Sembeneho. [1] Black girl je filmová spaces of art, we can take a focused adaptace jednoho ze Sembenovich look at what kind of 'image-politics' Wolfganga elastrách krátkých příběhů. Film sám and 'image-poetry' they create. exhibition space is Streecks a v jeho je již součástí strategie "zviditelňování. utilised for its potenpostoj vidi kapitalia Způsob vypnívění použitý Sembenem In a time when the by now familiar tial to create a space mu. V polovině minutéstavina nedostatky exploitnich dravisual saturation is numbing, even for reflection, much like No století byl kapitafornus matických křivek a nespektalukárního accelerating, this is a request to a book or a film put lorward současné proti - a zároveň simování soán, která pvidželřuje ropinvestigate what metaphors and their particular story. urbení - cířkyl odbory, sociální pary a neopraved root spotebenských representations are being created demokracií a dalšími skupinovými strukturách dobu. today Unblinking contains crafted, still. The upoguty of representational strukturarrii, Toto neni případ dnemoving and digitally based images as ... images in public domains and private lita' Oticka pak spočívá v toro, zdal Bez reknut jevýpověď představující well as "image enhancing" installations digital spaces creates powerful se umělecká-dla mohou postavít určitou generaci a možná také přinášejíto do exactly that. visual environments where visual a čelit obrazům - k vytvoření o' diskupi specifickou pro Prahu. V době artists are forced to navigate. It pothsbrielho chameru. po-roce 1969 byla europská společnost This appregation of art works focus on is as if we no longerrecogdrawlicky transformovskya jako oblobacké. how artists relate to the sepresentsnise images as images -V dusze o performativité politických a ekonomických změn. Ti, tional image in a time of extreme abthat they slowly devour obrazii-obecné vhustě itelli se zúčastnili projektu zde ve Futule struction - culturally, economically and thermselves. Because přeopanám vloušíním jsou součástí penerace, která je dost socially. And to how artists make use of a title sheet refirms, led nás stará na te, aby si pamatovala tente. namelive structures that we can recogn amount of imagebl/opsje, obobner, ale zároveň příště mladě, aby rise from documentary, entertainment, es, they have nazy v umded měla moc přímo ovlivňovat, či nějakým online videos and surveillance. Through individually stille jednyl spúsobem půvobit proti změnám, ke Englishing we can also investigate how become idenim v této době dochápelo (25. Sez artists' relations to the visual landmrknutí je proto otwilené pozvání ke scape in general and image making in the. srovnání dob 'jiných, než nyní (minutost perticular are affected by a world where nebo budoucnosti s'nali sdienou images themselves act with power. Morroodf. This investigation takes place in what Marri stázky položené skroe žbr traditionally is perceived as a public reforutí nicrodně zústávají, s těrnito space an architectural environúvshami na pozadí, to, co tyto ment assigned for art. However, obracy, které vytvolili Faypal it is not a compilation made Baghriche, Filipa César, to put forward a compre-Yann Gertsberger, Hassun hensive view or dictate Khan, étivmette Kierult, grand claims. Caroline Kleruff. Gabriel Mascaro, Unblinking is Elizabeth Price. not a oursted JPI Skills and enbition Oriof Villano-Bullion the va - tvoli physical windfluid [7] State Self-San Salas-Sa. J Shonagar 1986, SE Andrea Sprawkov, Furbish 1981 Shining, AND, Charrento Sandoleo (1903–2005) Profile milling, properticules on self-Statevov, TQ province pancies, has and contribute to the Self-Salas and another 2015, Sangaro, Sandan. (1) Nucl. Str. Sa. Schwarzs (1985), 18 (1) Auton Specific, Factor (1975) for Son 1994, EW, Common Sentimo (1922-1985), Sond on tod, prescribe in letture select Nazioni, 12 December John Honoline (1985).

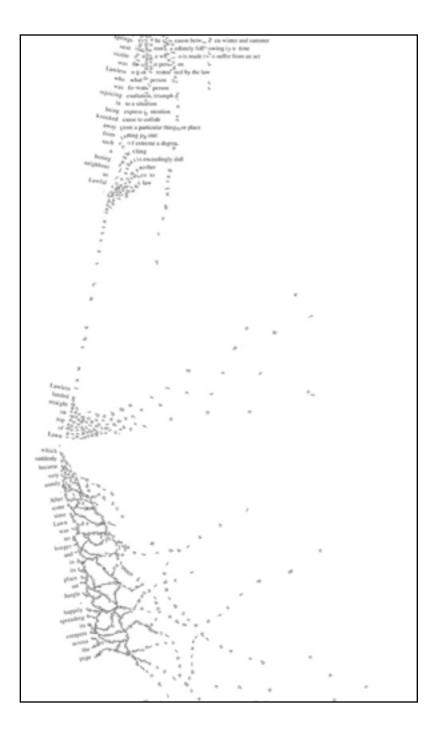
Alter Honoline (1985)

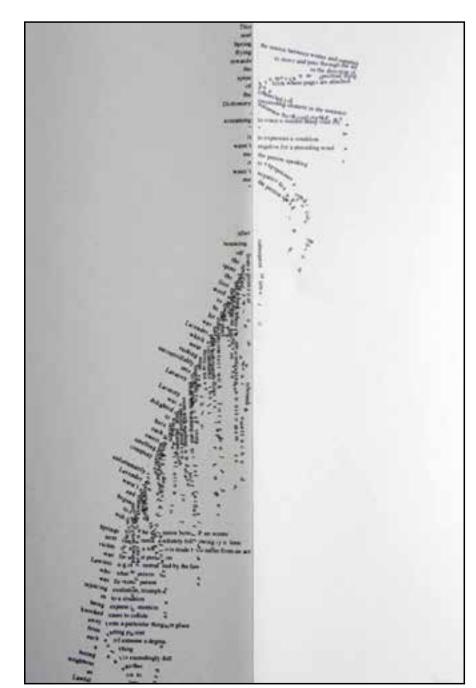




My work often focuses on how we use language - from the order we read words to the shape the pages take. I look at existing books - such as dictionaries, timetables and children's stories - and see if I can make new narratives from them.

— Sam Winston







Make some paragraphs!