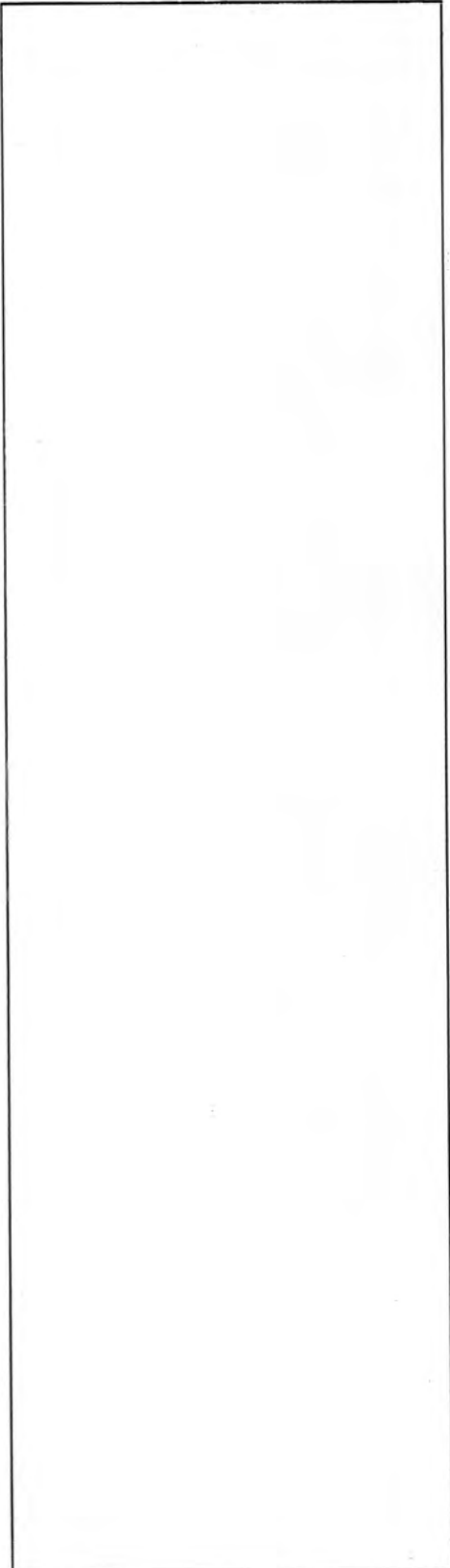


JOSEPH KOSUTH

1. *The Second Investigation, 'Synopsis of Categories', 1968.* Leo Castelli Gallery, New York.

2. *The Seventh Investigation, 'Double Function', 1970,* allestimento alla Galleria Civica d'arte Moderna, Torino, giugno 1970. Foto Paolo Mussat.

3. *'Information Room', 1970.* Allestimento al New York Cultural Center, 'Conceptual art and conceptual aspects'. Foto Jay Cantor.



1



2



3



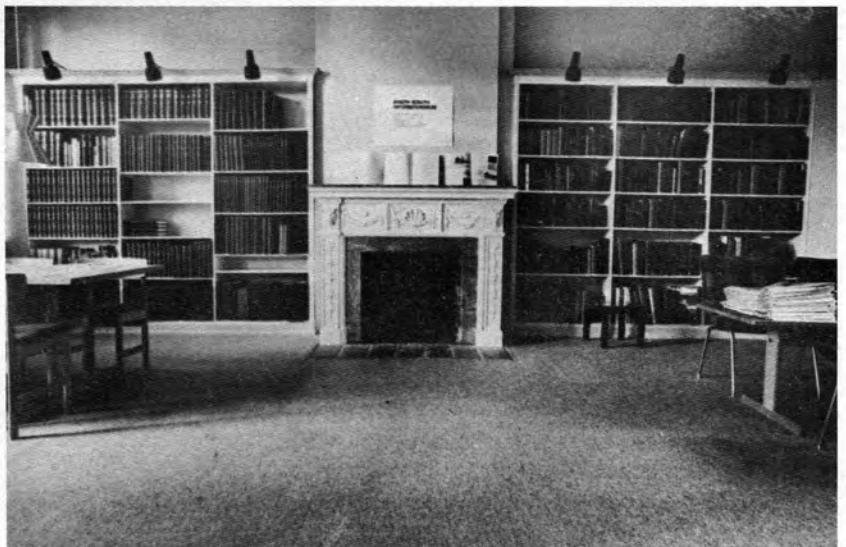
4. *The Seventh Investigation*, 'Context B', 1970, Chinatown, New York City. Foto Shunk-Kender.

5. *'Informationsrum'*, 1970. Allestimento alla Kunstbiblioteket i Lyngby, Lyngby, Denmark. Foto Claus Blaedel.

4



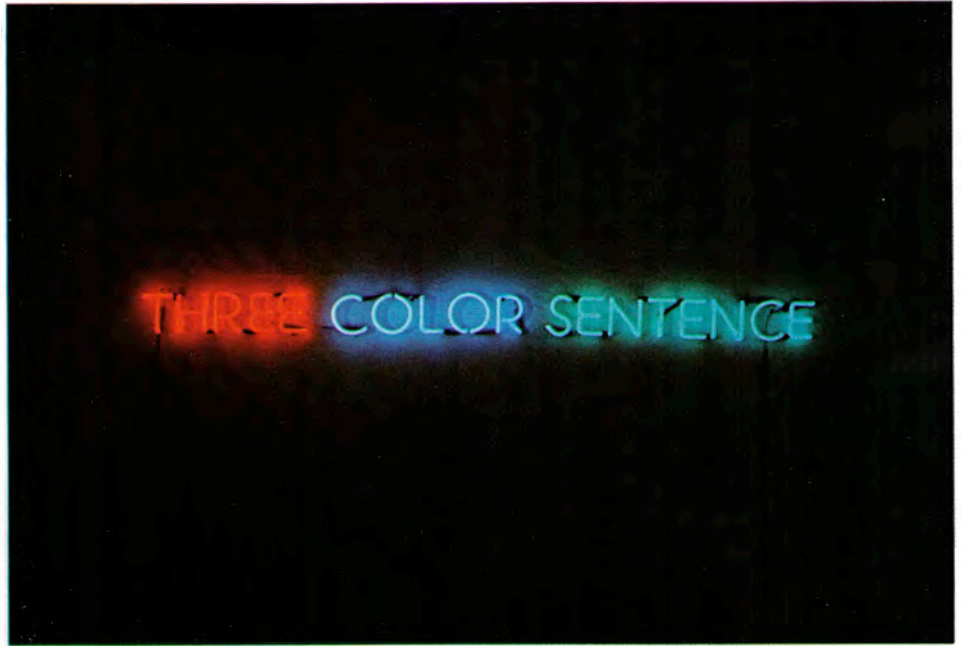
5



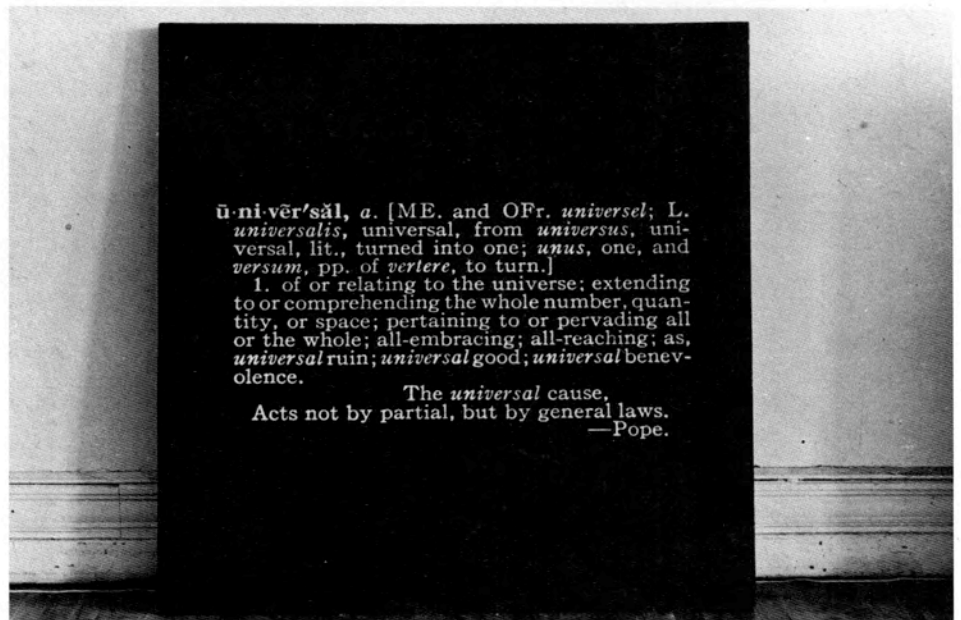
6. *Three color sentence*, 1965. Coll. Panza di Biumo, Milano.

7. Forma fotostatica di presentazione per *Titled (Art as Idea as Idea) The First Investigation*, 1967. Coll. Sperone, Torino. Foto Jay Cantor.

6



7



8. *One and three chairs*, 1965. Foto Jay Cantor.

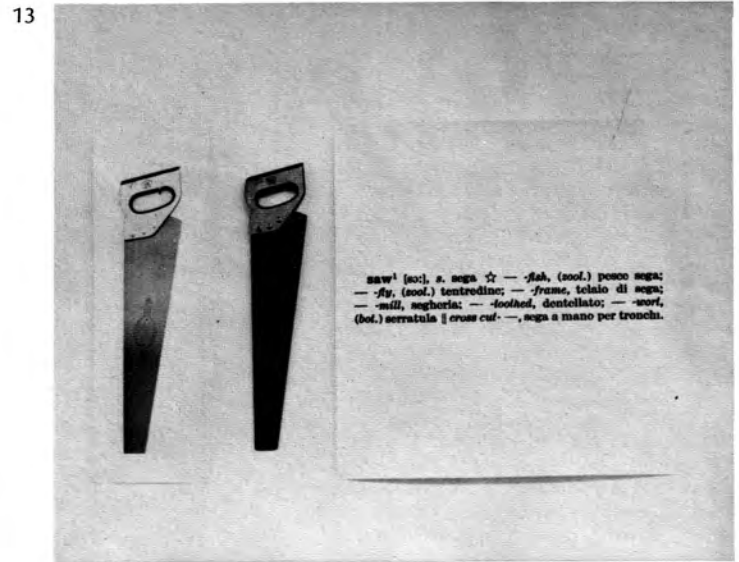
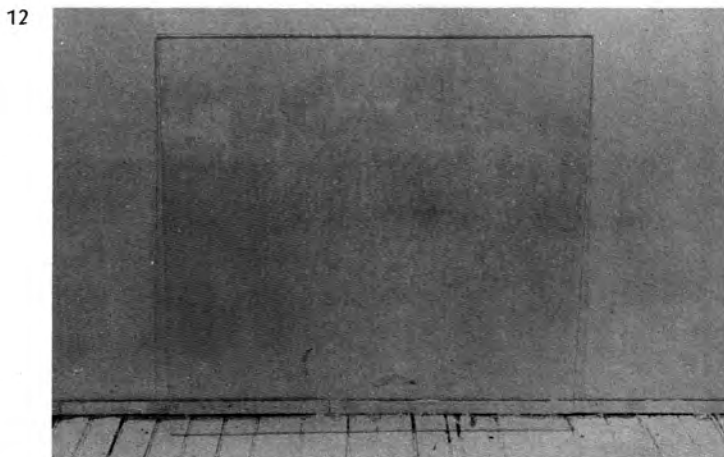
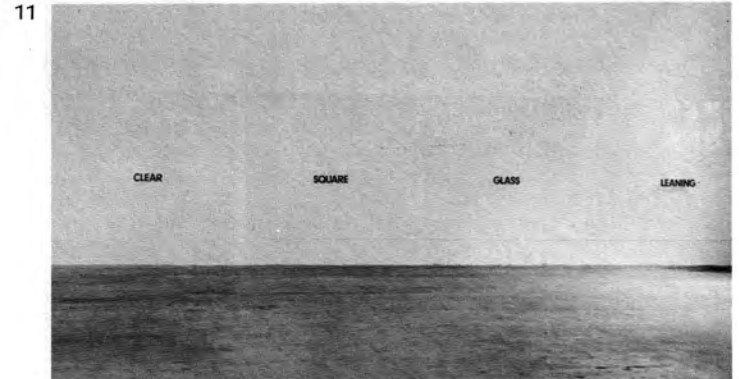
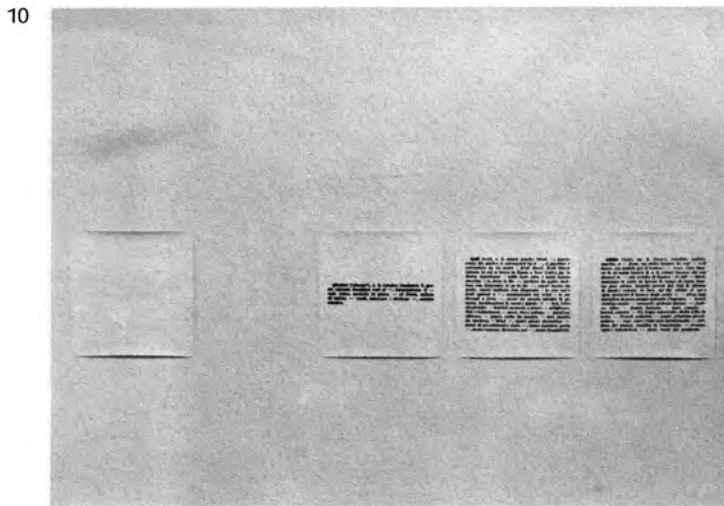
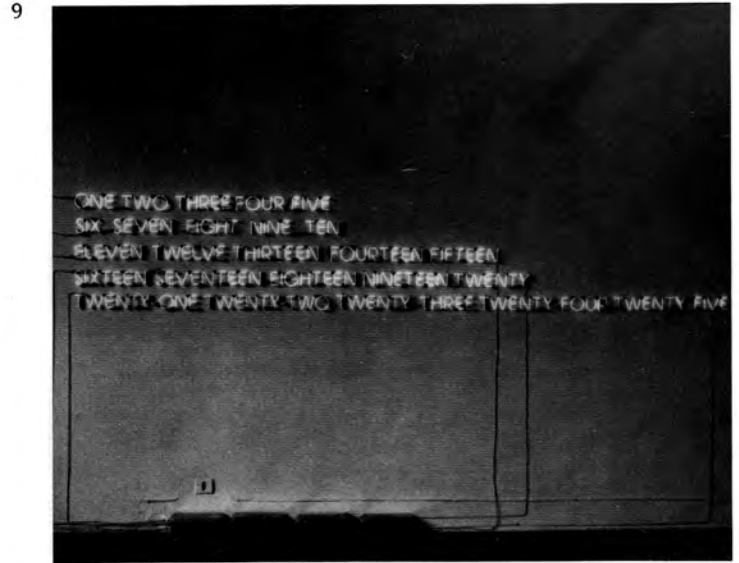
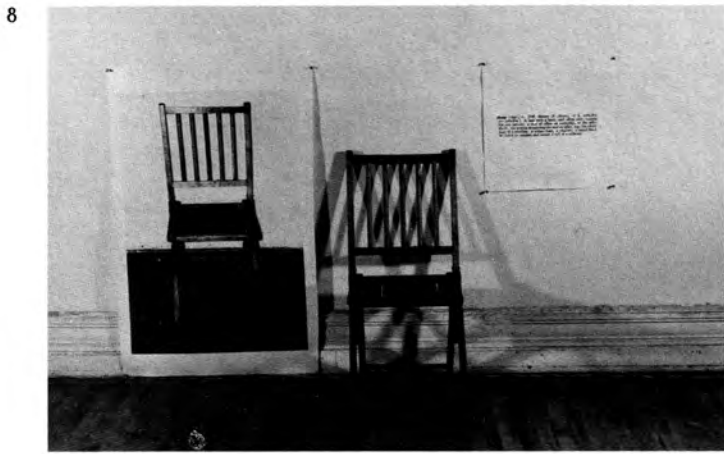
10. *One and Five (wall)*, 1965. Coll. Sperone, Torino.

12. *Leaning Glass; any five foot sheet of glass against any wall*, 1965. Coll. Charles Harrison, London. Foto Jay Cantor.

9. *Five five*, (to Donald Judd), 1965. Coll. Panza di Biumo, Milano.

11. *One and four (leaning glass)*. 1965. Allestimento alla Galleria Sperone, Torino, 1970.

13. *One and three saws*, 1965. Coll. A. Balassarre, Bari. Foto Paolo Mussat.

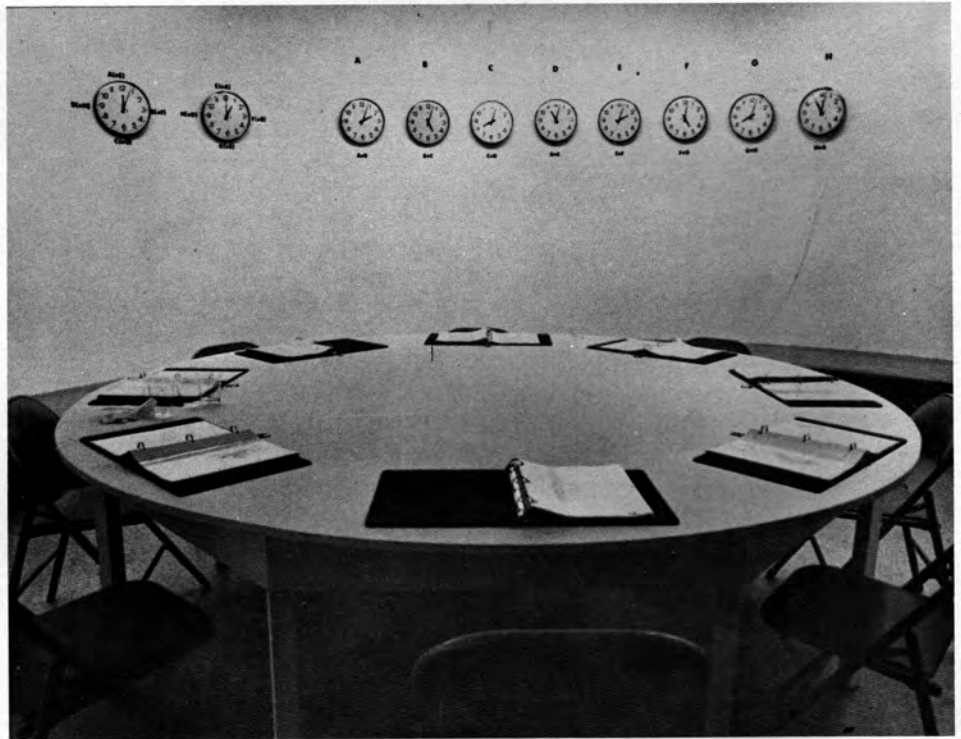


14. Allestimento alla Guggenheim International Exhibition, New York, 1971.

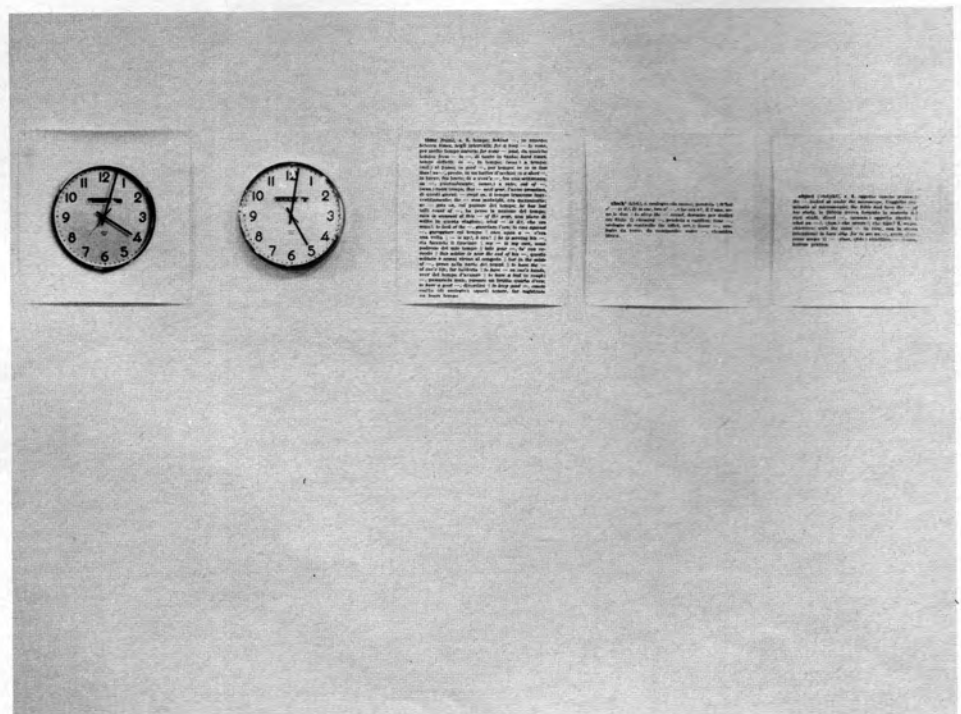
15. One and Five (clock), 1965. Allestimento alla Galleria Sperone, Torino, 1970. Foto Paolo Mussat.

16. *The Eighth Investigation (A.A.I.A.I.)*, 1971, *Proposition 6*. Allestimento alla Galleria Toselli, Milano. Foto Giorgio Colombo.

14



15



THE EIGHTH INVESTIGATION (A.A.I.A.I.) 1971

PROPOSITION 6

- Level 1 A consideration of the source material in terms of 'language'.
- Level 2 A consideration of the source material in terms of 'art'.
- A 'modern art'
 - B 'contemporary art'
 - C 'sixties art'
 - D 'seventies art'
 - E The art of Joseph Kosuth
 - F The eighth investigation
 - G This proposition
- Level 3 A consideration of the source material in terms of 'culture'.
- Level 4 A use of the numbers pointed to by the hands of the clock (s) as referents to the 12 numbered clock units. A consideration as a context is intended from that 'relationship'.
- Level 5 The 'real time' is to be considered as a variable providing a (continuous) external 'meaning'. The 'clock time' which correctly refers to 'real time' is to be considered a (cultural) (art) context.

L'OTTAVA INVESTIGAZIONE (A.A.I.A.I.) 1971

PROPOSIZIONE 6

- Livello 1 Considerare il materiale base in termini di 'linguaggio'
- Livello 2 Considerare il materiale base in termini di 'arte'
- A 'arte moderna'
 - B 'arte contemporanea'
 - C 'arte degli anni '60'
 - D 'arte degli anni '70'
 - E L'arte di Joseph Kosuth
 - F L'ottava investigazione
 - G Questa proposizione
- Livello 3 Considerare il materiale base in termini di 'cultura'
- Livello 4 Uso dei numeri indicati dalle lancette degli orologi come riferimento ai singoli dodici orologi numerati. Considerare come un contesto è significato da questo 'rapporto'.
- Livello 5 Il 'tempo reale' è da considerarsi come una variabile che fornisce un 'significato' esterno (continuo). Il 'tempo dell'orologio' nel momento in cui si riferisce al 'tempo reale' è da considerarsi un contesto (culturale) (artistico).

16

