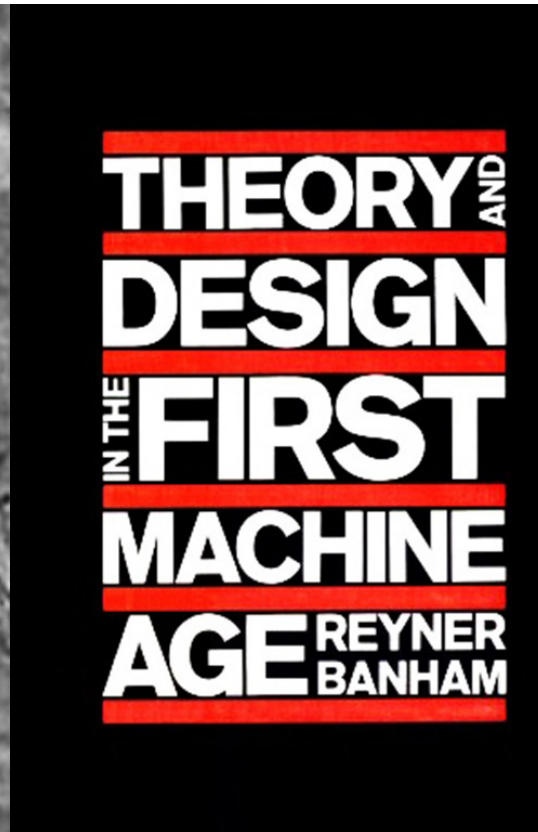
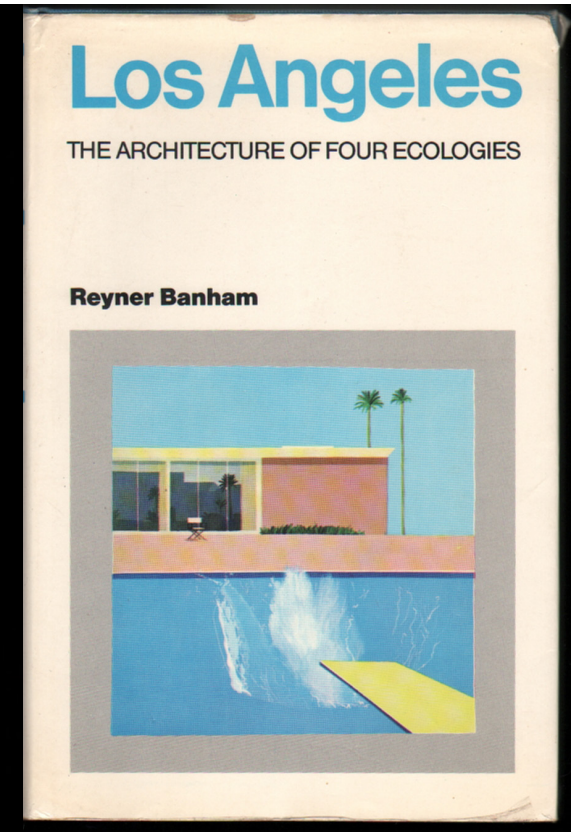




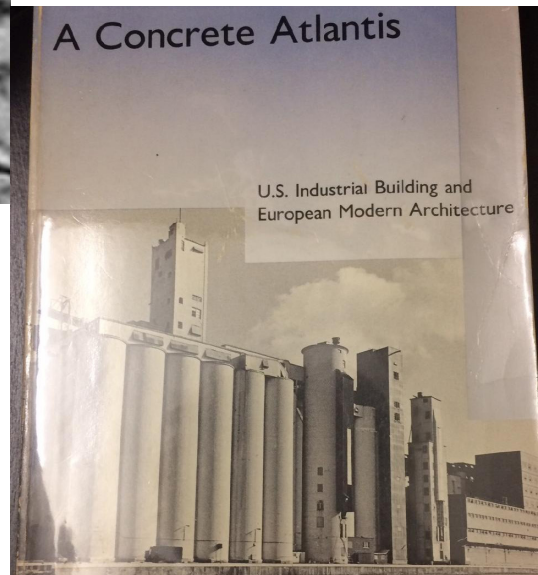
Born 1922 in England, Died 1988



Published 1960

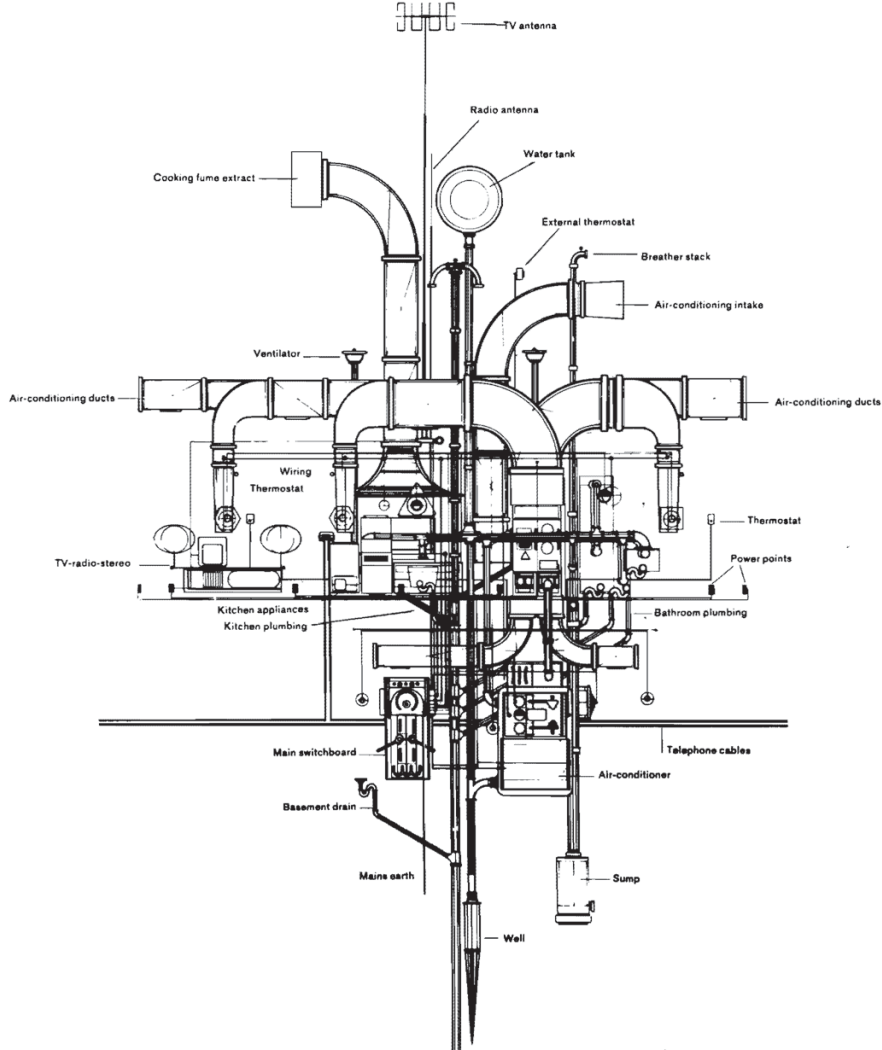


Published 1971

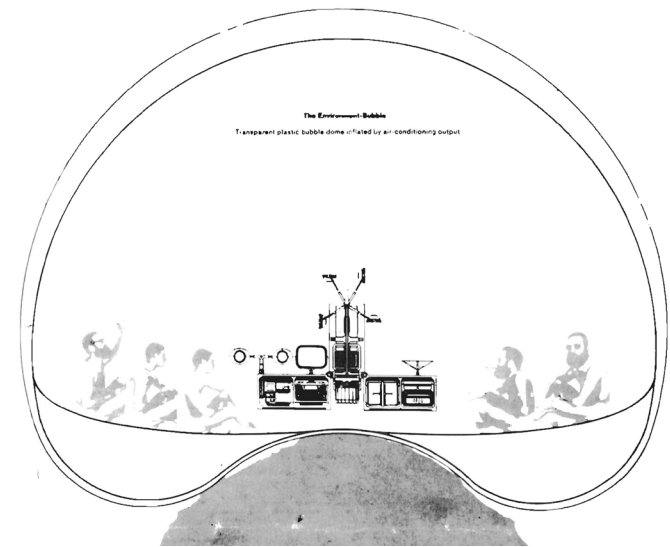
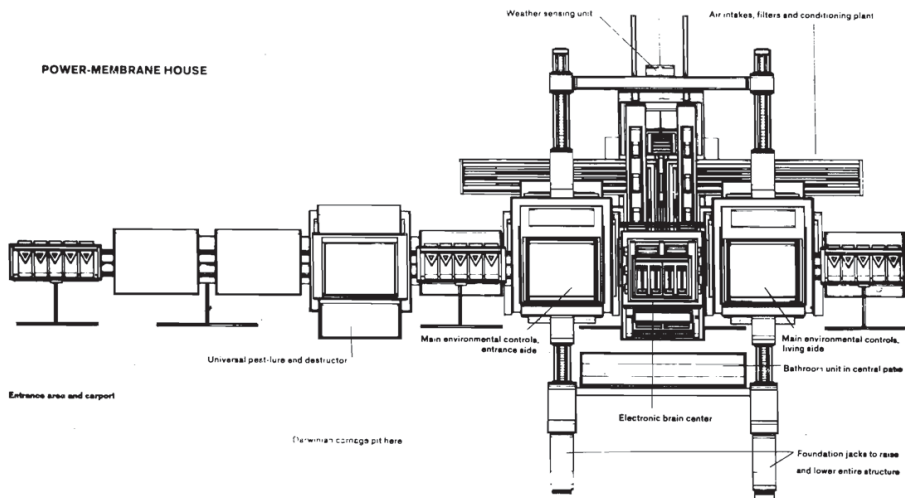


Published 1986

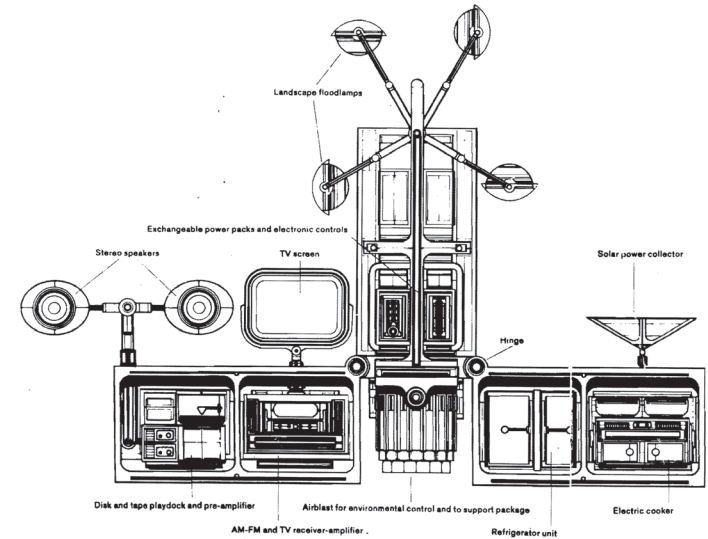
REYNER BANHAM



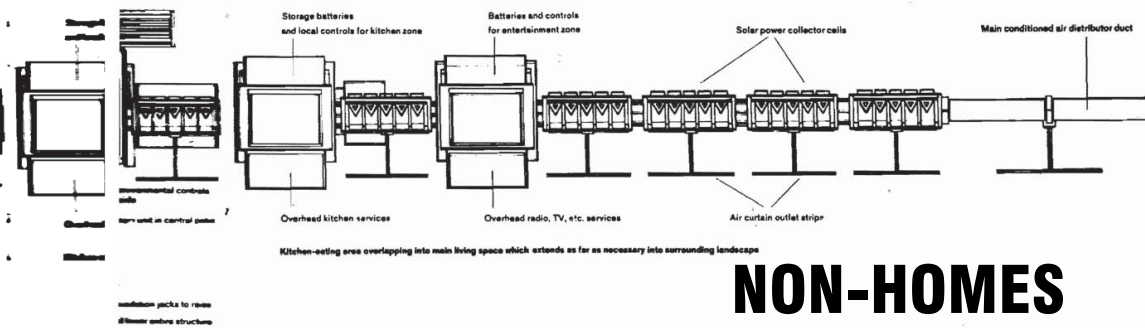
POWER-MEMBRANE HOUSE



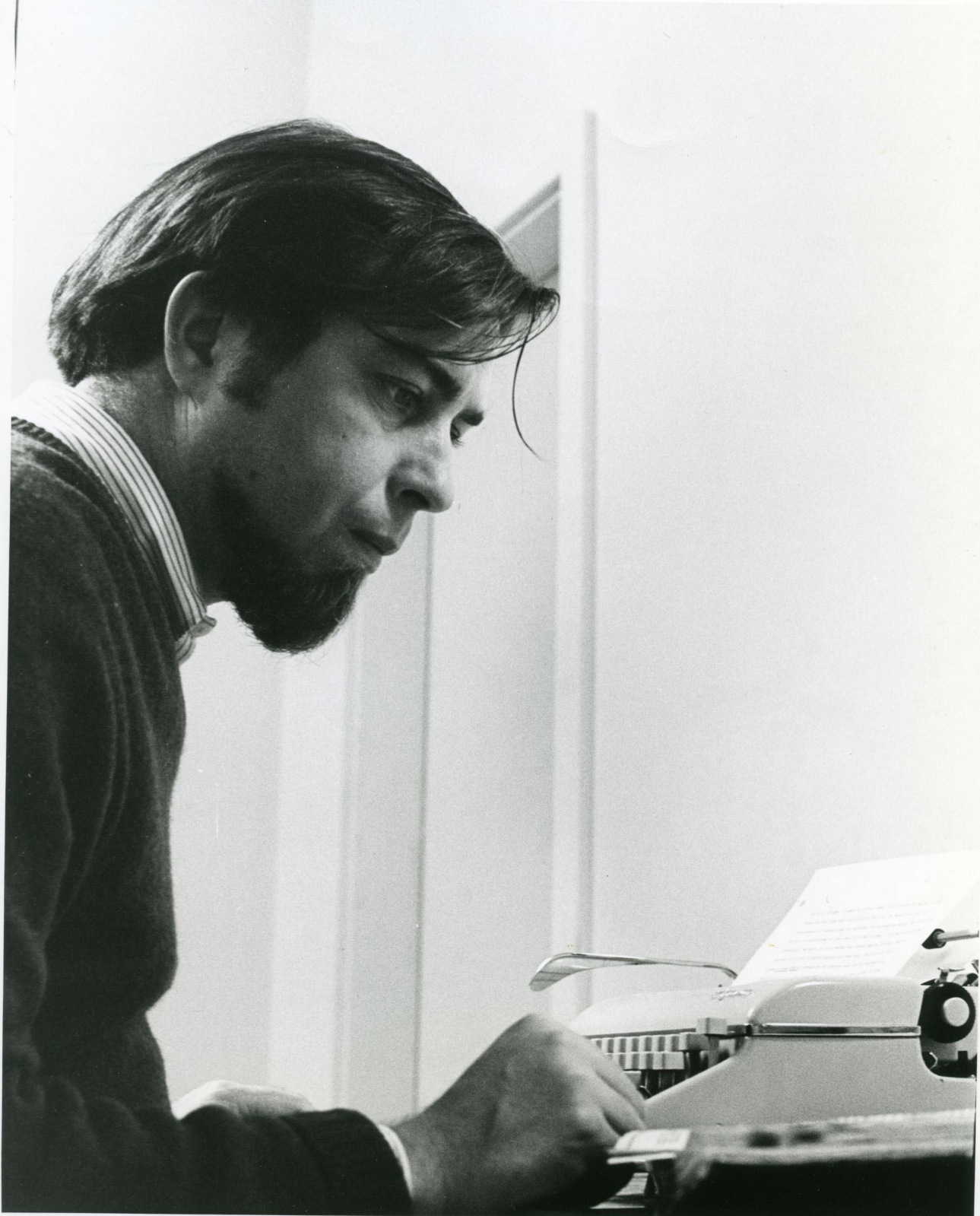
Pan view, unfolded



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NON-HOMES



JACK BURNHAM

1931-2019

The components of systems - whether these are artistic or functional - have no higher meaning or value. Systems components derive their value solely through their assigned context.

A “sculpture” that physically reacts to its environment is no longer to be regarded as an object. The range of outside factors affecting it, as well as its own radius of action, reach beyond the space it materially occupies. It thus merges with the environment in a relationship that is better understood as a “system” of interdependent processes. These processes evolve without the viewer’s empathy. He becomes a witness. A system is not imagined, it is real.



Marcel Duchamp - Fountain (1917)



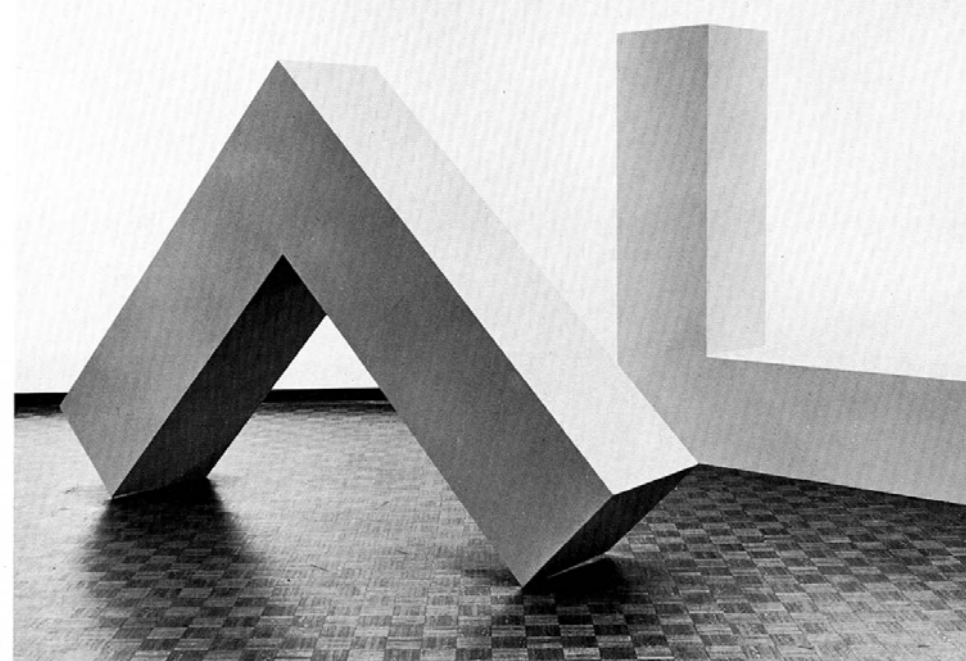
Robert Morris - Philadelphia Labyrinth (1974)



Andy Warhol - Campbell's Soup Can (1962)



Ad Reinhardt - Black Paintings (1960s)



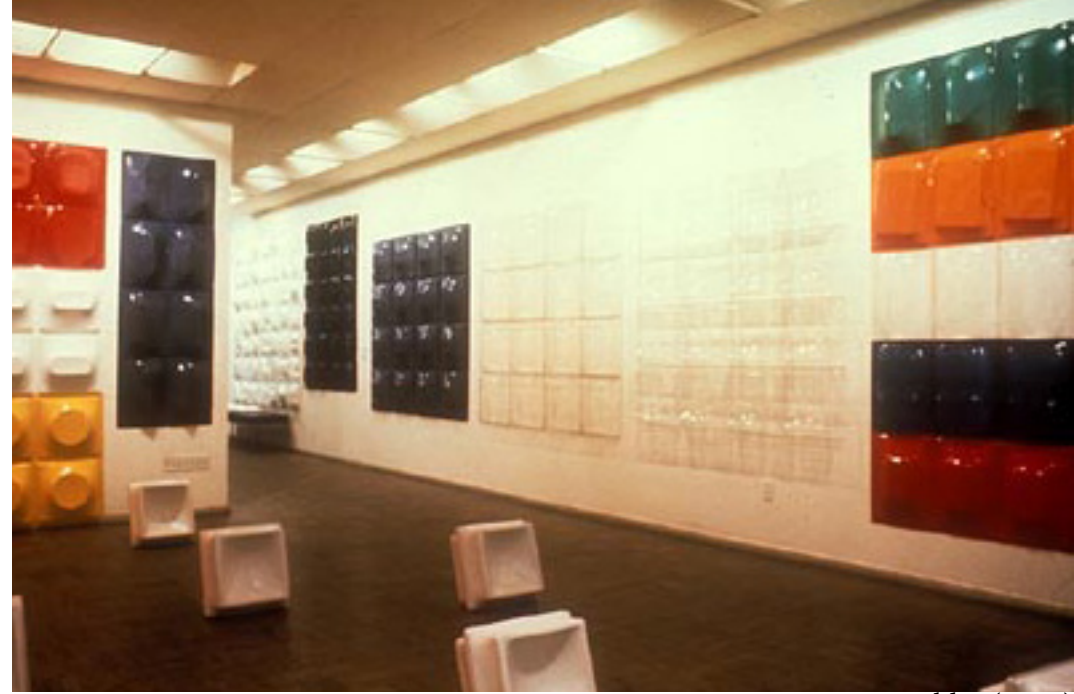
Robert Morris - Painted Wood (1966)



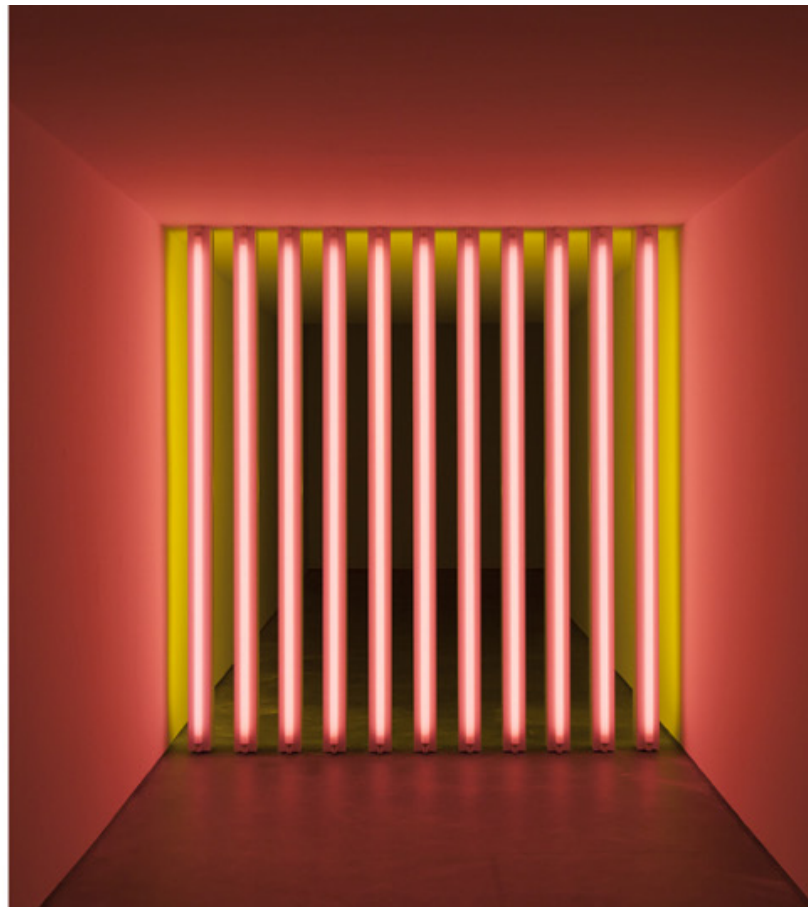
Carl Andre - 144 Magnesium Square (1969)



Robert Smithson - Spiral Jetty (1970)



Les Levine - Disposables (1967)



Dan Flavin - Untitled (1972)



Otto Piene - Light Ballet (1958)



Gutai Group - Splendid Playground (1956)



Bob Breer - Floats (1965)



Hans Haacke - Sky Line (1967)