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moved Union Square Ronald Reagan and George Bush, the homeless became national tragedy in the U.S. and filled proposed onto he wanted to project images of homeless peo-ple onto the statues in the park. policies of monu-plate projections proposal —and what might be in his realized projects —Wodiczko home- illuminates called the "political unconscious" of our urban land- scape. (opposito) Krysztof Wodiczko: Proposal for The Homeless Projection, Union Square, as homeless family, George Washington as homeless of man in New York, 1987 (allegory of Charity wheelchair with Winckelmann, Lafayette as wounded symbol freedom) 292 f M\* v. Mly" JHBfMf 123 v. —J k Wrv "v all •H. J. mmm • ft Mile \* I Krysztof Wodiczko: 294 Abraham Lincoln with Crutch, 1987 Felix Gonzalez-Torres creates a diverse range of work that in- cludes images, objects, installations, and billboards. Much seen as a meditation on mourning and the transience of played by this 1991 it can be life, as dis- of paper piece, where hundreds of sheets of stacked paper of a theoretically infinite supply printed with a black-and-white photograph of the vast and deep sea are meant to be taken, one by one, by the stream of gallery visitors. w. Felix Gonzalez-Torres, Untitled, 295 1991 (ideal height: 7 inches, offset print on paper, endless copies) Marcel Broodthaers: Miroir d' Epoque Regency, Bruxelles, This Broodthaers, a is It is 1973 work of Art by the one of the thirteen late Belgian artist Marcel installations, held in different lo- cations from 1968 to 1972, that comprise his imaginary Musee d'Art Moderne, Department des Aigles Art, Eagles Department). For museum, (Museum of Modern this installation, the "Section des fig-ures" held in Dusseldorf in 1972, Broodthaers borrowed, from kinds of collections and the museums, several hundred all eagles: paintings, sculpture, stuffed, an eagle-shaped helmet, an Eagle-brand typewriter, a and comic The strip, eagle is a symbol replete with mythology tradition, evoking authority, courage, strength, nationality, of Broodthaers's eagles was labeled (in English, "This is not a work of seums and the art." German, and French) Broodthaers played with the idea that artistic treasures shaped by history and Each preserved in social conventions, and them as mu- re institutions such they manifest not only the magic and the myths of one's culture but the way meaning and power 296 is sustained. Marcel Broodthaers: Musee d'Art 297 Modeme, Departement des Aigles, Section des Figures, Stodische Kunsthalie, Dusseldorf, 1972 f we accept the fact that everything then acknowledge that we create our to it and can change it. This is seeing ourselves and the world. 298 reality. is shaped by culture, we We therefore contribute an empowering way of living and of mmmGm Marcel Broodthaers: 165 Cea n'est pas un objet d'art 299 Musee d'Art Modeme, Departement des Aigles, Section des Figures (detail), H166 Oies ist Kein kunstwerk 1972 E29 RTil This is not a Ceci n'est pas work of art un objet d'art • This is not a work of art m "• 194 Ceci n est pas un objet d'art frril This is not a work of art • 242 Oies ist kein kunstwerk MfM 233 Ceci n'est pis un objet d'art Ceci n'est pas un objet d'art • a.k. a.k. Dies Dies ist kern kunstwerk 300 ist .kein kunstwerk m lllNi Ceci n'est pas Ceci n'est pas un objet d'art un objet d'art Ceci n'att pas un objet d'art Cici n'att pas un objet d'art This is work not a of art l This is not a Ceci n'est pas l un work biet d'art Ceci "est pas un objet d'art I of art Ceci n'est pas objet d'art Ceci n'est pas un objet d'art 301 Ceci n'est pas l un objet d'art Selected Bibliography The following texts cific references were cited within Believing Is Seeing or were used as spe- (original publication dates, where available, are included in parentheses). Baudrillard, Jean. "The Precession of Simulacra." In Simulations, translated by Paul Foss, Paul Patton, and Philip Beitchman. text(e), Inc., 1983. Also published in After New York: Semio Modernism: Rethinking Representation, edited by Brian Wallis and with a foreword by Mar- Tucker, via New York; and Boston: David . R. The New Museum of Contemporary Art; Godine, 1984. 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