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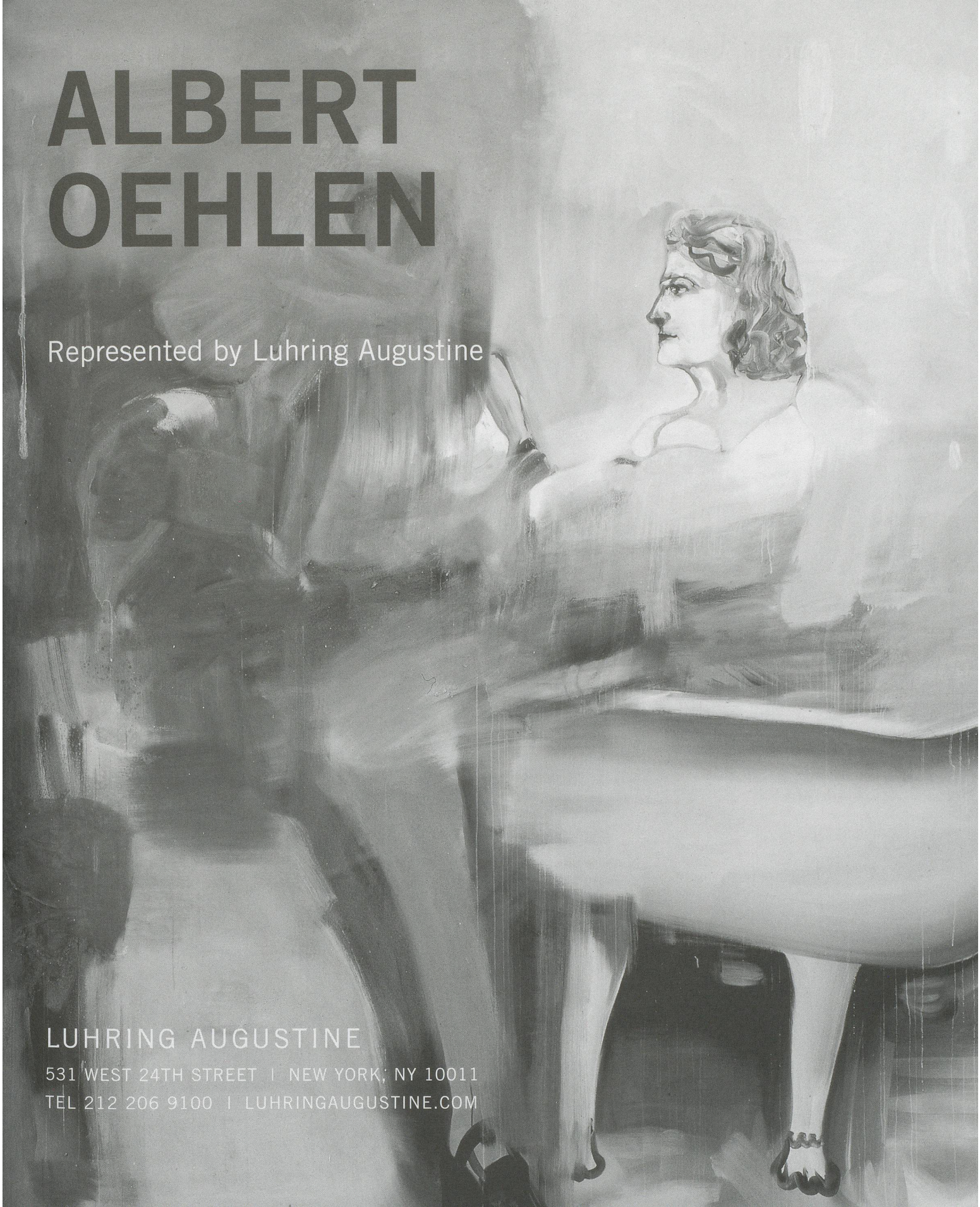
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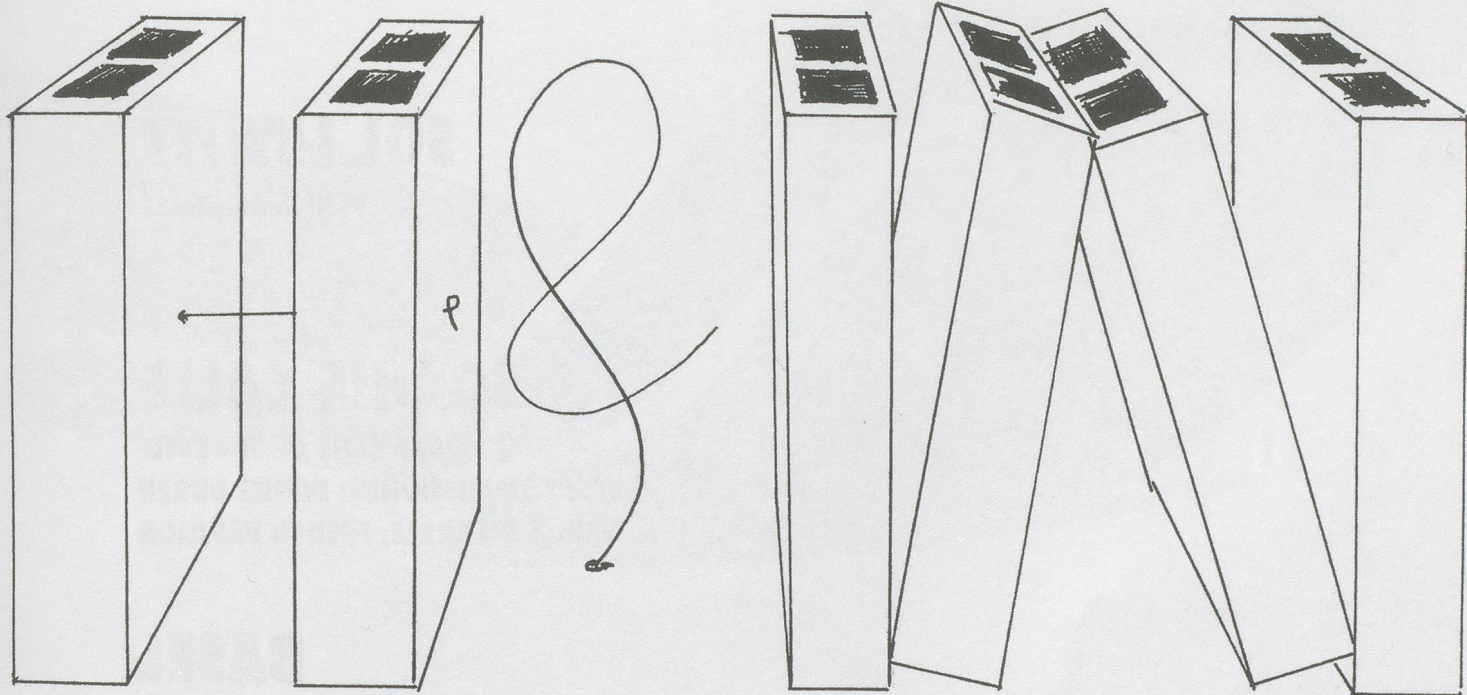
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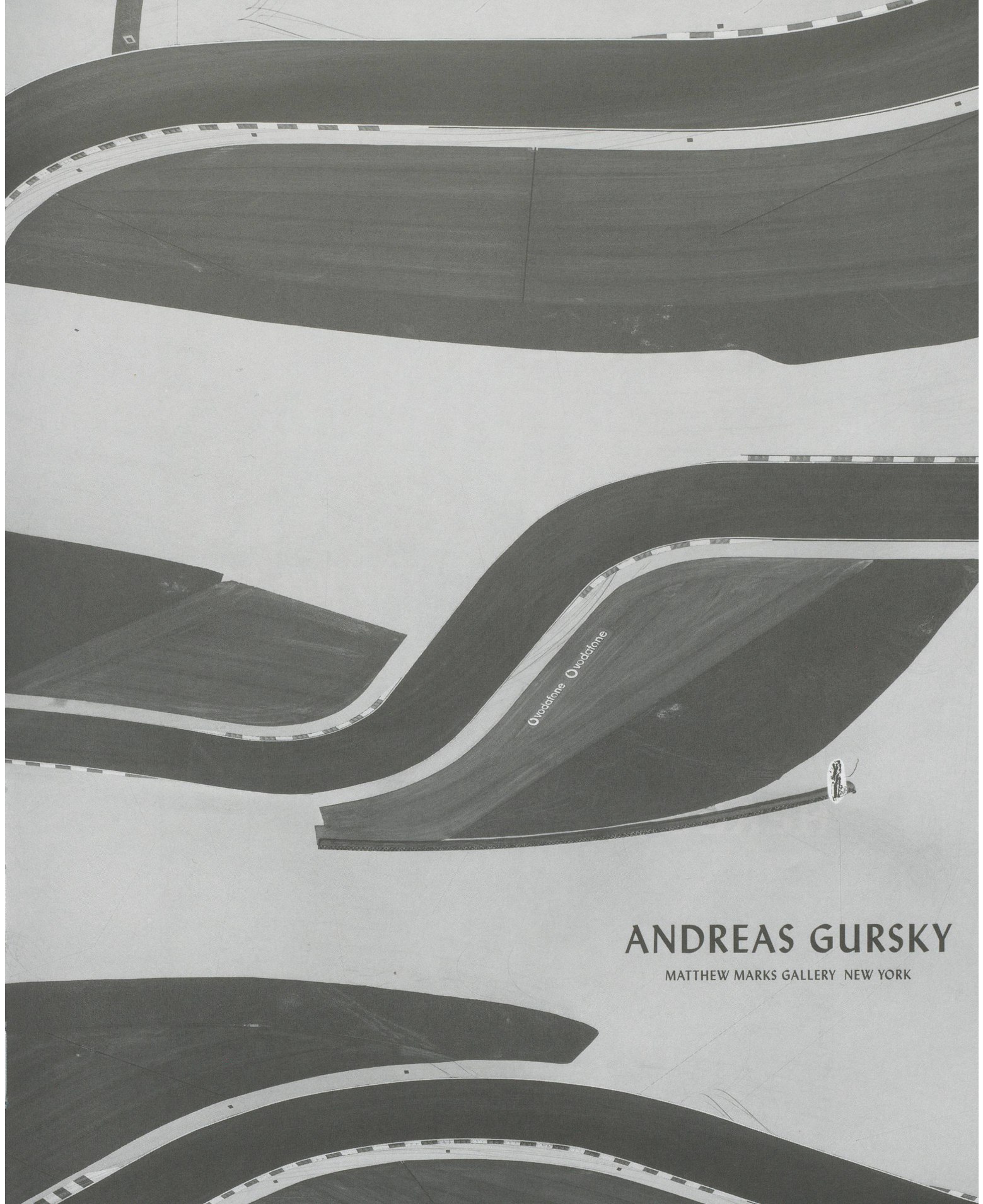
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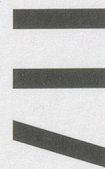
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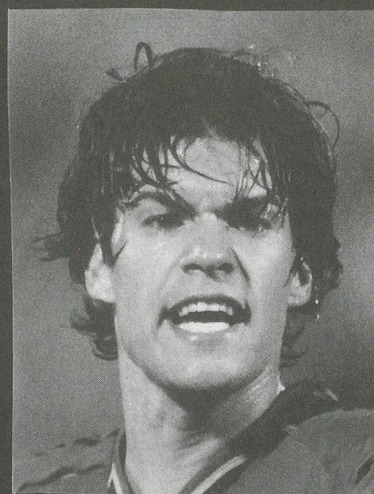
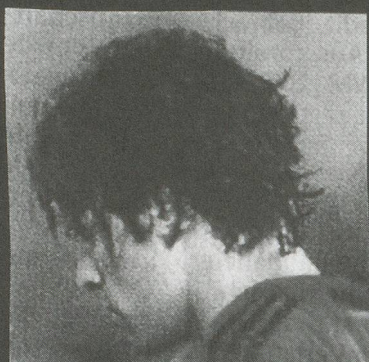
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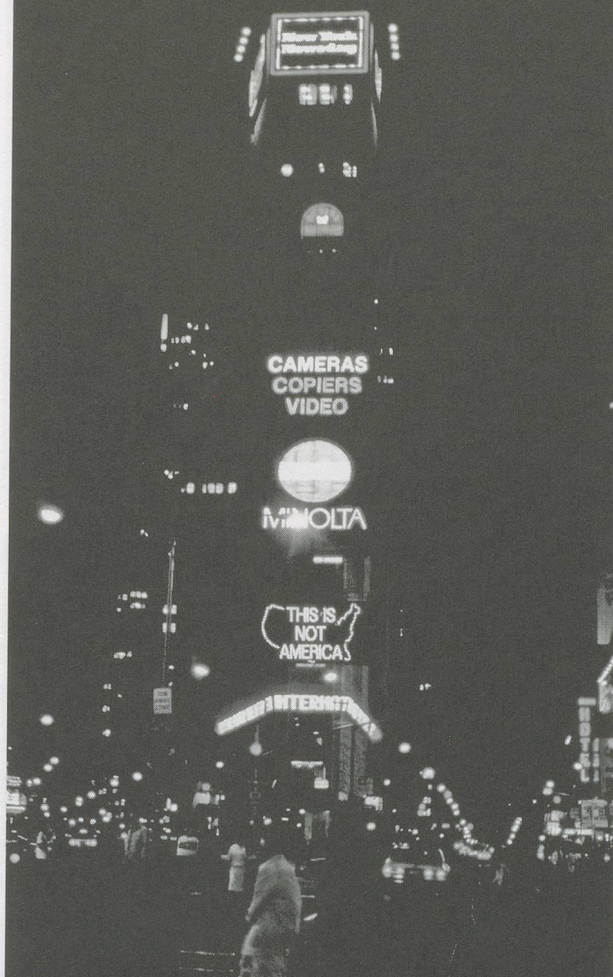
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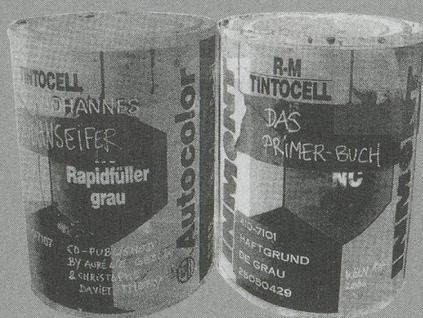
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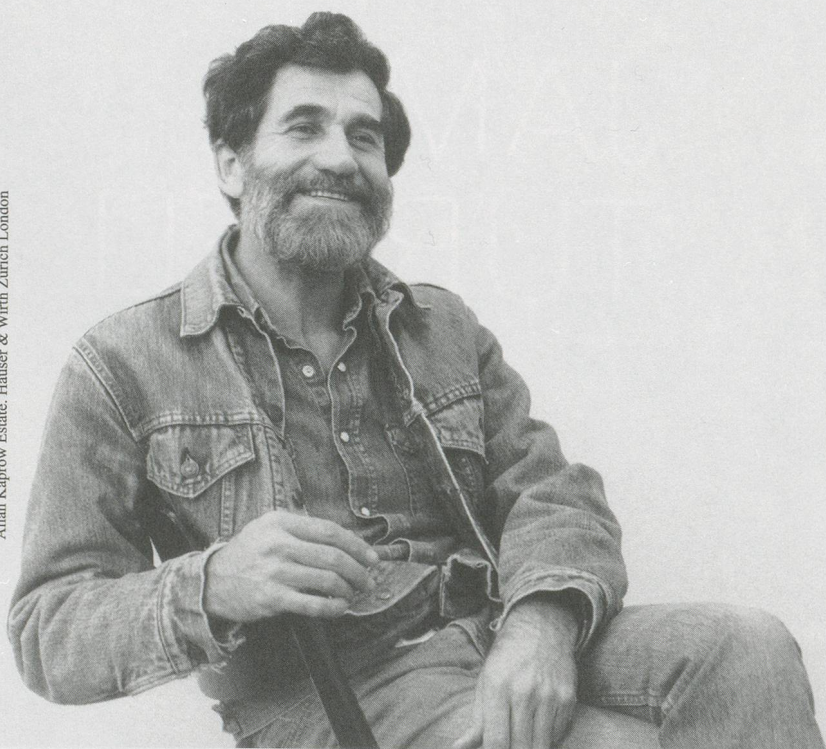
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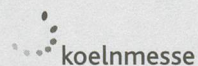


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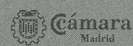
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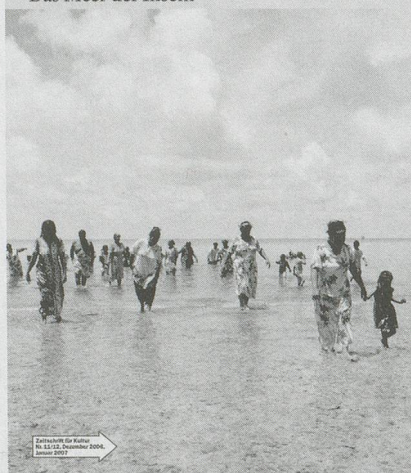
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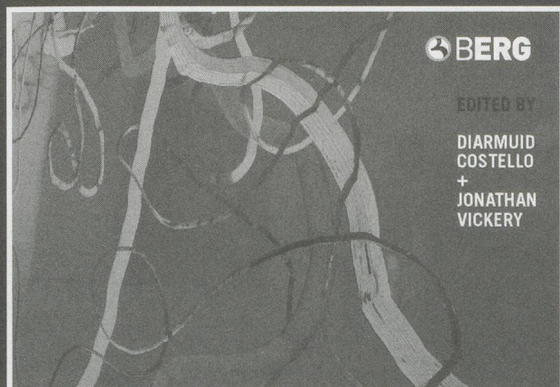
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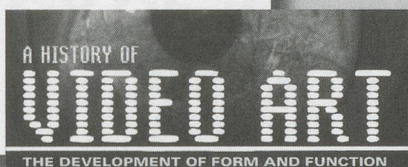
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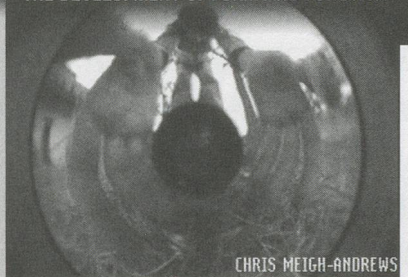
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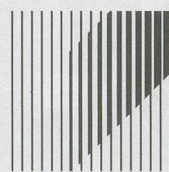


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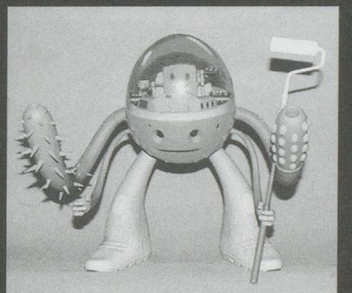
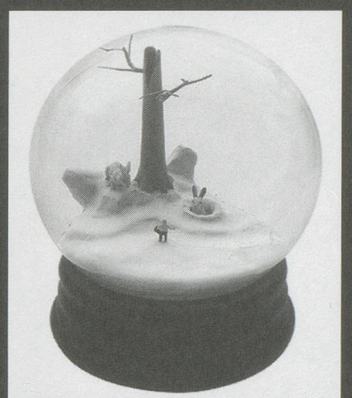
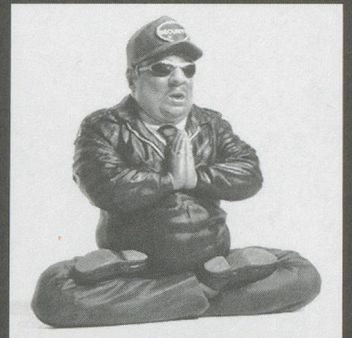
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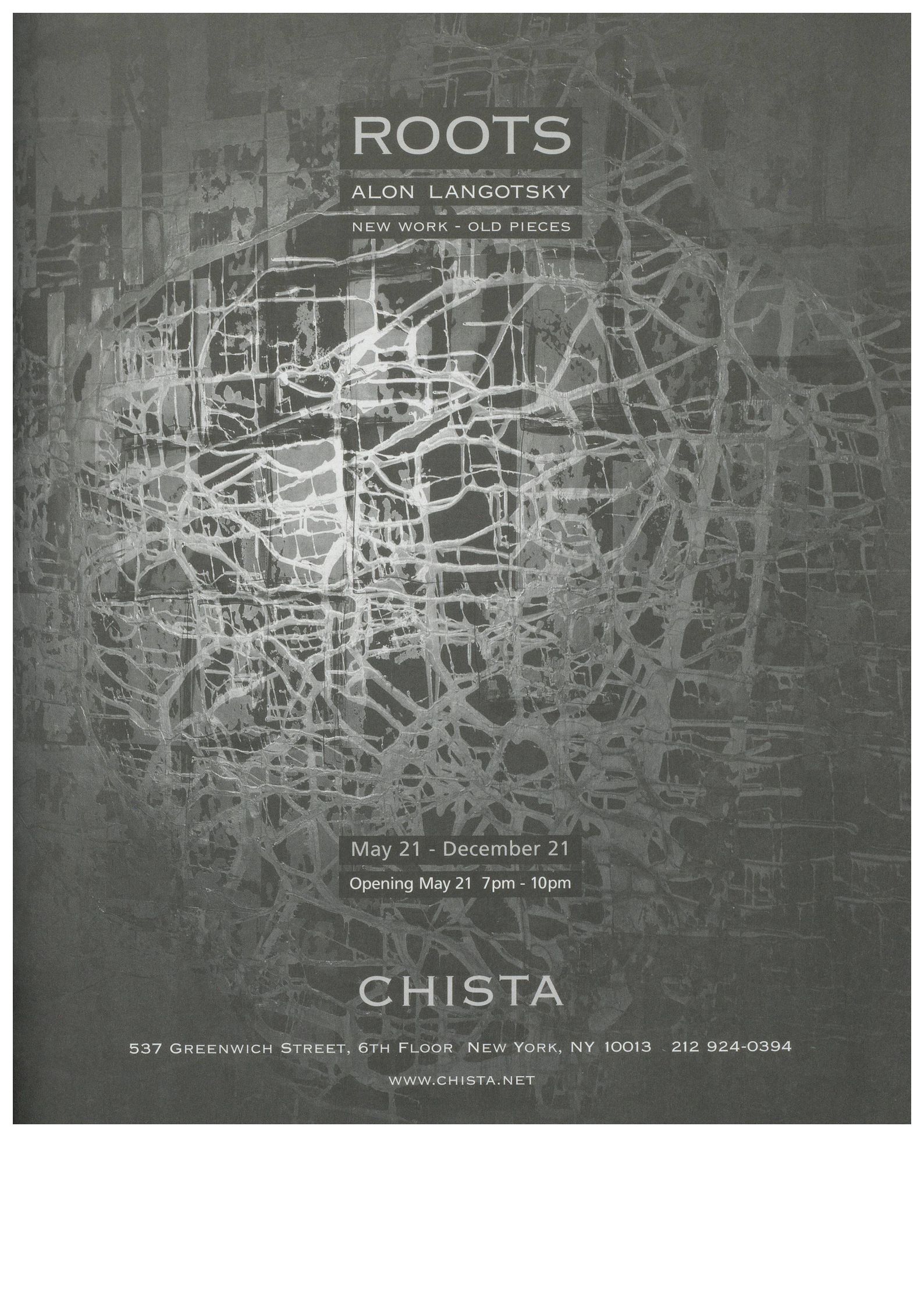
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Haris Epaminonda, *Tarhi III*, video still, 2007

Mustafa Hulusi, *Untitled (White Flower and Hand)*, oil on canvas, 2005

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JULY 19 AND 23

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...drawling, stretching and fainting in coils..

"I couldn't afford to learn it," said the Mock Turtle with a sigh. "I only took the regular course."

"What was that?" enquired Alice.

"Reeling and Writhing, of course, to begin with," the Mock Turtle replied; "and then the different branches of Arithmetic—Ambition, Distraction, Uglification and Derision."

"I've never heard of 'Uglification,'" Alice ventured to say. "What is it?"

The Gryphon lifted up both its paws in surprise. "Never heard of uglifying!" it exclaimed. "You know what to beautify is, I suppose?"

"Yes," said Alice doubtfully: "it means—to make—anything—prettier."

"Well, then," the Gryphon went on, "if you don't know what to uglify is, you *are* a simpleton."

Alice did not feel encouraged to ask any more questions about it: so she turned to the Mock Turtle, and said, "What else had you to learn?"

"Well, there was Mystery," the Mock Turtle replied, counting off the subjects on his flappers,—"Mystery, ancient and modern, with Seaography: then Drawling—the Drawling-master was an old congreel, that used to come once a week: *he* taught us Drawling, Stretching, and Fainting in Coils."

"What was *that* like?" said Alice.

"Well, I can't show it to you, myself," the Mock Turtle said: "I'm too stiff. And the Gryphon never learnt it."

"Hadn't time," said the Gryphon: "I went to the Classical master, though. He was an old crab, *he* was."

"I never went to him," the Mock Turtle said with a sigh. "He taught Laughing and Grief, they used to say."

"So he did, so he did," said the Gryphon, sighing in his turn; and both creatures hid their faces in their paws.

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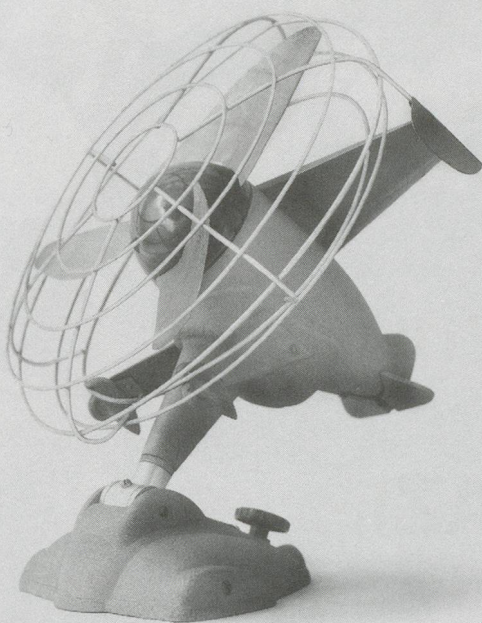
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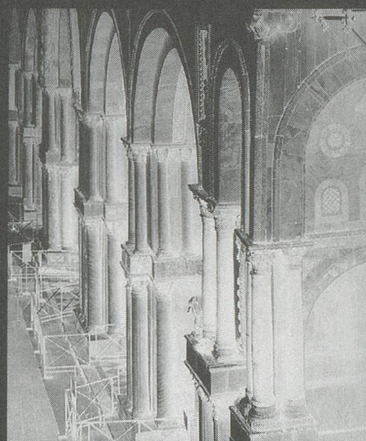
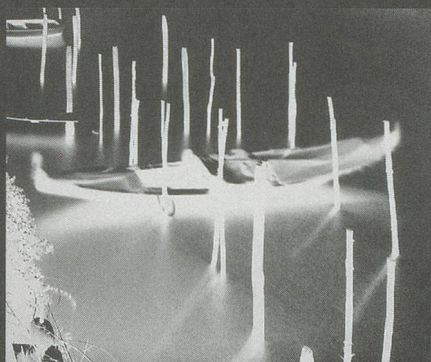
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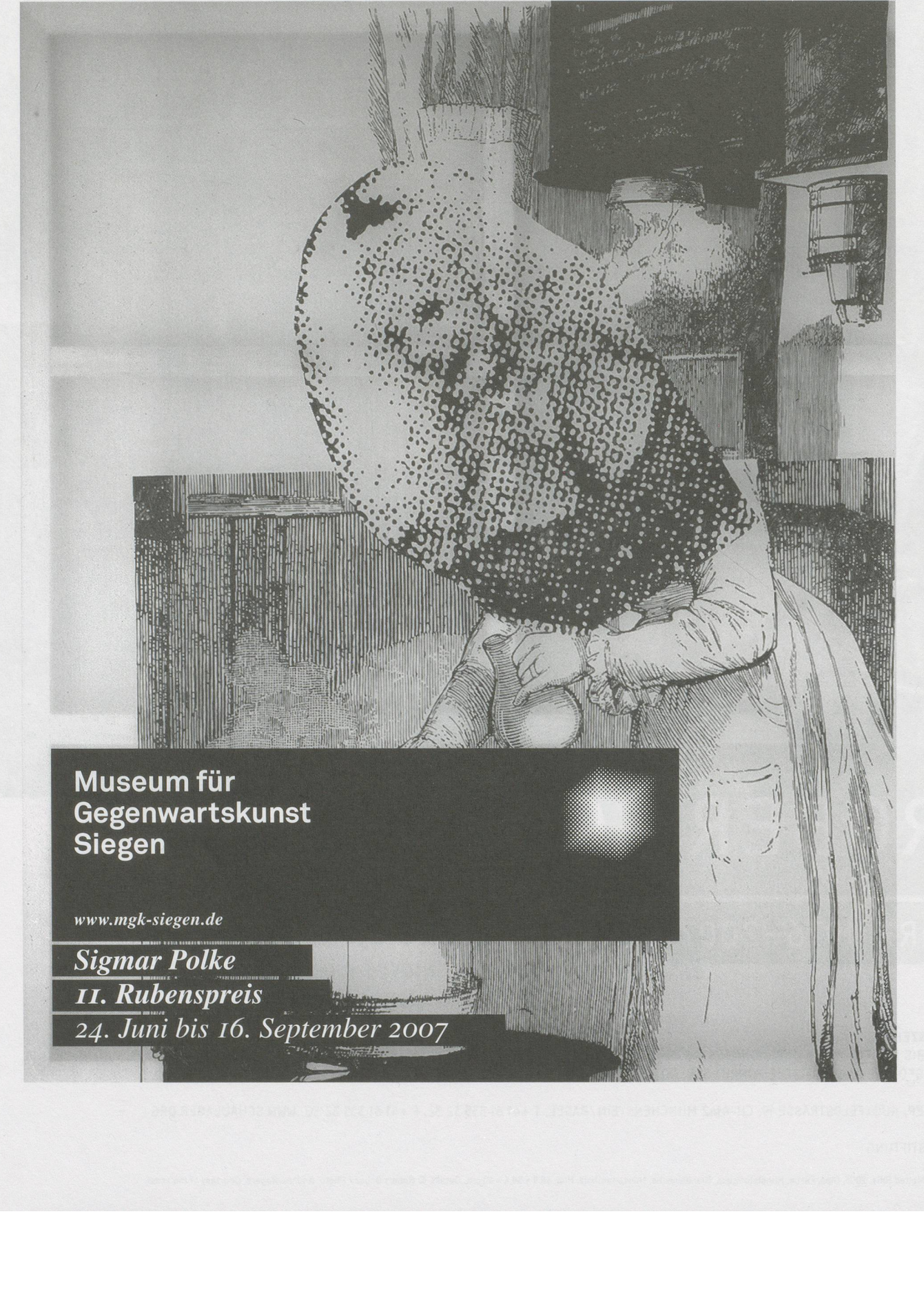
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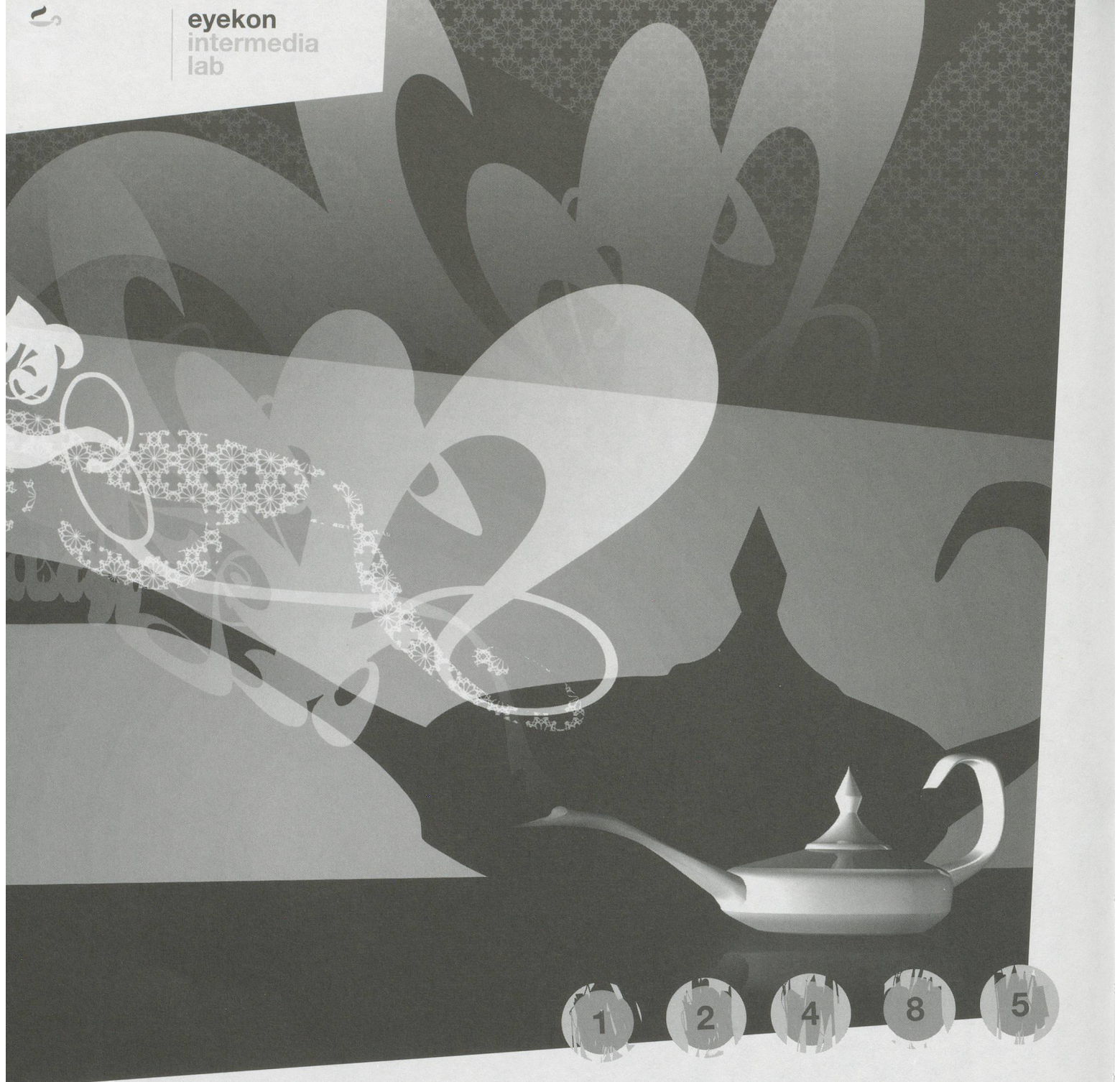
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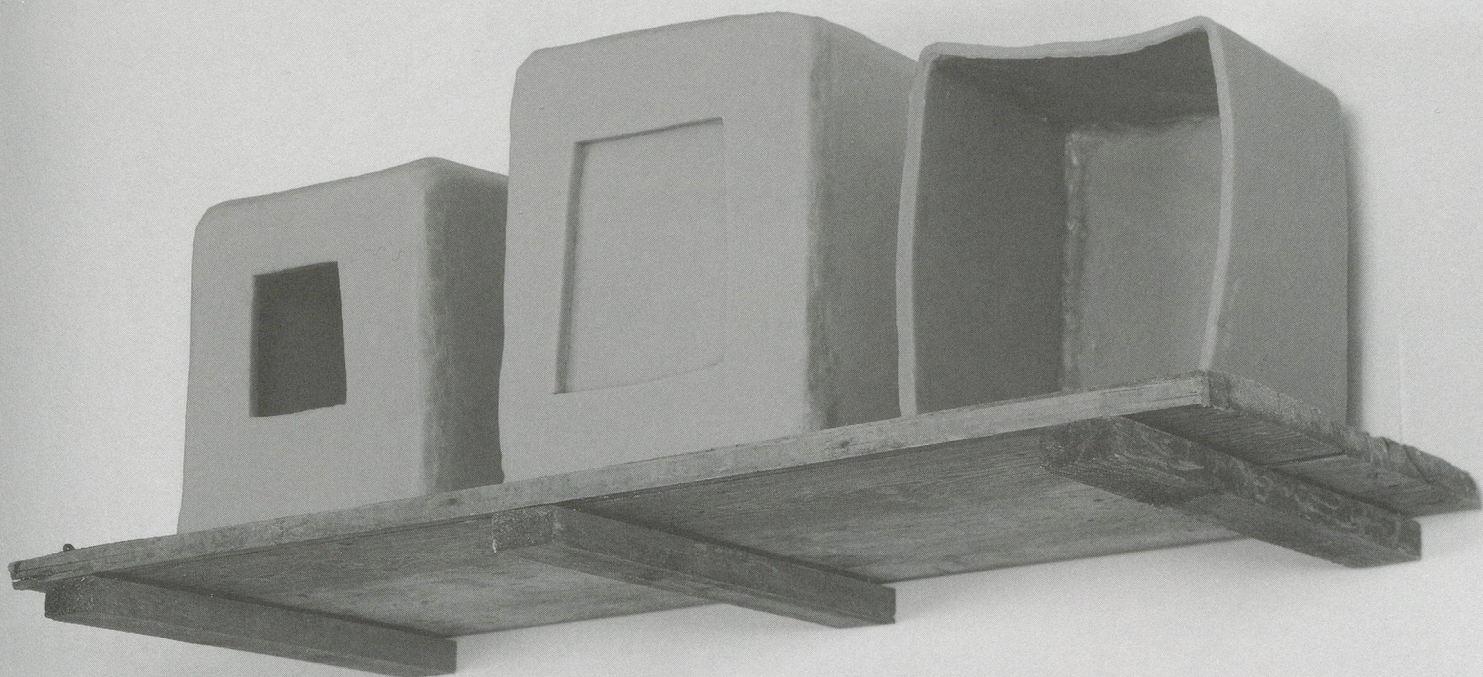
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IN DER KUNST VON MARILYN MINTER, ALBERT OEHLER UND JON KESSLER SIND DIE EINGESETZTEN MITTEL NICHT MEHR, WAS SIE TRADITIONELLERWEISE WAREN. SO SEHR IST UNSERE BEZUGSWELT IHREN WERKEN SYMBIOTISCH EINGESCHRIEBEN, DASS DARAUS HOCHAKTUELLE KÜNSTLERISCHE MUTATIONSPOTENTIALS ENTSTEHEN. DABEI GEHT ES NICHT BLOSS UM MALEREI, PHOTOGRAPHIE, INSTALLATION UND VIDEOKUNST, SONDERN AUCH UM DIE GUTEN ALTEN AVANTGARDE-TECHNIKEN WIE COLLAGE, READYMADE UND DIE KINETISCHE OBJEKTUNST.

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