

Riccardo Venturi

“Let Asphalt Flow”.

Robert Smithson à Rome : du modernisme à la porosité





Robert Smithson at Colosseum in Rome, 1961.



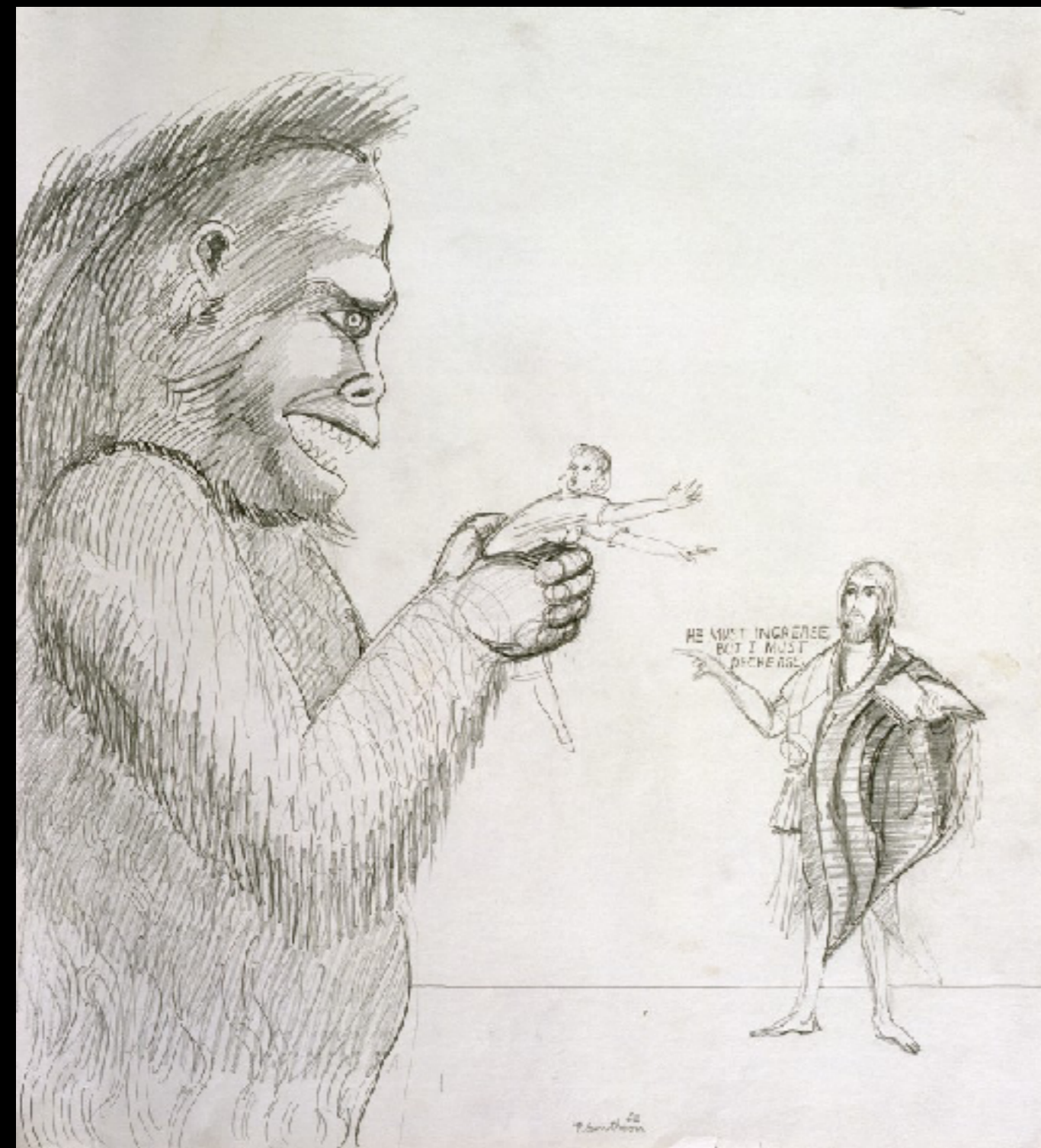
Remember this

This was the first version of Death this Life. A relative conception; slowly merged together; some out of the Chose. The Chose was beginning to reveal its face, the collage turned in on IKON. For the most part of change abandoned the sketches image... the distorted way. It is bearing more Classic, and less Romantic. Now, it has call the chaotic elements in their place. The spirit of mythic being born from a Pre-Renaissance mood. Nature ideas all, but evaporated. Divine suffering has taken the place of Nature Enslaved, some reviews. The critic for Art News: made a good observation on ECCE HOMO. Levin is still in the natural state.



Pollux
Dead Christ
Supported by Angels

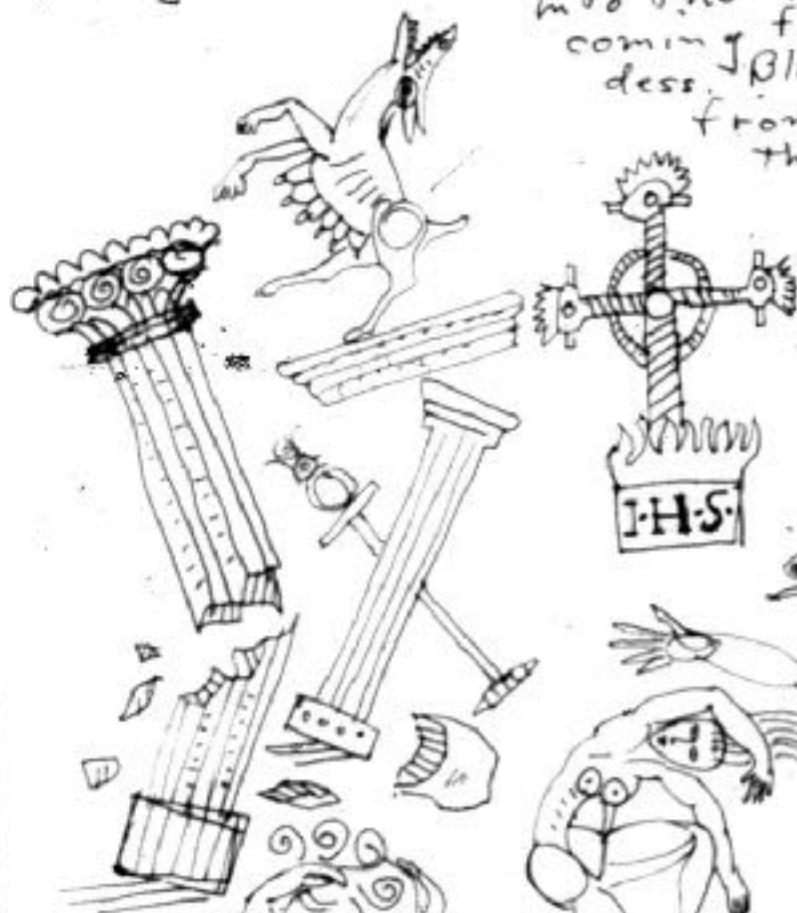




Rome Friday July 29 1961 A.D.

Dear N.

of fear Romulus + Remus have given up
the ghost. The She-wolf is mad. Rome is sinking
into the mire. White smoke is coming
from the altar of the Goddess.
Black smoke is coming from the altar of the God.



The Black and White smoke is curling around a gilded Christ. Phantoms are flying about my soul. Rome becomes more unreal with each new word. The marbles and arabesques of the 17th century have bought a.

ominations into the House of the Lords. And no one can do anything about it. A bagatelle affirms the despair there is nothing real anywhere nor should there be.

Let the unreal rule!
Let the volcanoes erupt!
Let the furies torture the victims of the wild wind!
Let the oceans dry up and the fishes fly!
All hail: the Delphic Sibyl, the Cuman Sibyl, the Eithrean Sibyl, the Pursain Sibyl and the Lybian Sibyl and the Sibyl of the Hellespont. All HAIL!

All these Sibyls are reproduced in marble carvings on the front of the Church in Siena.

Rome is still falling.

Panic on the Palatine
this is just a proposed title for a painting



Unfortunately, I overheard some body in a cafe say he saw Bohm at the Top & times on stage and times in the movies.

G.L.'s wife is tired of bringing up her children into the atomic age. Maud is away, but he sent me a nice letter. I didn't get to see St Catherine stone pillar in Siena. I am dying in my own dead.

The vestal virgin puts on this amazing act for special tourists near the Imperial Fora every midnight here.

The Romans actually look at pictures.

Did you know that the Baths of Diocletian could comfortably accommodate about 3 thousand bathers? Now is Iaved doing with the Old Testament? You & Miss Lorraine and I are truly sorry I was so hard on her. We simply had too many suits on the Via Veneto. Too much wiped cream and cherries. And it gets upsetting watching all the latest fashions go by like sandals smothered in beads and fake jewels and piles of hair-does.

G.L. is very friendly as of now, but I got damaged beyond repair by salt water. That's what upset poor George so much. This happens right after I say the painting in the museum of modern art was destroyed by the Grace of God. Are you cutting up anything interesting these days?
R.



ROBERT SMITHSON / JAMES COHAN GALLERY



ROBERT SMITHSON / JAMES COHAN GALLERY



PARTIALLY BURIED WOODSHED
1970 JANUARY
KENT STATE U.
OHIO

R. Smithson



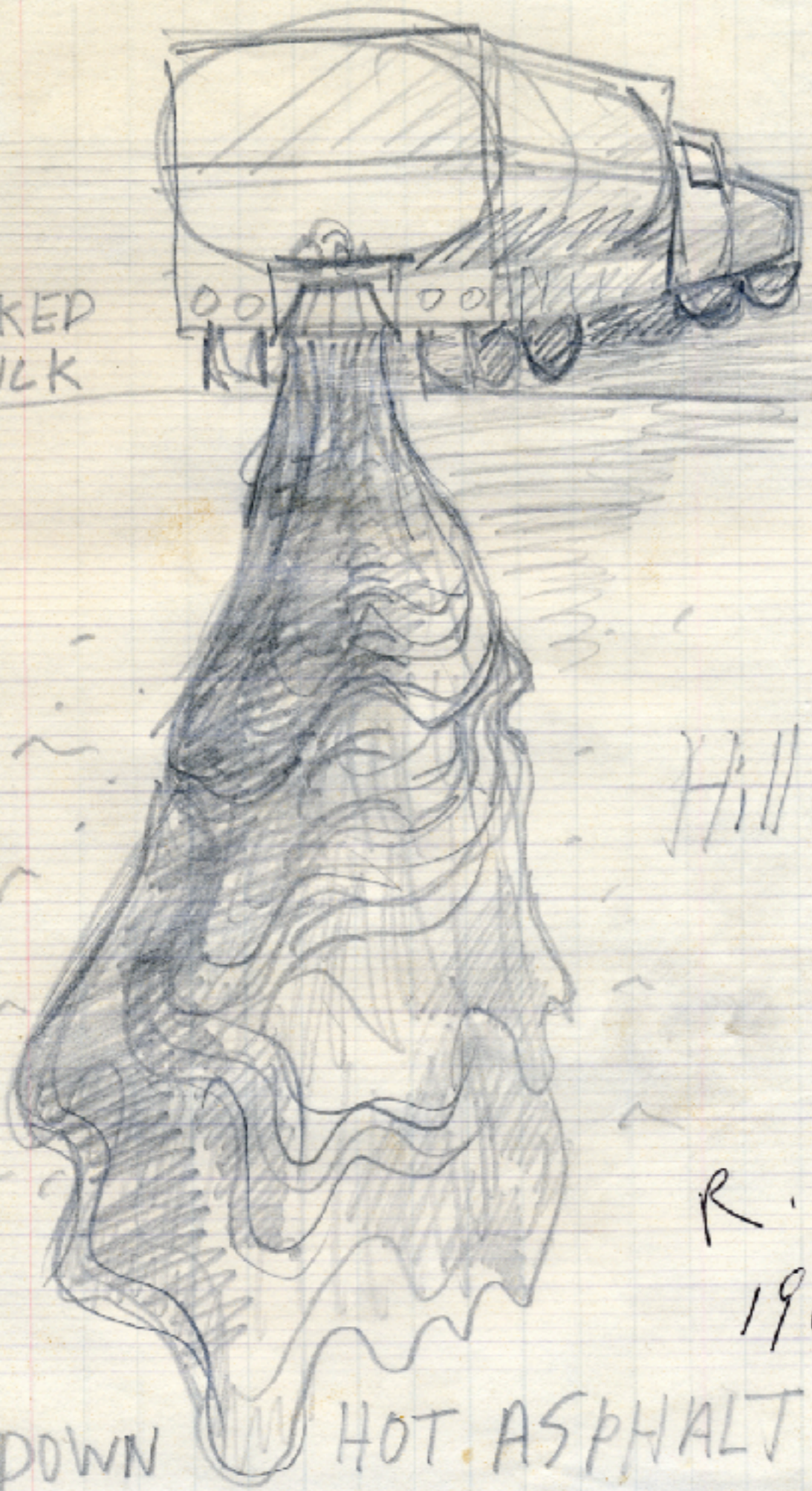






L'ALTO DI ROMA VIA CESARE BECCARIA 22 OTTOBRE 1969

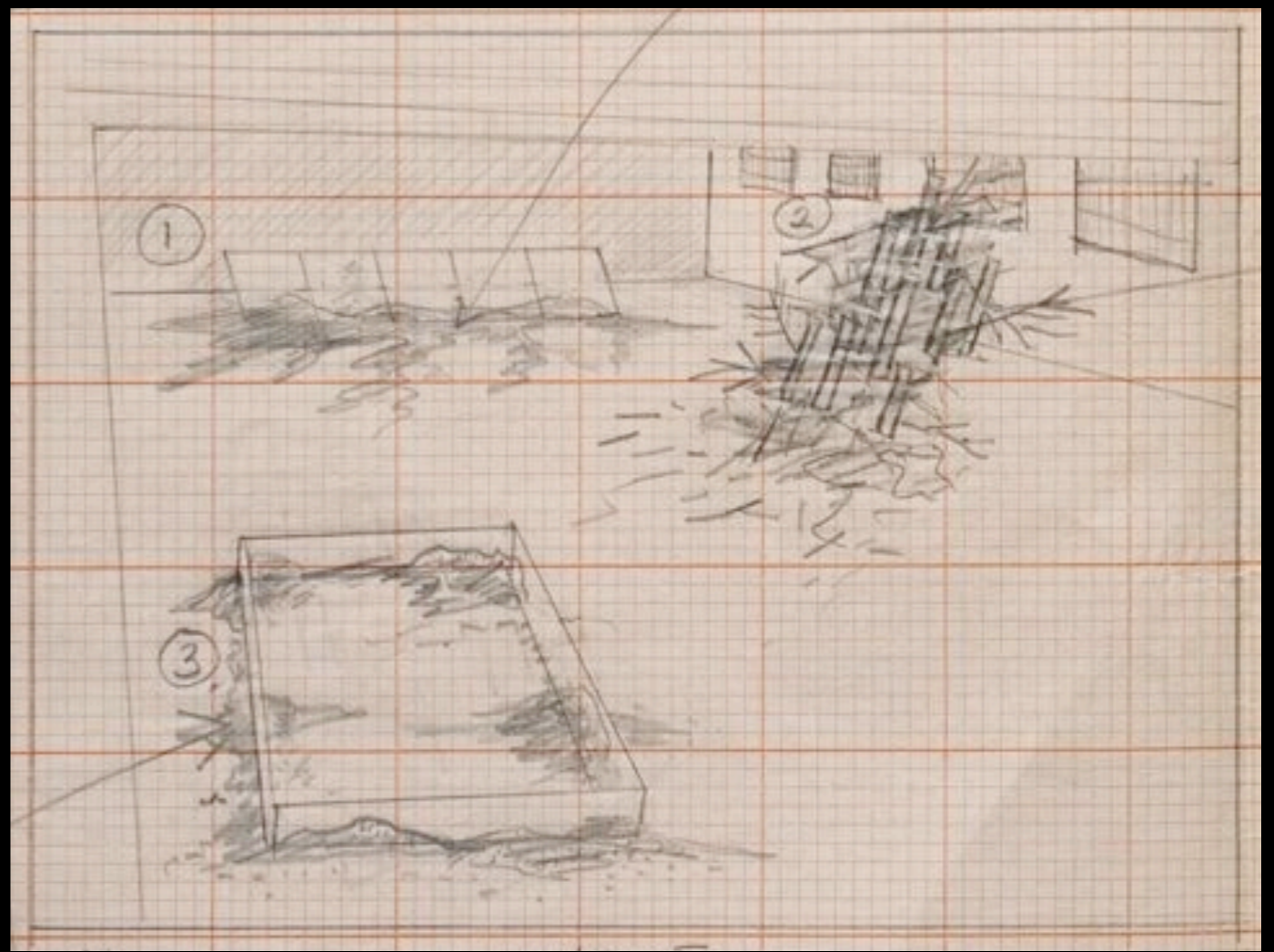
PARKED TRUCK



Hill

R.S.
1969

RUN DOWN HOT ASPHALT

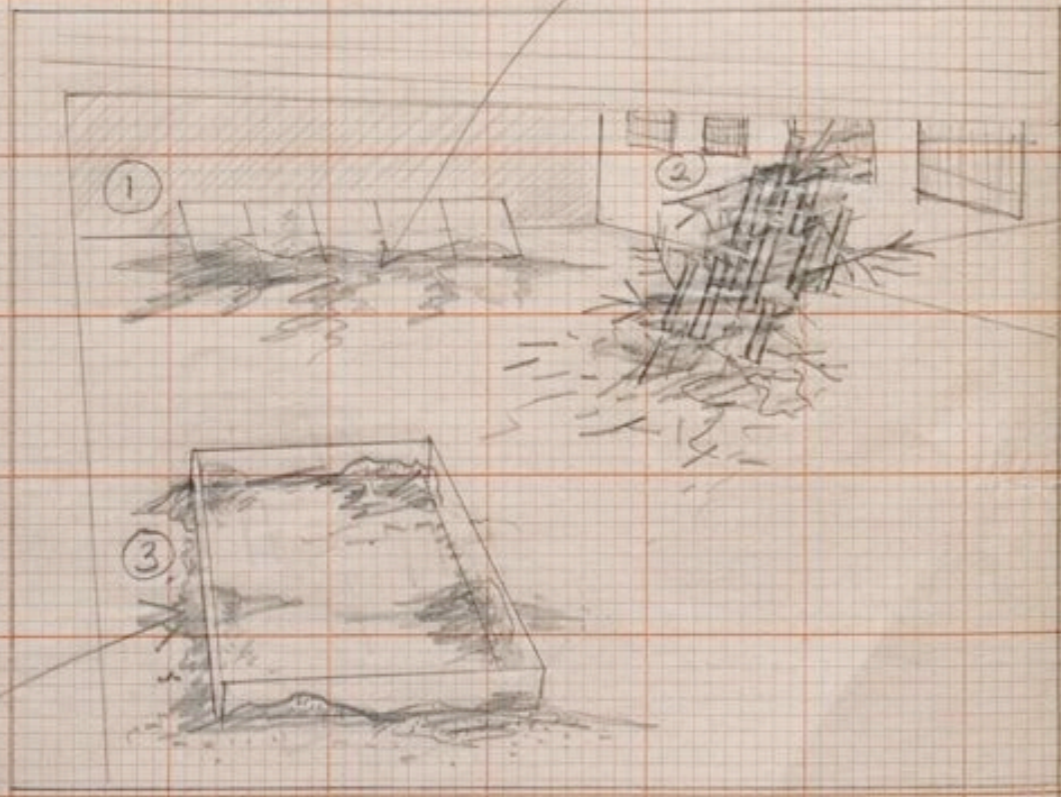


Supplies Needed

- ① 5 mirrors 4' x 4' x $\frac{1}{8}$ " thick
- ② 9 mirrors 1' x 4' x $\frac{1}{16}$ " "
- ③ 8 mirrors 10" x 10" x $\frac{1}{8}$ " "
- ④ 2 mirrors 2 $\frac{1}{2}$ ' x 2 $\frac{1}{2}$ ' x $\frac{1}{8}$ " "

Mud to be mixed in wash tub.

Mud poured over mirrors, leaning against wall



Mirrors shored up by stone + soil perhaps volcanic ash will need shovel

the placement in gallery is subject to change according to material

INSIDE

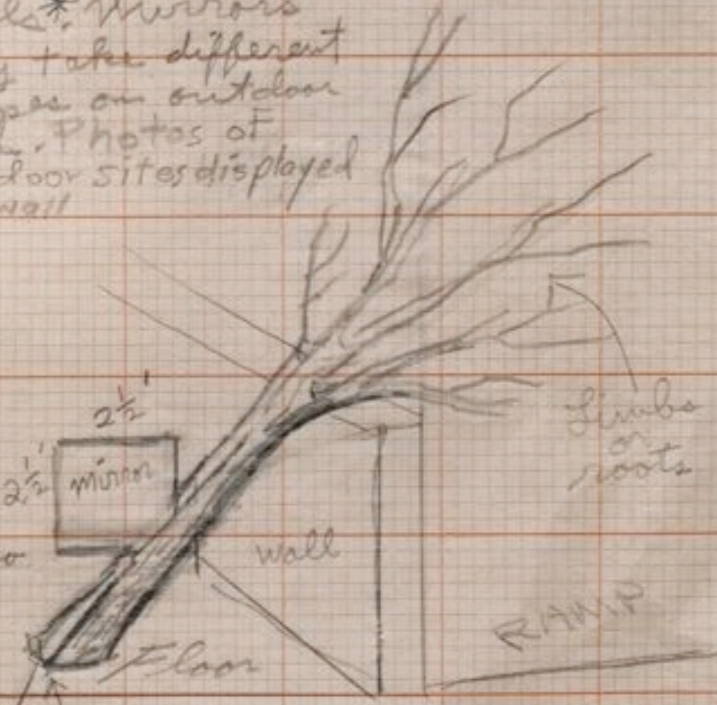
For Galleria L'Attico Rome ④
Mirror Project for Italy Oct.

R. Smithson 69

OUTSIDE: Materials to be gathered for four sites in Italy. Mirrors to be set up on sites, then mapped + photographed. Would like to visit bubbling mud pools*. Mirrors may take different shapes on outdoor sites. Photos of outdoor sites displayed on wall

Mirrors supported by roots, vines, sticks etc. (window to be used)

* Near Naples - the Solfataras: mud crust covering sulphur-charged steam - also see Mare Morte + Averno Lake - oyster beds



Split Tree with two 2 $\frac{1}{2}$ ' x 2 $\frac{1}{2}$ ' mirrors jammed into split. Need steel wedges + sledge hammer and saw

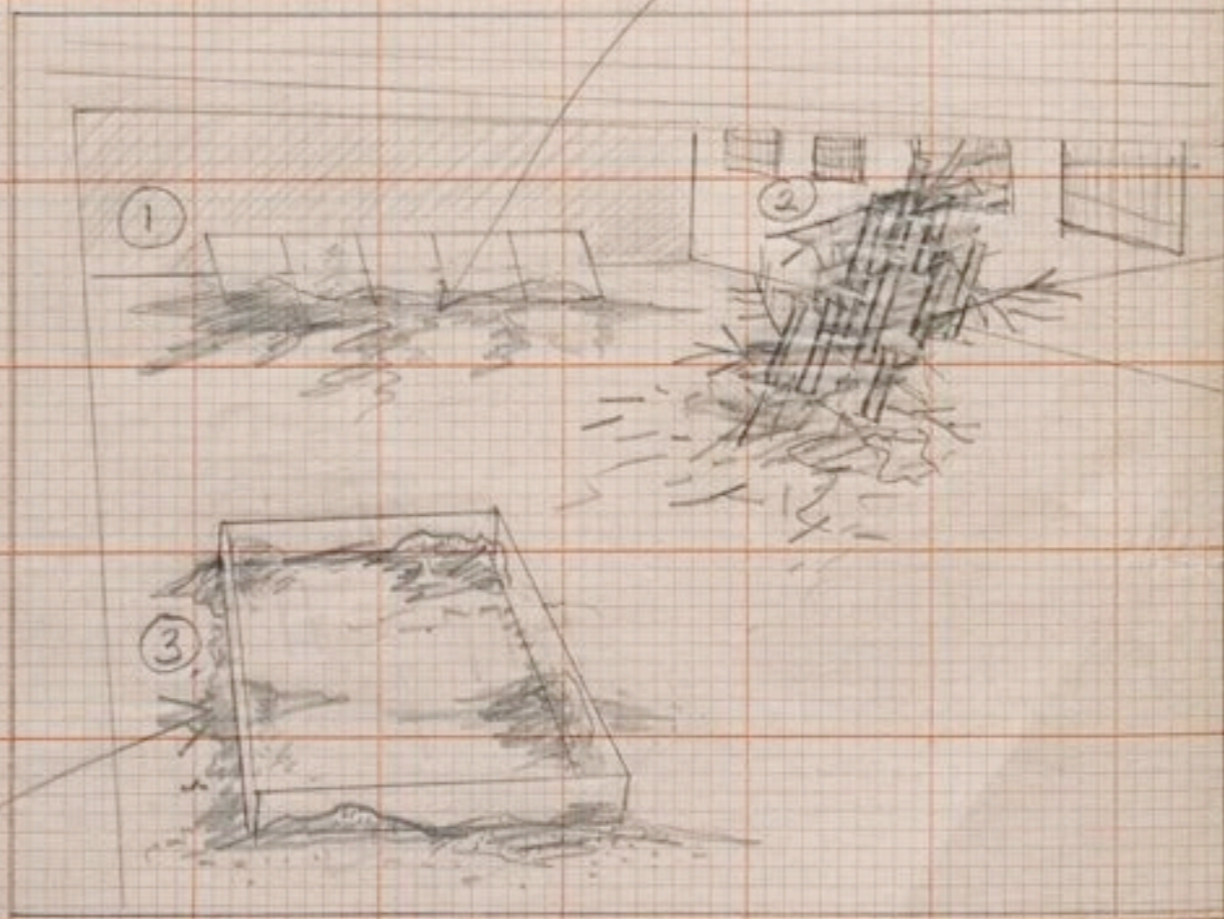
Supplies Needed

- ① 5 mirrors 4' x 4' x $\frac{1}{8}$ " thick
- ② 9 mirrors 1' x 4' x $\frac{1}{16}$ "
- ③ 8 mirrors 10" x 10" x $\frac{1}{8}$ "
- ④ 2 mirrors 2 $\frac{1}{2}$ ' x 2 $\frac{1}{2}$ ' x $\frac{1}{8}$ "

Mud to be mixed in wash tub.

Mud Poured over mirrors. Leaves against wall

OUTSIDE:



Mirrors supported by Roots, Vines, sticks ect. (window to be used)

* Near Naples - the Solfatara mud crust covered sulphur-charged steam - also some Mare Morte + A Lake - oyster b...

Mirrors shored up by stone + soil

perhaps volcanic ash will need shovel

the placement in gallery is subject to change according to material

INSIDE

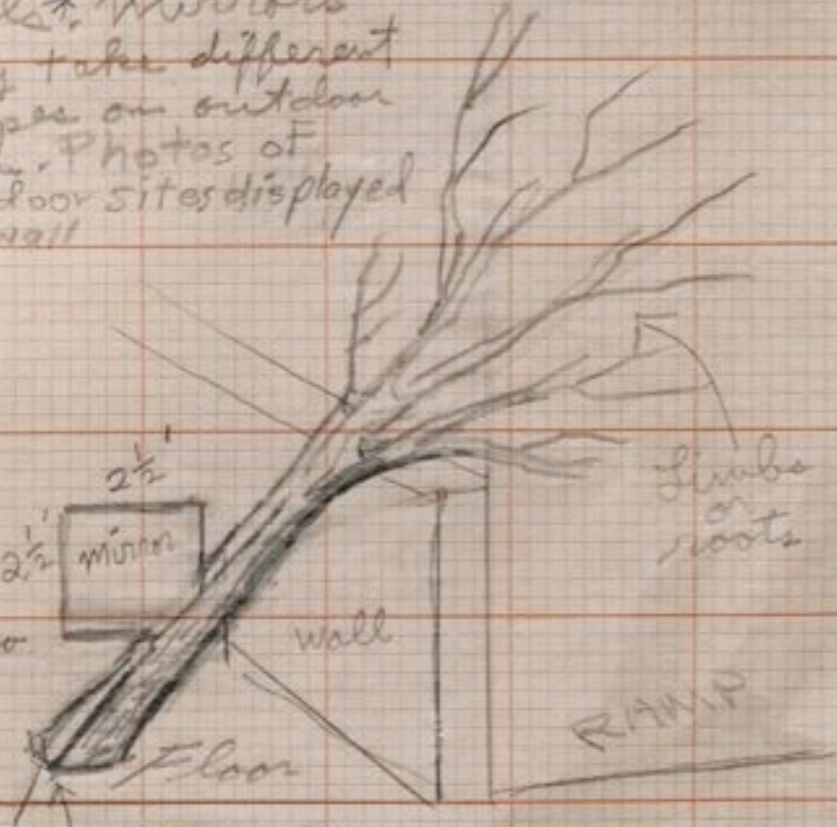
For Galleria L'Attico Rome
Miro Project for Italy Oct.

R. Smithson 69

OUTSIDE: Materials to be gathered for four sites in Italy. Mirrors to be set up on sites, then mapped + photographed. Would like to visit bubbling mud pools*. Mirrors may take different shapes on outdoor sites. Photos of outdoor sites displayed on wall

MIRRORS supported by roots, vines, sticks etc. (window to be used)

* Near Naples - the Solfataras: mud crust covering sulphur-charged steam - also see Mare Morte + Averno. Lake - oyster beds



L'Attico Rome (H)
 on Italy Oct.
 Nov 69

Split Tree with two 2 1/2' x 2 1/2' mirrors jammed into split. Need steel wedges + sledge hammer and saw

WHAT REALLY SPOILS MICHELANGELO'S SCULPTURE

BY ROBERT SMITHSON

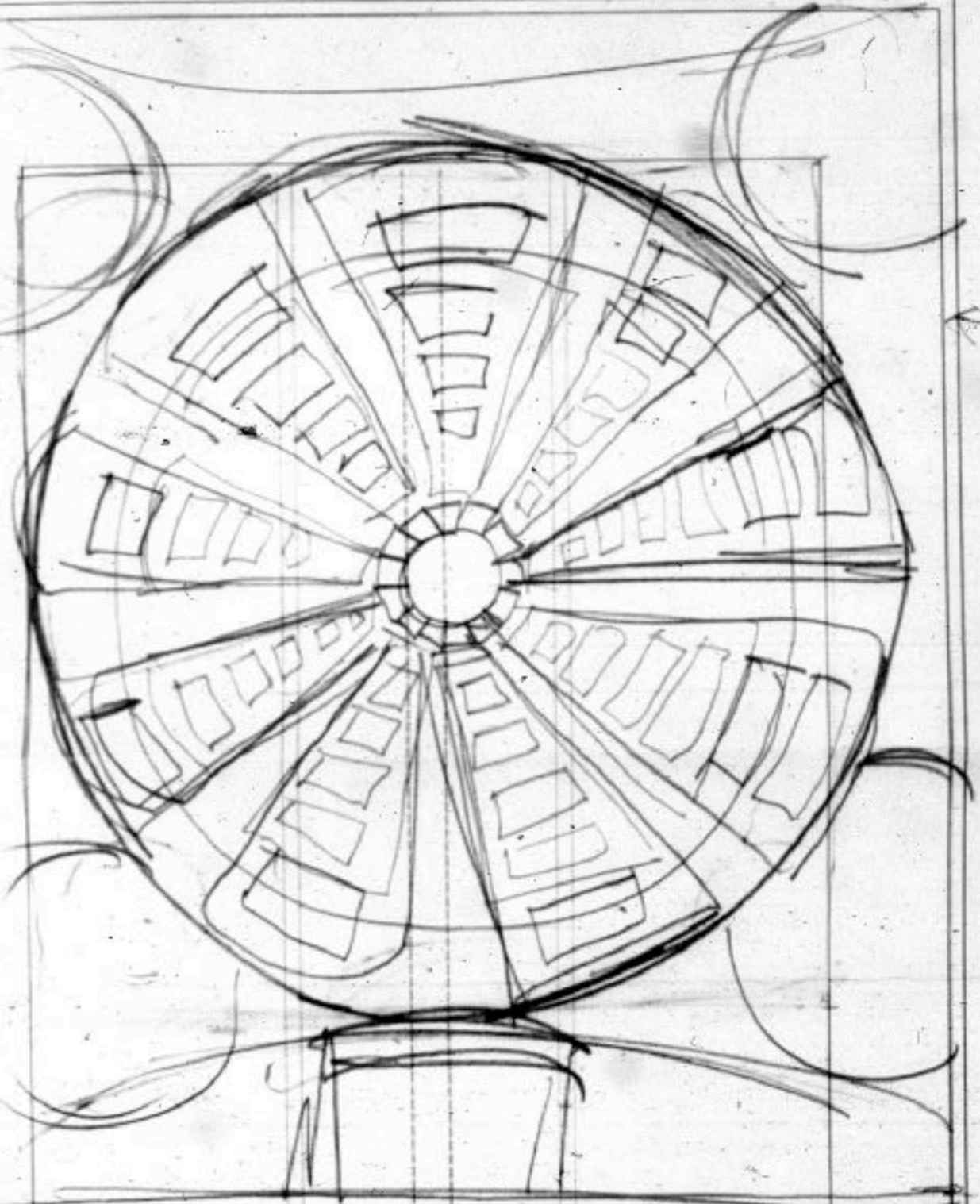
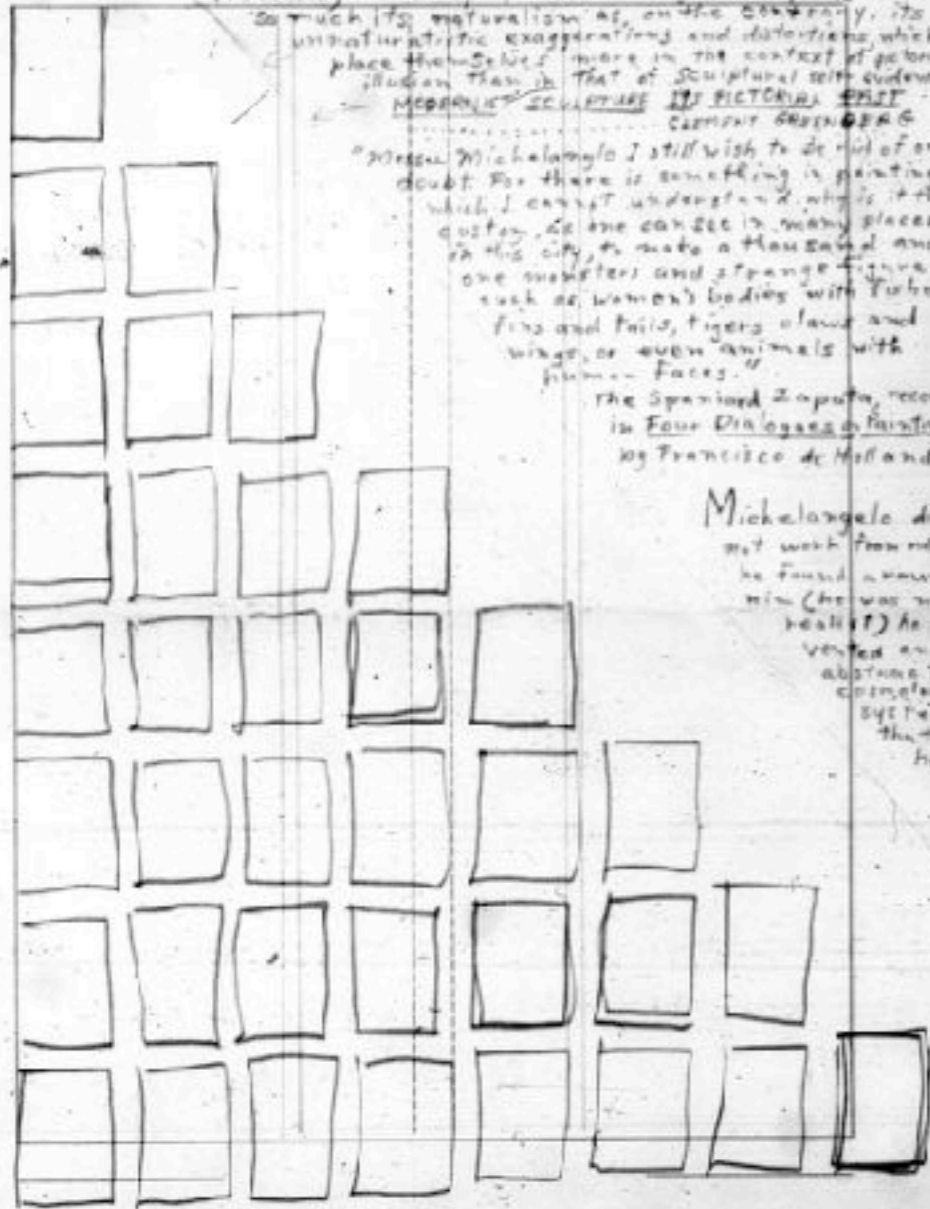
However, what really spoils Michelangelo's sculpture is not so much its naturalism as, on the contrary, its uncharacteristic exaggerations and distortions which place themselves more in the context of general illusion than in that of sculptural self-evidence.

MICHELANGELO'S SCULPTURE IS PICTORIAL FIRST
CARMINE GREENBERG

"When Michelangelo I still wish to be rid of any doubt for there is something in painting which I cannot understand, which is the cause, as one can see in many places in his city, to make a thousand and one suspiria and strange figures, such as women's bodies with furrowed brows and tails, tigers claws and wings, or even animals with human faces."

The Spanish Zapata, recorded in Four Dialogues of Painting by Francisco de Hollanda

Michelangelo did not work from nature he found a world in (he was no realist) he invented an abstract, cosmological system that he

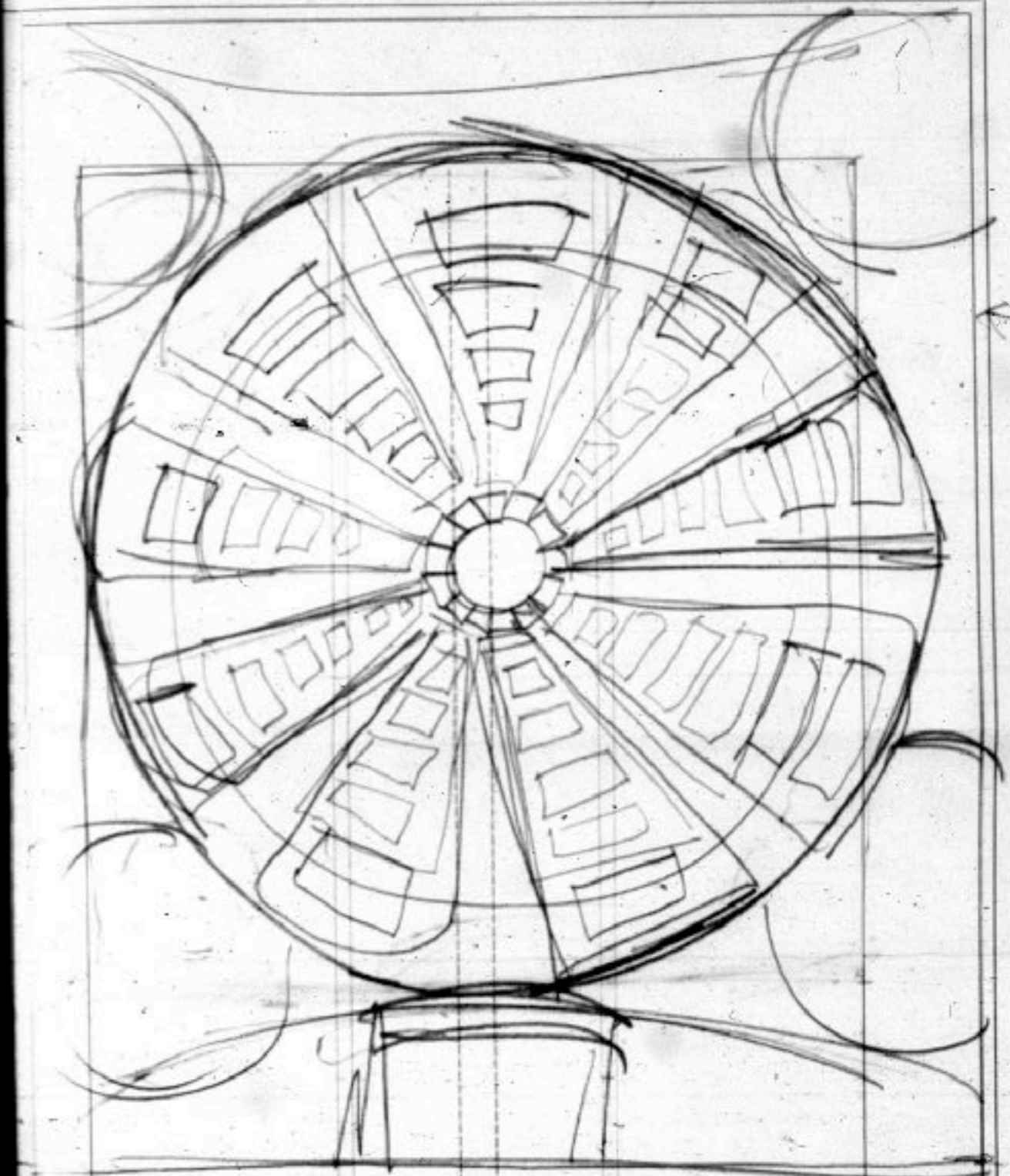


Take photograph edges

MICHELANGELO - DOME OF THE MEDICI CHAPEL, FLORENCE
(Photo Harry F. Brown)



DOME OF THE MEDICI CHAPEL, FLORENCE



Take photographs early

MICHELANGELO - DOME OF THE MEDICI CHAPEL, FLORENCE
(Photo Harry F. Brown)

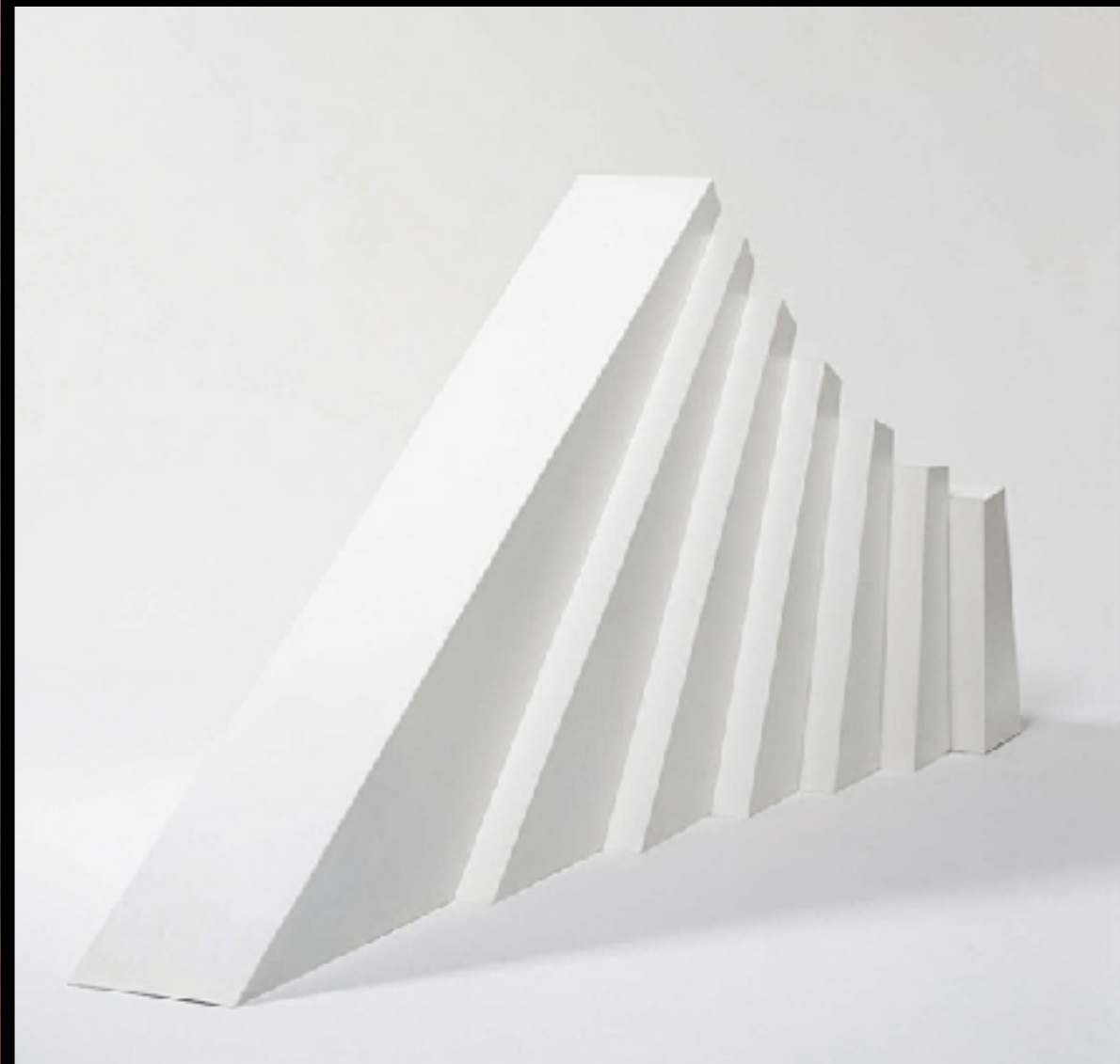
REGULAR SIZE PAGE: 44 x 62 WITH 1/4 INCH ABOVE FOLIO AT BOTTOM
OUTSIDE AND TOP BLEED 51 1/2 x 71
OUTSIDE AND BOTTOM BLEED 51 1/2 x 66 1/2
TRIM SIZE: 9 1/4 x 12 1/4
SIDE WIRE

INSIDE AND TOP BLEED 49 x 71
INSIDE AND BOTTOM BLEED 49 x 66 1/2
OVERALL BLEED 56 1/2 x 75 1/2



R. Smithson, *Gyrostasis*, 1968





R. Smithson, *Learning Strata*, 1968

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21
 Language
 phonology speech
 tongue lingual velar
 mother tongue, King's English
 dialect brogue patois idiom slang
 confusion of tongues, Babel universal language
 Esperanto dō pantomime dumb show literature
 letters belles-lettres missa humanitas republic of letters
 dead languages classics express save express by words polyglot
 linguistics dialectal vernacular bilingual literary colloquial
 letter character hieroglyphic alphabet ABC consonant vowel
 diphthong surd sonant liquid labial palatal cerebral dental code
 gutter syllable monosyllable dissyllable polysyllable prefix suffix cipher
 word term syllable name phrase root derivative index glossary dictionary lexicon
 etymology philology terminology verbage loguarity translate nomenclature designation
 manname malapropism Mrs. Malprop nominative titular dub cognomen patronymic title
 misname miscall nickname take an assumed name misnamed so called self-styled idiom
 metaphor sentence proverb motto phraseology euphemism paragraph by the card grammar error blunder
 diction solecism syntactical analysis wordless slip of the tongue appellation heading gibberish dog Latin
 Hieroglyphic neologic word coinage argot bilingualism pidgin English orthography terminology thesaurus cipher

A heap of language

RSmith 66

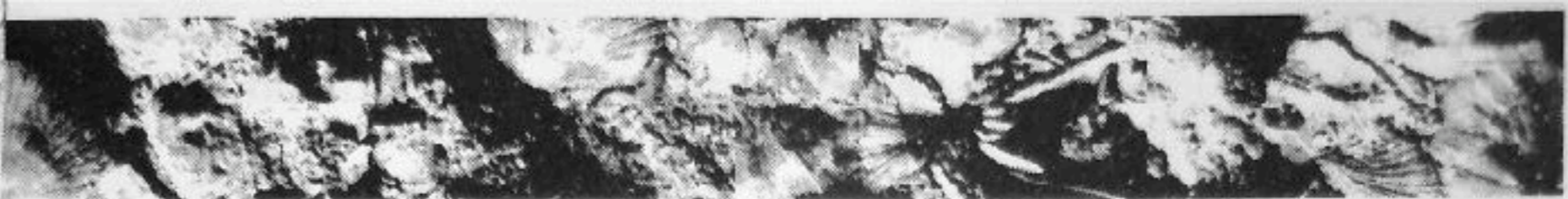
Robert Smithson

“Les noms des minéraux et les minéraux eux-mêmes ne diffèrent pas l’un de l’autre, car à la base des deux – le minéral et l’imprimé – se trouve le début d’un nombre abyssal de fissures. Les mots et les roches contiennent un langage qui suit une syntaxe de fentes et de ruptures. Il suffit de regarder n’importe quel *mot* assez longtemps pour le voir s’ouvrir en une série de failles, en un terrain de particules chacune d’entre elles contenant son propre vide”

A Sedimentation of the Mind: Earth Projects, 1968, tr. fr. Maggie Gilchrist, “Ruine des anciennes frontières”, dans Bernard Blistène (dir.), *Robert Smithson. Une rétrospective. Le paysage entropique 1960-1973*, Palais des Beaux-Arts, Bruxelles; MAC, galeries contemporaines des Musées de Marseille, 1994, pp. 18-26



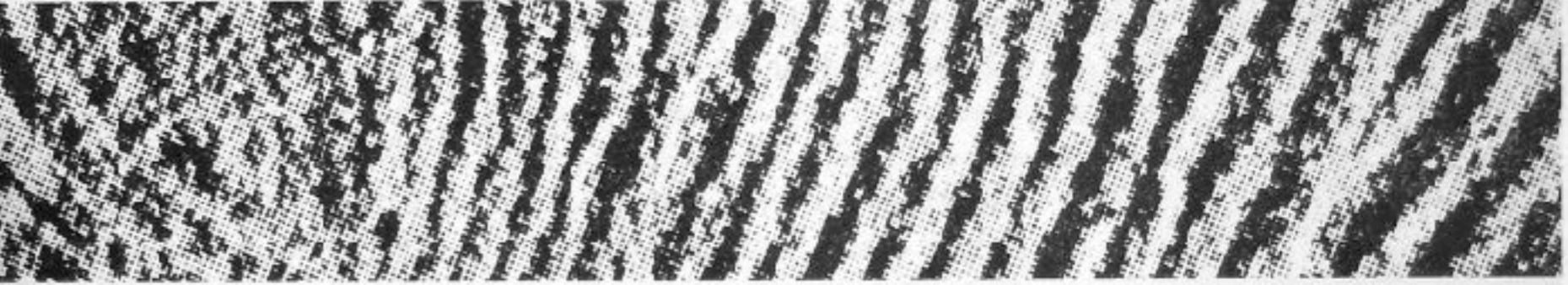
LAND TO SHRINK, CONTINENTAL DRIFT, A DRAWING OF THE SKULL OF THE REPTILE
 SCOTLAND, DRAWN TO ONE-QUARTER NATURAL SIZE), THROUGH THE EYES OF DIMETRO
 THE PROPERTIES OF ICE (ITSELF AND IS ASSOCIATED WITH THE PERIODIC ACCUMULATION
 HOT DESERT CONDITIONS, NOTES REGARDING FORAMINIFERA, REMAINS OF SLOW WADERS
 OCEAN, UNTIL THEY BECAME INCREASINGLY SALINE, DRASTIC CHANGES OF THE LANDS
 FURNACE, FANTASTIC IDEAS WERE LATER CAST ASIDE BY THE PLUTONISTS, SOLIDIFIED
 OF THE EARTH WAS THOUGHT TO BE SPOILED, MODERN ORDERS OF INSECTS EMERGED
 OF DECIDUOUS TREES, SNAPSHOTS OF POISON GAS, DIORAMA OF ASH HEAPS, DAGUER
 LED PHOTOGRAPHS OF SAND DUNES, PHOTOMICROGRAPHIC STUDIES OF FOSSIL PROT
 BOUNDARIES, SHIFTS IN POLAR AXIS RECORDED, EVAPORATION OF SOUTHERN HEMIS
 AGE, UNDEVELOPED FILM OF DRY LAND MASS, NEGATIVES OF SHELLY ORGANISMS



AND SKIDDAW SLATES, SPONGES WITH A FRAMEWORK OF SILICA, TI ABOVE AT VARIOUS DEPTHS, VOLCANOES ERUPTED UNDER THE OCEAN, PAINTING SHOWING AN
 ANCIENT SOUTH JAKOTA, THE MUD GROVELLING; AMPYX, FORGOTTEN PILES OF SANDSTONE, OCEAN FLOOR COLLAPSES, ROTTEN VEGETATION DECOMPOSES INTO ROTTEN
 MAGNESIA, NO LONGER A FAITHFUL IMITATION OF ETERNITY, BUT A CONSTANT STATE OF EROSION, THREE STAGES IN THE DEVELOPMENT OF A THRUST FAULT, SHOWN
 THE DRAWING, DISLOCATED BY A MOLTEN CONDITION, THE BURIAL OF THE BRYOZOA, FOR WHERE THINGS ARE DISCERNED AT INTERVALS OF TIME, THERE ARE FALSE-
 AND WHERE THINGS HAVE AN ORIGIN IN TIME, THERE ERRORS ARISE (ASCLEPIUS), DECREPITUDE AND DELIQUESCENCE, BOTCHED FABRICATIONS ON THE FOGGY
 CAPE, PLANKTONIC CALCAREOUS ORGANISMS FALLING, CAREFULLY LABELED SPECIMENS ARE FLED AWAY, A TEDIOUS PART OF FOSSIL COLLECTING TAKES PLACE
 THE HOT SUN IN THE BAD LANDS, QUICKSAND, DIAGRAM WITH ORANGE BACKGROUND SHOWS HOW ROCK RESISTANCE INFLUENCES TOPOGRAPHY, A SORT OF JIGSAW
 FOR GEOLOGISTS, X-RAY VIEW OF AN OIL WELL, A LIGHT BLUE AND TAN MAP SHOWS PROCUVICIAN LAND SHAPES, OVERTURNED ANTICLINE IS PLYED BY STRATA
 RING WATERS, GEOLOGY EXEMPLIFIES A NEW IDEA IN PAPERBACK PUBLISHING—A SERIES OF OUTSTANDING BOOKS, ILLUSTRATED THROUGHOUT IN FULL COLOR, LAKE
 VILLE HAS SHRUNK, VAST STRETCHES OF SALT FLATS, EVAPORATION, OLD FAITHFUL—YELLOWSTONE'S FAVORITE GEYSER, LOCCOLITHS, PROFILE OF A SHIELD VOLCANO:
 MAUNA LOA, PTOLEMY GUESSED THAT THE EARTH IS A BALL, OUACHITA, BLUE INK ON TEXAS, CANADIAN SHIELD SINKS, THE OZARK DOME PAINTED ON A MAP AS A
 IMPRESSICNISTIC DRAWINGS OF THE ARCTIC.



WORLD SHOWN ON AN OVAL MAP, WITH BLACK DOTS SYMBOLIZING LAND PLANTS, SOIL
 ED TO A LINE PASSING WEST OF MICHIGAN, EARTH WARPAGE, PHOTOGRAPH OF LINES
 COAST THE LAZULI AIR DID SWOON... (TENNYSON), PURELY STATIC SHAPES, CLIMB
 IN MUNICH 1816-1834, AS DECAY AND DEATH OVERTOOK THESE FOREST GARDENS
 KNIGHT), THE IMMUTABLE CALM IN THE STEAMING SWAMPS, THINGS FAIL TO ADJUSTIVE SYSTEMS SHOWN IN DIAGRAMS, ...A TENDENCY TO AMORPHOUSNESS... (HEINRICH WOLFFLIN), ...SCABBY TOPOGRAPHY ON SOLFATARA PLATEAU (C. MAX BAUER), MAY
 MUSEUM IS ONLY PART OF THE STORY (EDWIN H. COLBERT), A CAMERA OBSCURA LOOKED LIKE THE PLANET VENUS, LIMP-LOOKING CRUSTACEANS, DYING BY THE MILLIONS, WILL YOU FOLLOW ME AS FAR AS THE SARGASSO SEA? (GIORGIO DE CHIRICO),
 SHOWING EUSTATIC MOVEMENT—RISE AND FALL OF SEA LEVEL OF 100 FEET IN GLOMERATE THOUGHTS, MOLLUSCA, BREAKING APART INTO PARTICLES, SOMETHING FLOWING BETWEEN THE CARIBBEAN AND NEWFOUNDLAND, THE EQUATOR OVER NEW
 A FACE TURNED TOWARDS THE THINGS OF DEATH (ERNST JUNG), A HEAP OF
 MISSISSIPPIAN) SEA AS IN NORTHWESTERN INDIANA, (THE SMITHSONIAN INSTITUTION),
 AND EDWIN H. GOLDBERT), EFFLUVIUM OF GEOLOGIC TIME, BLENDING WITH
 CONTINENTS, SEDIMENTS ON THE EAST SHORE OF THE BAY OF FUNDY AT JOSSIMON.



MANALAND? REEFS FORMED CORALLINE SPONGES (ARCHAEOCYATHINES), THE GREAT THICKNESS OF BLACK MUD, THE ROMAN NAME FOR WALES, BOTTOM LIVING FORMS
 BLIND, PAXADOXIDES SHOWN IN A LINE-CUT ARE SAID TO BE HALF NATURAL SIZE, MUNDUS SUBTERRANEUS, PUTTING FACTS TOGETHER LIKE A JIGSAW PUZZLE, LANGUAGE
 SOIL BLOW AWAY, FLOODS, BILATERALLY SYMMETRICAL CREATURES, AN ILLUSTRATION OF THE AUSTRAL SEA (BLUE ON GRAY DOTS), A FRAGMENTARY THEORY, EXCAVA-
 AT DINOSAUR NATIONAL MONUMENT IN NORTHEASTERN UTAH, PALAEOZOIC ERA SHOWN ON AN OLD CHART, LITTLE IS KNOWN ABOUT THE LAND AREAS, THEY PLOUGHED
 WAY THROUGH THE MUD, WORMS AND MORE WORMS TURN INTO GAS, SEA BUTTERFLIES FALL INTO A NAMELESS OCEAN, PLASTER RESTORATIONS COLLECTING DUST IN
 MUSEUM OF NATURAL HISTORY, THE TRACKS OF TRILOBITES HARDEN INTO FOSSILS, ACCUMULATIONS OF WASTE ON THE SEA BOTTOMS, JELLY-FISH BAKING UNDER THE SUN,
 ...A TENDENCY TO AMORPHOUSNESS... (HEINRICH WOLFFLIN), ...SCABBY TOPOGRAPHY ON SOLFATARA PLATEAU (C. MAX BAUER), MAY
 KNIGHT), THE IMMUTABLE CALM IN THE STEAMING SWAMPS, THINGS FAIL TO ADJUSTIVE SYSTEMS SHOWN IN DIAGRAMS, ...A TENDENCY TO AMORPHOUSNESS... (HEINRICH WOLFFLIN), ...SCABBY TOPOGRAPHY ON SOLFATARA PLATEAU (C. MAX BAUER), MAY
 MUSEUM IS ONLY PART OF THE STORY (EDWIN H. COLBERT), A CAMERA OBSCURA LOOKED LIKE THE PLANET VENUS, LIMP-LOOKING CRUSTACEANS, DYING BY THE MILLIONS, WILL YOU FOLLOW ME AS FAR AS THE SARGASSO SEA? (GIORGIO DE CHIRICO),
 SHOWING EUSTATIC MOVEMENT—RISE AND FALL OF SEA LEVEL OF 100 FEET IN GLOMERATE THOUGHTS, MOLLUSCA, BREAKING APART INTO PARTICLES, SOMETHING FLOWING BETWEEN THE CARIBBEAN AND NEWFOUNDLAND, THE EQUATOR OVER NEW
 A FACE TURNED TOWARDS THE THINGS OF DEATH (ERNST JUNG), A HEAP OF
 MISSISSIPPIAN) SEA AS IN NORTHWESTERN INDIANA, (THE SMITHSONIAN INSTITUTION),
 AND EDWIN H. GOLDBERT), EFFLUVIUM OF GEOLOGIC TIME, BLENDING WITH
 CONTINENTS, SEDIMENTS ON THE EAST SHORE OF THE BAY OF FUNDY AT JOSSIMON.



THE WRECK OF SOME GIGANTIC STRUCTURES OF ART... (POE), THE WORLD
 AND RESTING SPORES, SUNSHINE ON THE PETRIFIED DEPOSITS, A LAKE LEFT
 STATE MUSEUM, EOSPERMATOPERIS IS PROMINENT, MOSS, ANTERIOR MEMBERS
 PARING OF FOSSILS IS MADE AVAILABLE THROUGH THE PRINTED PAGE, ASSEMBLY
 WHICH TURNS TO NEGATION, BUT FEIGNED NEGATION, DENDROIDS AND GRAPHE
 E FERNS DECAY INTO FLORA CEMETERIES, RECONSTRUCTION OF LATE DEVONIAN
 NT ILLUSIONISTIC BACKDROP EXTENDS A FALSE UNDERSEA LANDSCAPE, JUNG
 THE GREAT HORIZONS OF THE ABSENT WORLD REFLECT IN THE MIND, THE
 MBLE IN MAINE, QUARTZ IN THE BRAIN, ACADIAN DISTURBANCE, THE AGE OF
 A IN THE CATSKILLS, SPIDERS AND WINGLESS INSECTS ALSO ARRIVED, SP
 ONIAN PERIOD IS A SUCCESSION OF LOSSES, AT OUTSKIRTS OF MUD, SP



MEMORY AT THE CHTHONIC LEVEL, FLOATING ON SOFT MUDS NEAR THE BLIND RIVER, PINK FOSSILS, OBSCURE TRACES OF LIFE, HALF TONE PICTURES OF STRATIFIED ROCKS,
 CONSTRUCTIONS OF SANDSTONES IN SQUARE GLASS CASES, HOT WATER, RIDDLE OF THE SEDIMENTS, LOST IN THE ENCYCLOPEDIA BRITANNICA, BEACHED, BOILING, BUBBLING
 CONTINENTS, PHOTOGRAPH OF BANDED RED CHERT OR JASPER IN THE SOUDAN MINNESOTA (MINNESOTA GEOLOGICAL SURVEY), A GRAPT SHOWING THE CORRELATION OF THE
 ACCESSIONS OF ROCK UNITS IN SEVERAL DISTRICTS, IGNEOUS MEANING FIRE, WE LIVE AMID THE WRECK OF FORMER WORLDS (JEROME WYCHOFF), JURCHANGING EARTH
 THROUGH THE AGES—FULLY ILLUSTRATED WITH PHOTOGRAPHS AND PAINTINGS), THIS PERIOD IS LOSING ITSELF IN SAND AND PAGES, THE REGION BEGINS TO DISSIPATE, AN
 ERIAL PHOTO SHOWING THE DRIFT OF LAVA, SOME THOUGHTS ARE SINKING INTO THE CONGLOMERATE, LOGAN PASS IN GLACIER NATIONAL PARK IS MADE OF CRUSTAL BLOCKS,
 THE AGE OF POTASSIUM-ARGON, GEOLOGICAL GHOSTS ON THE PAGES OF A BOOK ON VIRUSES, ANIMALS WITHOUT BACKBONES TURN INTO STONE, IF ONLY THE GEOLOGISTS
 COULD LET ME ALONE, I COULD DO VERY WELL, BUT THOSE DREADFUL HAMMERS (JOHN RUSKIN), GRAPHITE (A CRYSTALLINE TYPE OF CARBON), SLIMY DAYS, STEAMING
 GEYSER BASINS (NOBODY'S YELLOWSTONE), COUNTERFEIT ALGAE IN THE MUSEUM, BURROWS IN A MOUNTAIN OF CORRUPTION, ...THE QUEER FLOATING BASKET-LIKE VARIETY...
 CHARLES B. KNIGHT), HEAPS OF CARBONATE LIME, POURING TONS OF MINERAL MATTER INTO A LAKE IMITATION GRANITE, LAYERS OF OUT-DATED MAPS, XENUSION, PETRIFIED
 GUM ON DISPLAY, MAP OF THE MISSING SEA, EXTINCT SPONGE-LIKE THINGS, STEAM, CHARTS SHOWING CLAY FORMATIONS, THE PILING UP OF DEBRIS, ...FUTILE AND STUPID
 TAGNATION... (HENRY ADAMS), STALE TIME, ONE-CELLED NOTHINGS, ABSENCE OF OXYGEN.



Robert S. Swanson
1941-1983 (Fossil Collection), Rock Fragments
from Fossiliferous Matrix, New Jersey, September 1966
Dino of Geographical Fiction, 1970
Dino of Geographical Fiction, 1970
Fossiliferous Matrix, dimensions, in inches
New Jersey and New York papers, 1965-1981
at the USGS Archives of Fossiliferous Art, Washington, DC

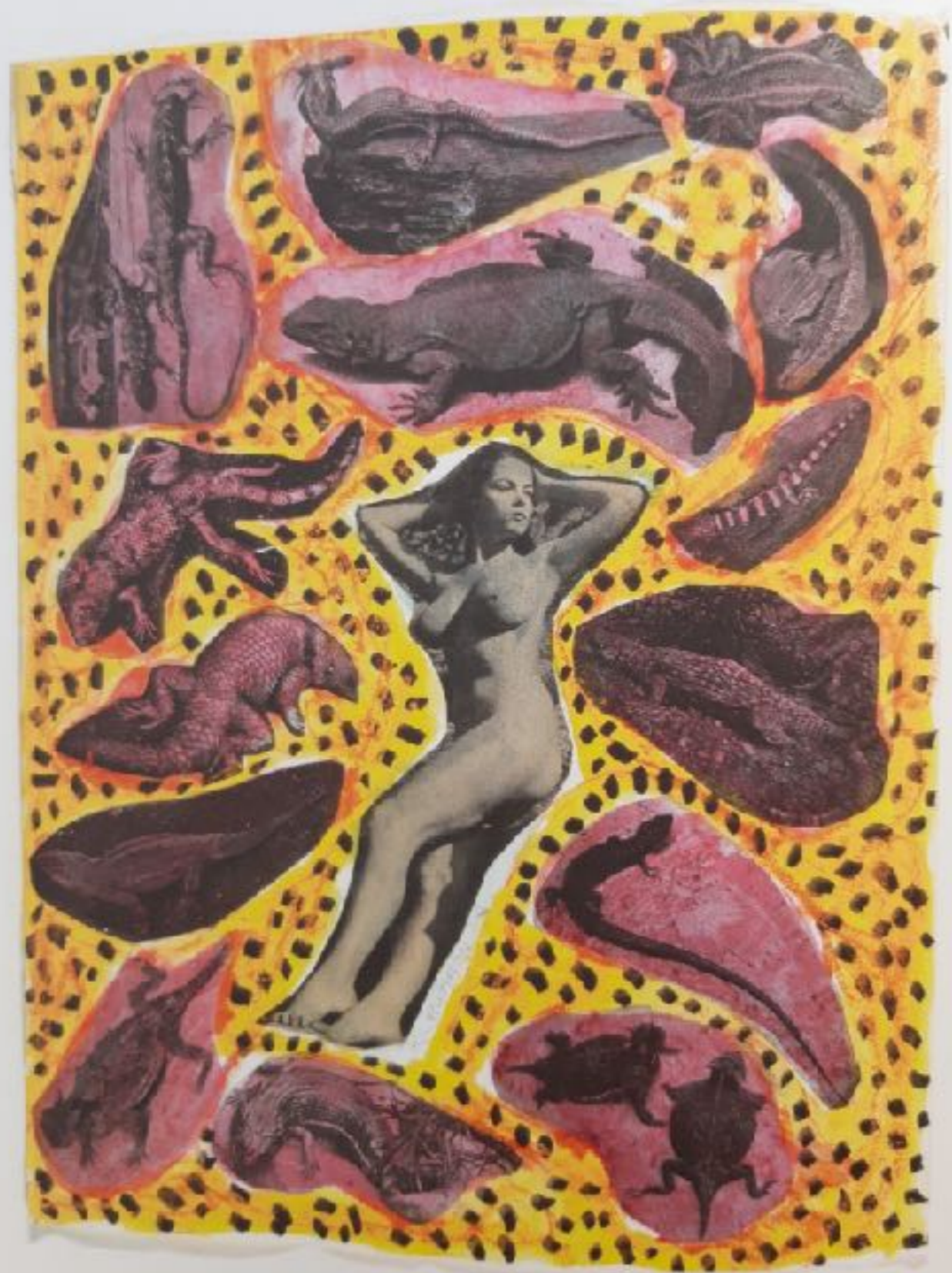








Fickert Sneathon
Unbèd (Venus mit Spathen) (sans titre, Venus avec reptiles) 1963
Crayon, gouache et collage sur papier 45 x 35,6 cm
Centre d'Art et d'Études, Fondation Goussier de Jussieu 125 av. Diderot, 75013 Paris



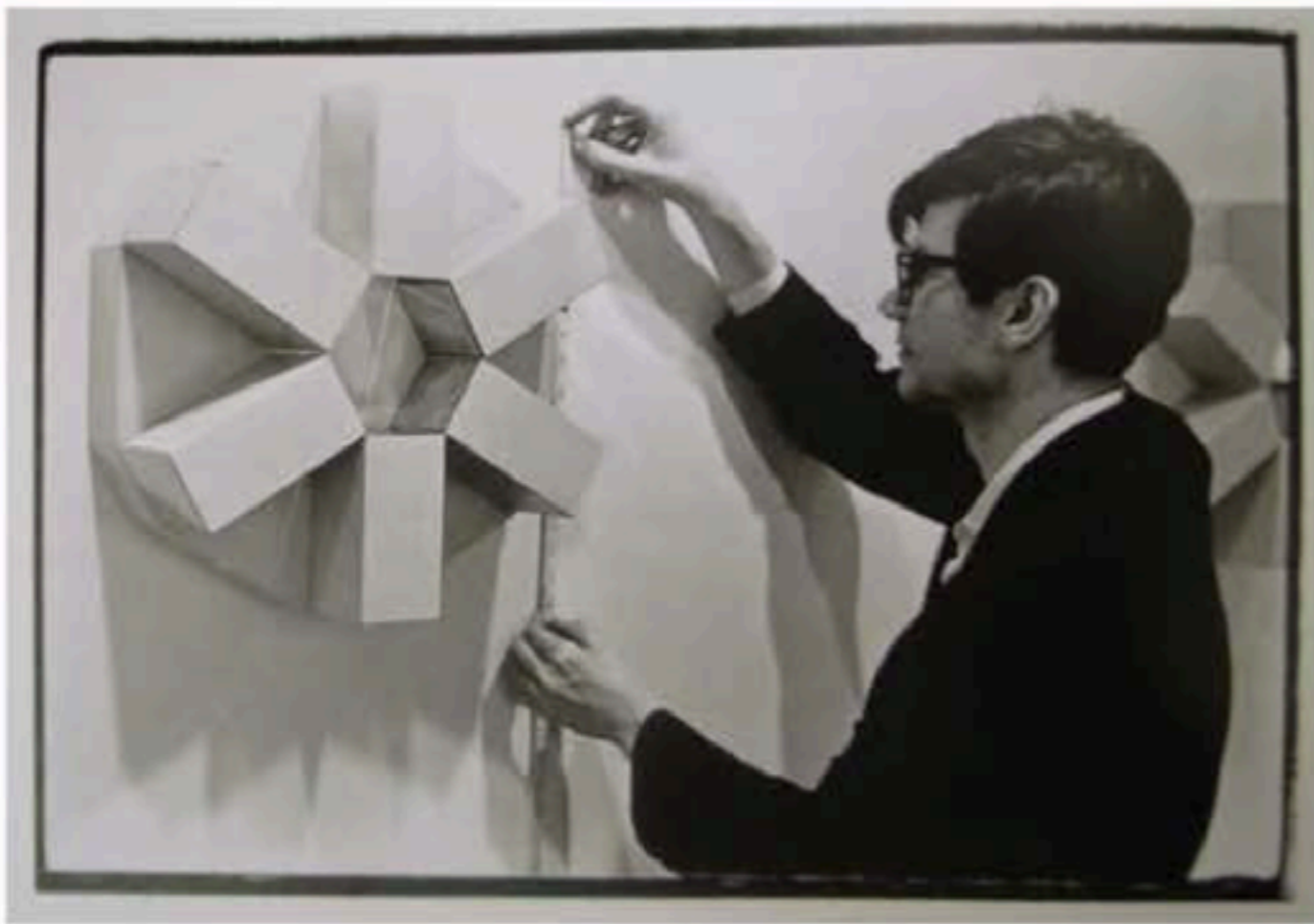


fig.2 Smithson with Cryosphere (1966), installation for 'Primary Structures', The Jewish Museum, New York, 1966



fig.1 Smithson in his studio in Greenwich Street, New York, 1964



She'd love to kill him — and kill... to love him!

The Motion Picture that gives comedy something to shoot at!

BY CARLO PONTI

JOSEPH E. LEVINE
MARCELLO MASTROIANNI
URSULA ANDRESS

THE 10TH VICTIM

UNRATED
ADULT ENTERTAINMENT



BB 60¢
AN ORIGINAL BALLANTINE BOOK US050

THE 10TH VICTIM

NOW A JOSEPH E. LEVINE MOTION PICTURE PRESENTATION STARRING MARCELLO MASTROIANNI • URSULA ANDRESS

A BULLSEYE VIEW OF GUNS AND LOVERS!
ROBERT SHECKLEY'S CHILLING FUTURAMA
OF LEGALIZED MANSLAUGHTER



MARCELLO MASTROIANNI

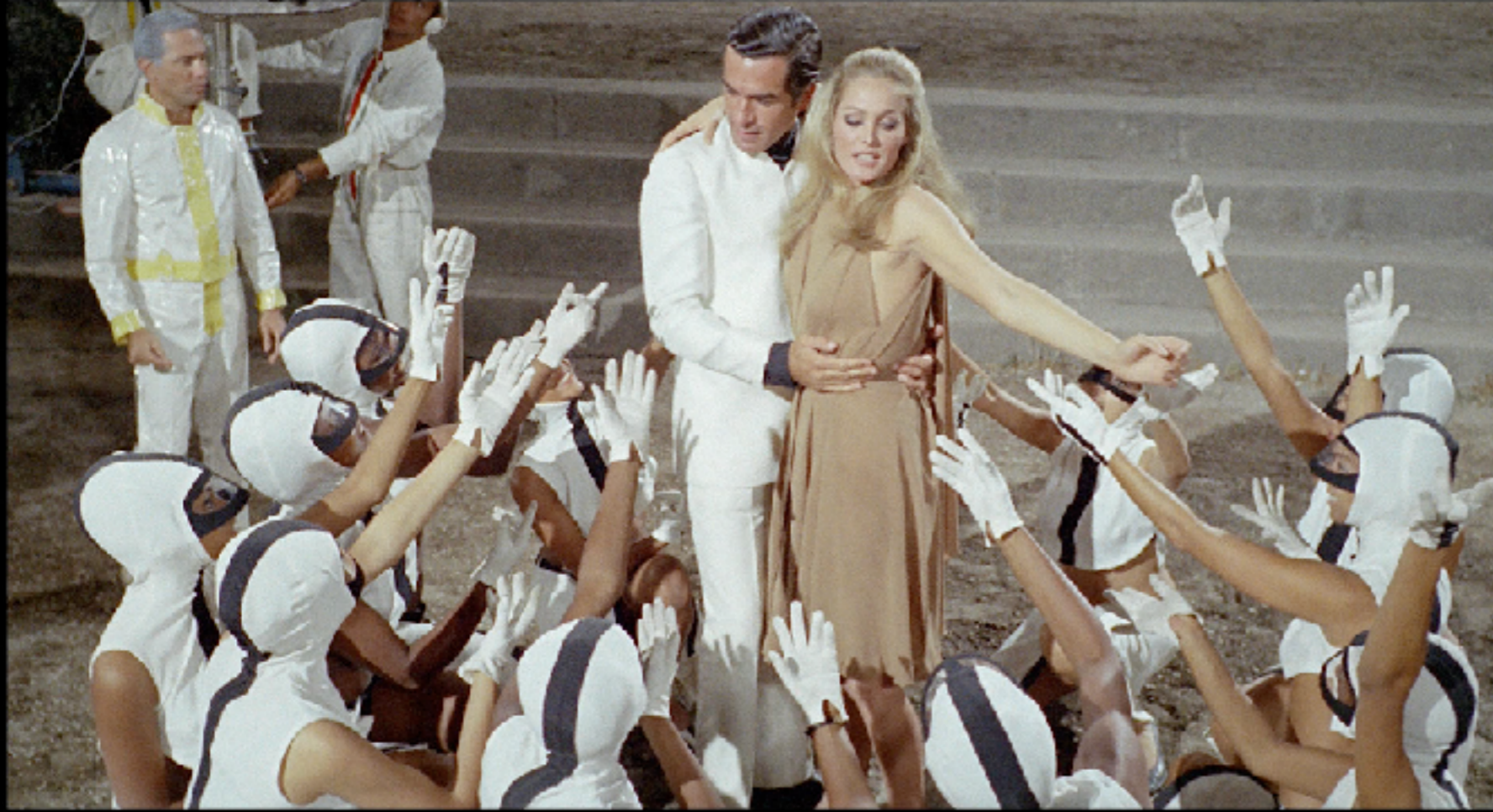
CARLO PONTI

URSULA ANDRESS



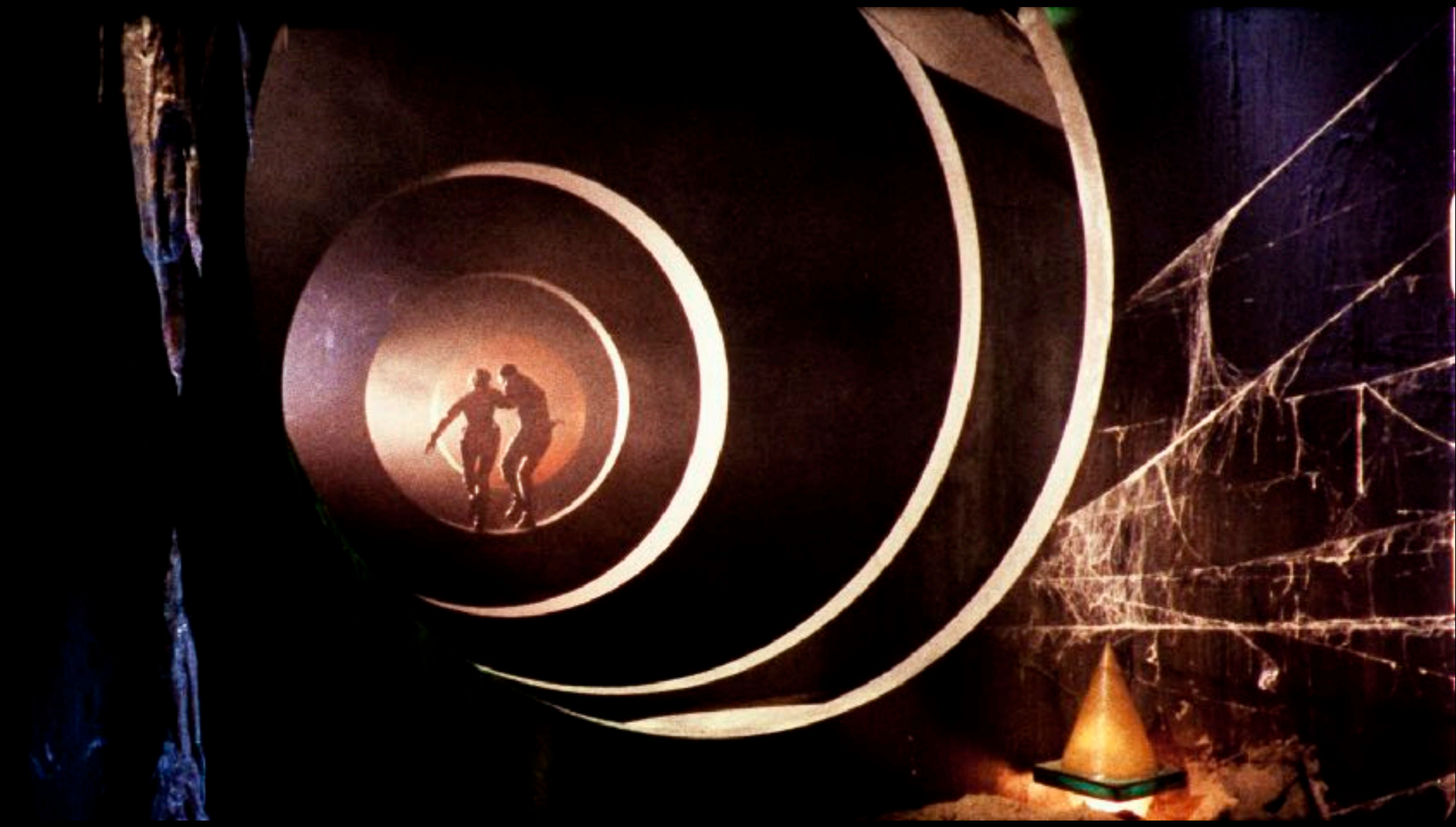
LA DECIMA VITTIMA

ELSA MARTINELLI • SALVO RANDONE • ELIO PETRI













6551-12

PLANET OF THE VAMPIRES

IN COLORSCOPE

Starring BARRY SULLIVAN • NORMA BENCELL • ANGEL AHANIM • LEO MARANDI

Costarring by E. Wallace and Erik M. Hayward • Story by G. Neelands

Directed by N. Jo Buro • Produced by R. O. Johnson

An American International Picture

Copyright © 1955, by American International
Picture. Permission granted for reproduction and
exclusive reproduction. (MGM-1955-10-1)

Property of National General Service Corp.
Lent for display only in connection with
the exhibition of this picture. If you wish to
rent, please contact the National General Service Corp.

65/322



King Kong Meets the Gem of Egypt

\$5.492



BLOB

TERREUR SANS NOM

"THE BLOB"



STEVEN McQUEEN

ANETA CORSEAUT • EARL ROWE

PRODUCTEUR

MISE EN SCENE

JACK H. HARRIS • IRVIN S. YEAWORTH, Jr.

UNE PRODUCTION TONYLYN • COULEURS DE "DELUXE"

*C'est un film
Paramount*

*A. Smithey
sketch with Popkitt*



