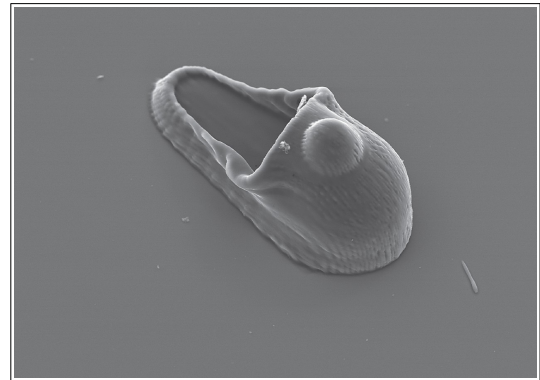




1. Zimoun, 25 woodworms, wood, microphone, sound system, 2009

To make them guess, you cannot use colours and the words: microphone, tree, wood

This video of woodworms devouring a piece of wood masquerades as a still image, belying the intense activity playing out beyond human sight – the audible element is the only hint at the concealed assemblage of woodworms and wood.



2. Grit Ruhland, Pantoffel für Pantoffeltierchen, 2007

To make them guess, you cannot use colours and the word: shoe

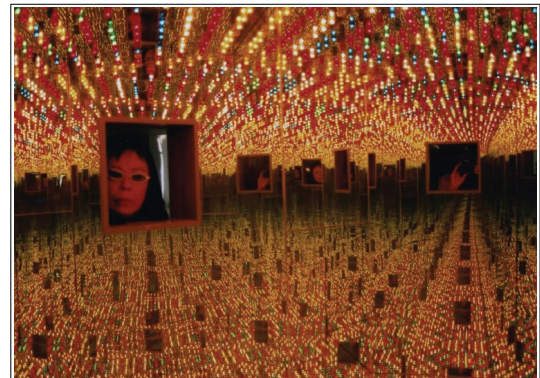
A gift for the unicellular paramecium, Ruhland's to-scale « slipper » is only viewable under a microscope. Ruhland collaborated with scientists to build a slipper-shaped home for the slipper-shaped organism, slipper animalcules. The use of scale makes this work an explicit rejection of anthropocentrism, positioning the human as outside and other.



3. Giovanni Battista Piranesi, Carceri Series, Plate XIV, 1745

To make them guess, you cannot use colours and the words: drawing, architecture, stairs

Through repetition and shadowing, the humans present in the work find themselves in a state lacking distinction between the self and the milieu. A centrifugal force propels the subject from its traditional centrality: the figures are pulled into the architecture as they become shadows, and the silhouettes dissolve in their surroundings. Prominence is shifted away from the subject towards space.



4. Yayoi Kusama, Infinity Mirrored Room - Love Forever, 1994

To make them guess, you cannot use colours and the words: mirror, light

Repetition creates an immersive environment suggesting the dilution of the ego. The multiplication of the viewer's own image through infinite duplication marks the ego as mere copy rather than master surveyor: the viewer is placed in an environment in which they see themselves engulfed.



5. Robert Morris, *Untitled*, 1967-68 (Felt)

To make them guess, you cannot use colours and the words:  
vertical, ribbon

This work emphasizes the nonhierarchical interactions between artist and material: the minimalist artist recognizes and defers to the form inherent in a given material and in so doing renounces compositional preferences. Materials are encountered in raw form, so that there is no imposition of an anthropocentrically biased organizational logic over the object-oriented internal logic of the material.



6. Santiago Sierra, *250 cm Line Tattooed on 6 Paid People*, 1999

To make them guess, you cannot use colours and the words:  
men, people, back, naked, line, tattoo

Humans are incorporated in the work as objects and raw material, vulnerably embodied. Across the uneven material substrate of their shirtless backs, a perfect minimalist line has been tattooed, literally overwriting anthropomorphism with geometric abstraction. The production is outsourced to a hired tattoo artist, thus undermining Sierra's overpowering control. The material proximity of the body and other objects is highlighted by soliciting empathy as a tendency between needle and flesh.



7. Laura Carton, [www.youngandtight.com](http://www.youngandtight.com), 2001

To make them guess, you cannot use colours and the words:  
sea, ocean, waves, water

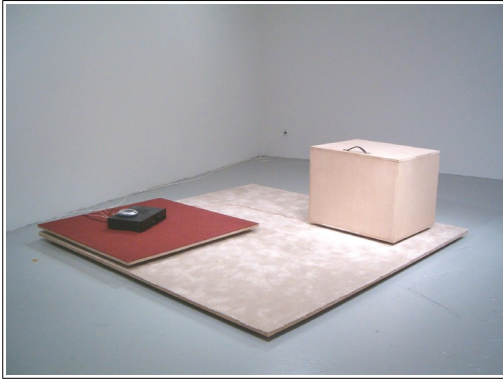
The artist downloads pornographic images from the eponymous website, erases the actors' bodies and digitally reconstructs the backgrounds. By removing the human performers she asserts that objects and environments are equal performers in generating and communicating meaning. She also alludes to the conventional view of pornography as objectifying the humans it displays.



8. Regina J. Galindo, *We don't lose anything by being born*, 2000

To make them guess, you cannot use colours and the words:  
desert, sand, trash, body

The work questions the ontological status of the female subject by showing the naked body of the artist bagged and discarded in a litter-strewn landscape. Galindo also plays with the convention of viewing the female body as messy and requiring containment.



**9. Tom Kotik, *Rational Impulse*, 2004**

To make them guess, you cannot use colours and the word:  
**box**

Through engineered soundproofing, the box is able to contain the cacophony of sound within it until the lid is opened. The unknowable interior and its overwhelming acoustic presence play not only with expectation but also with human denial of things' complexity.



**10. Bruce Nauman, *Wall/Floor Positions*, 1968**

To make them guess, you cannot use colours and the words:  
**man, body, tee-shirt, jeans**

The artist leans and rests his body on and against the wall and floor of his studio to imitate the manner in which minimalist sculpture is positioned in relation to gallery architecture. He effaces his human significance by making his own body equivalent to the industrial materials deployed in early minimalist sculpture.



**11. Ruslan Trusewych, *This is the Way the World is* (2005-11)**

To make them guess, you cannot use colours and the word:  
**light**

The installation is composed of oscillating fans directed at a cluster of flickering night-lights whose subtle motion activates one another. The arrangement of night-lights and fans create a closed system that exists outside of human intervention.



**12. Francesco Albano, *One of these Days*, unknown.**

To make them guess, you cannot use colours and the words:  
**chair, skin, legs, feet**

Skin is here emptied of human presence: the human ego is literally deflated and as the body merges with the chair, its status as thing among others is reasserted.

**Most of the works and their extensive analyses are to be found in :**

Behar, Katherine, and Emmy Mikelson (Ed.). *And Another Thing: Nonanthropocentrism and Art*. Earth, Milky Way: Punctum books, 2016.