Von links oben nach rechts unten / From top left to bottom right:

Neri Oxman / materialecOlOgy, Raycounting, 2008
Francesca Woodman, Untitled, Providence, Rhode Island, 1976
David Maljkovic, Retired Form, 2008
Bojan Šarčević, The breath-taker is the breath-giver (Film B), 2009
Alva Andrasek / BiOthiNg Mesonic Emission / Seroussi Pavilion Paris, 2007
Hernan Diaz Alonso / Xefirotarch, T-BA1 Patagonia, 2008
R&Sie(n) / François Roche & Stéphanie Lavaux, "I've heard about...", a flat, fat, growing urban experiment, 2005–2010
In the last sixty years Art has been a heterogeneous and transversal field that has accentuated the importance of the object. In this context, the object is not just an end product of a creative practice, but a starting point of processes that are transmitted from one generation to the next. The object is not just a means of expression, but also a tool for communication, a means of transmission and a carrier of identity. The object is not just a product of an artistic practice, but also a product of a social context. The object is not just a product of a market-oriented and institutional status, but also a protagonist in the scenario of production, distribution, and consumption. The object is not just a product of a spatial and temporal context, but also a product of a sociopolitical context.

In recent years, the field of architecture has been marked by a proliferation of architectural objects, which have become an integral part of the contemporary art world. These objects have been produced and supported by institutions such as the Thyssen-Bornemisza Art Contemporary (TBA) and the Fondation Cartier pour l’Art Contemporain (FCA), and have been exhibited in major museums and galleries around the world. These objects have been characterized by their transversal and interdisciplinary nature, and have been produced in collaboration with artists, architects, designers, and curators.

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