



Before Christo and Jeanne-Claude brought the act of wrapping to much larger proportions when they applied it to the environment, Christo created many sculptures by wrapping everyday objects with fabric or polyethylene.

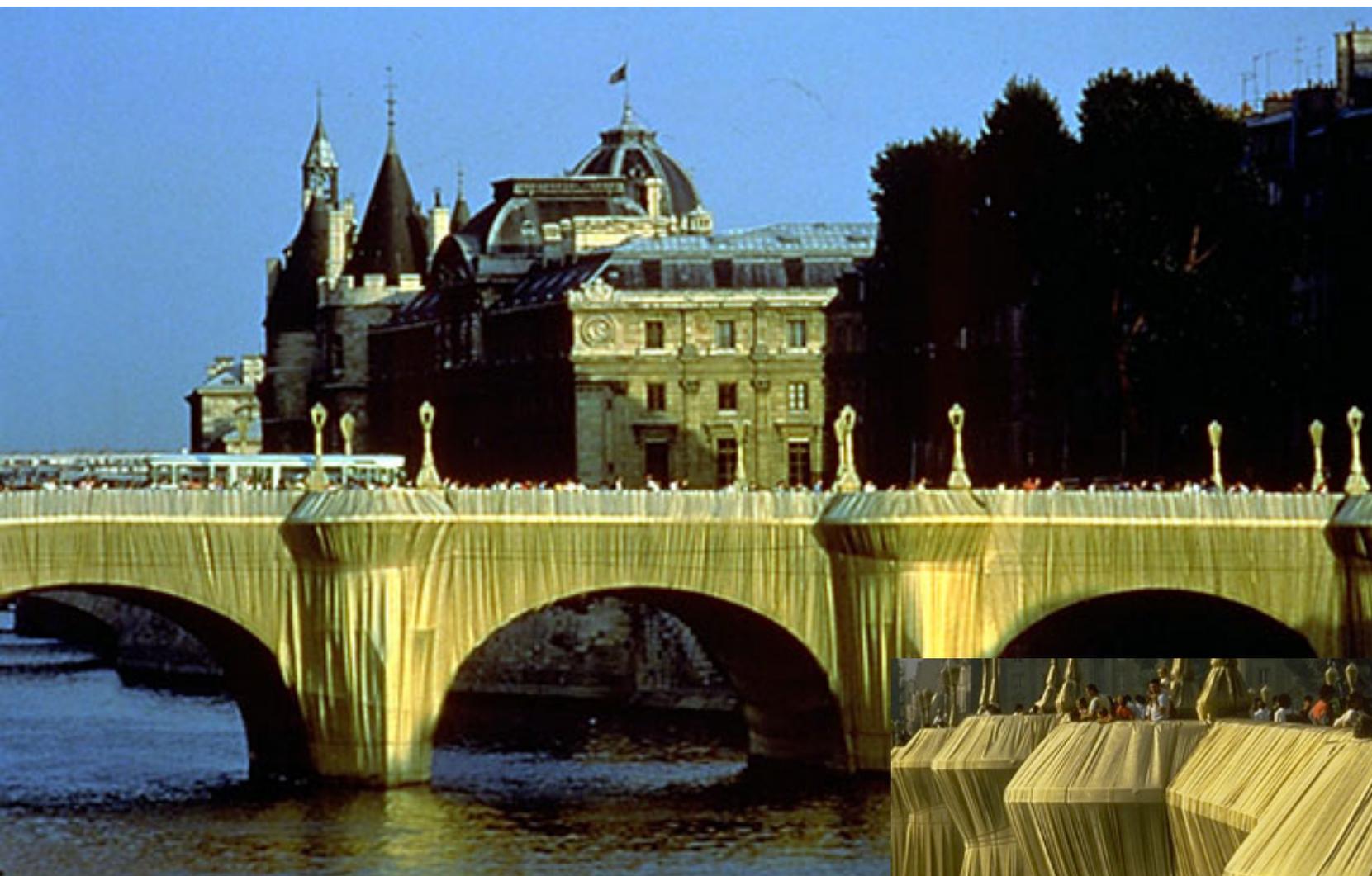


CHRISTO, Wrapped Telephone, 1962

5 1/2 x 10 1/2 x 9 1/2" (14 x 27 x 24 cm) , Polyethylene, rope, telephone and telephone cord

Wrapped Motorcycle, 1962,

38 1/4 x 67 x 19 5/8" (97 x 170 x 50 cm), Polyethylene, rope and motorcycle



**The Pont Neuf Wrapped, Paris, 10  
years, 1975-1985**

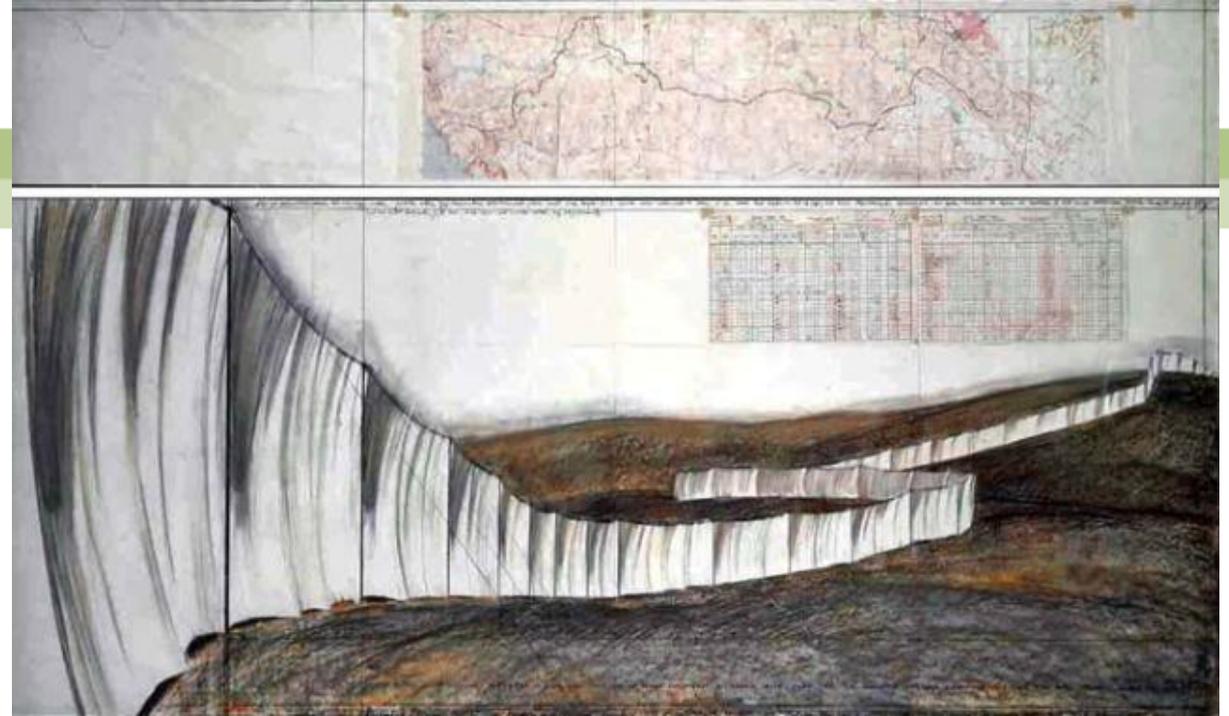


“We were very eager to design the route of the *Fence* to cross fourteen roads, so people could see it where it crossed a road. We wanted the entire length of the *Fence* to run in relation to man-made structures—a house, a farm, a barn, a farmer’s fence.”



Running Fence, 5 years 1972-1976

Construct a 24.5 mile fabric fence in Sonoma and Marin Counties, CA, supported by steel posts and steel cables, running through the landscape and leading into the sea.



**Christo:** In 1972, we started with the idea of doing a project that involved the life of the people related to the ocean from the urban, rural, to the countryside in California. And this is why the *Running Fence* is 24.5 miles: Because the *Fence* crosses from the rural area near the coast to the suburban area at Petaluma and finally crosses the highway, Route 101. In California the highway is very important, and the closest highway ran 24.5 miles from the coast. If the highway had been ten miles from the coast, the *Fence* would have been only ten miles. The project translates crossing fourteen county roads and small roads until crossing the important Route 101 running north and south from San Diego to the Oregon border. And of course, using the land of the 59 ranchers and public space—all of this exactly reflects how the people in California use the land from rural, suburban, to the urban space.



For the project, 59 families of ranchers needed to be convinced and the permission of the authorities had to be obtained, so Christo and Jeanne-Claude hired nine lawyers.



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# The Gates, Central Park, New York City 1979-2005



On 3 January 2005, work began on the installation of the couple's most protracted project, The Gates, in Central Park in New York City. The title is "*The Gates, Central Park, New York, 1979-2005*"



Installed, Central Park, Dates...

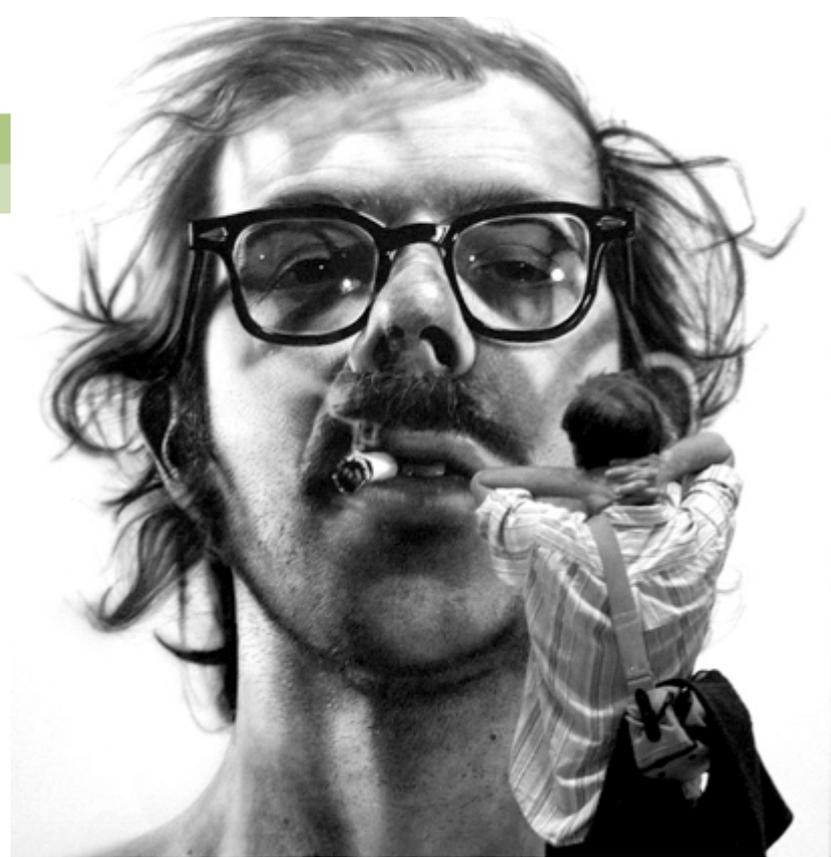
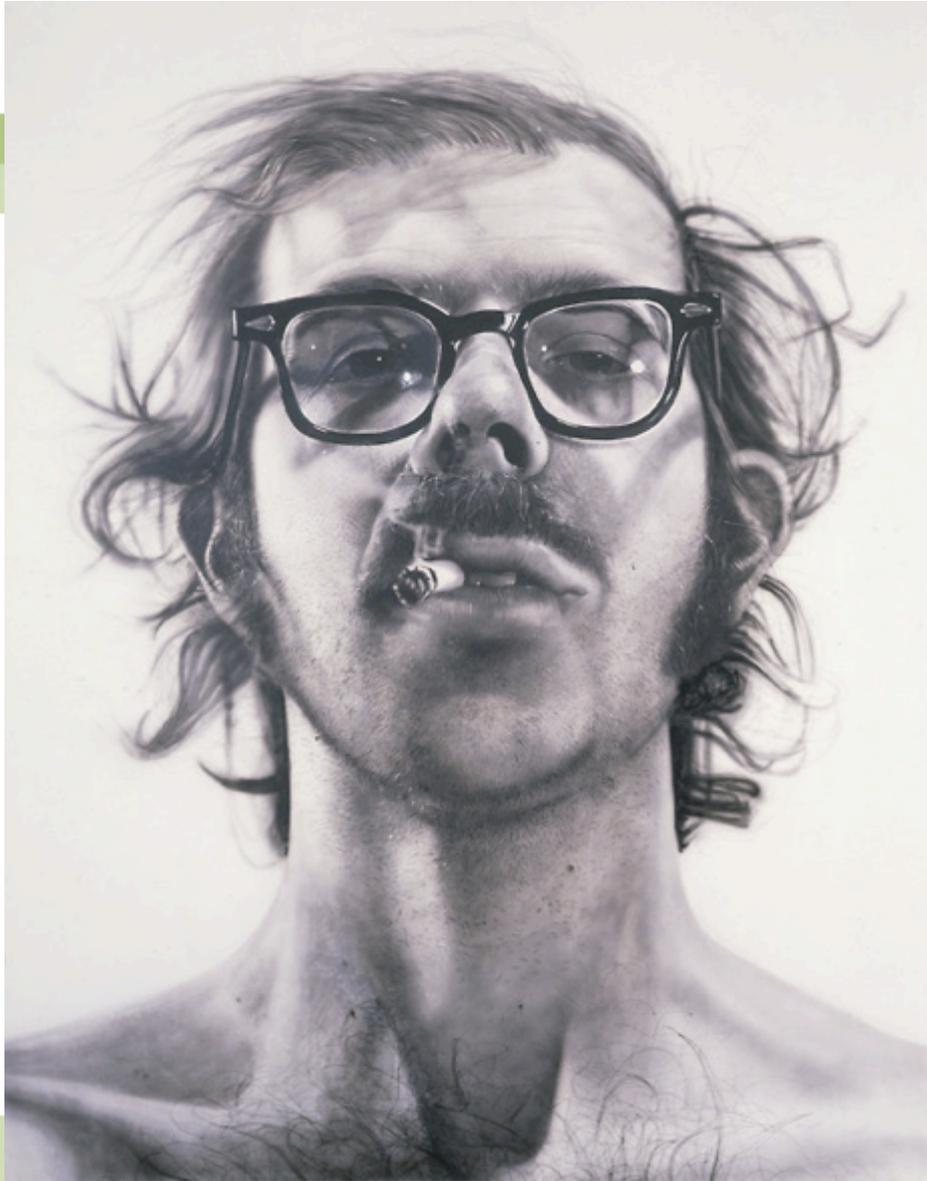
The cost of the project was \$21 million US dollars which was raised entirely by Christo and Jeanne-Claude selling studies, drawings, collages, works from the 1950s and 1960s.



A total of 7,503 gates made of saffron color fabric were placed on paths in Central Park. They were 16 ft. high and had a combined length of 22 miles.

Open to the public from 12 February until 27 February 2005.

On February 12, 2005, almost one year before I came to STAC, I brought a group of students from Watkins College of Art, Design and Film to NY to see the piece.



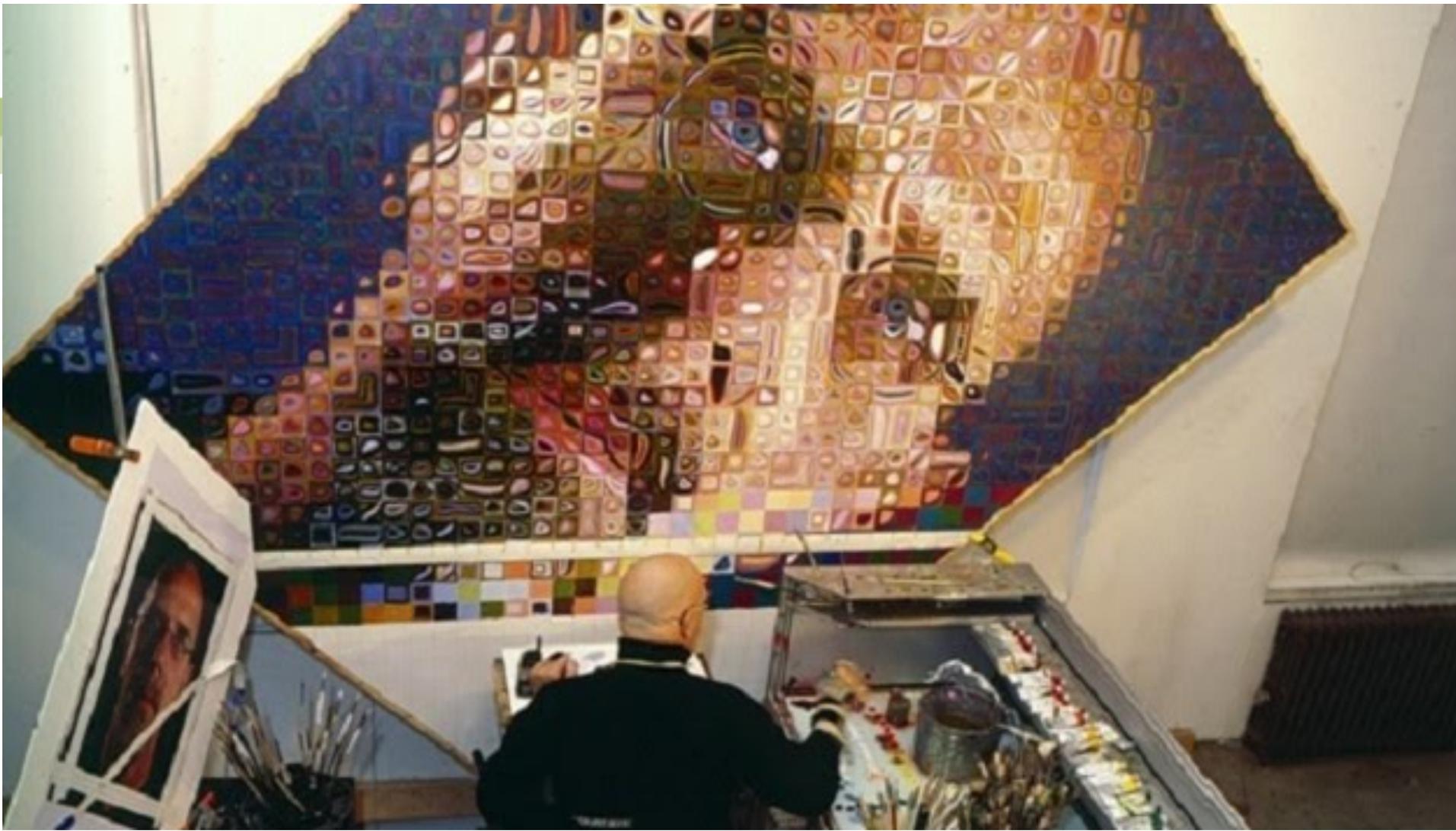
[http://www.pacegallery.com/  
artists/80/chuck-close](http://www.pacegallery.com/artists/80/chuck-close)

**CHUCK CLOSE**---Spent months painting something that looked like a snapshot--decided not to make art dependent on his own self-discovery but rather the pre-established facts of the photograph



**Chuck Close (at the Met)** renowned for his highly inventive techniques of painting the human face, and is best known for his large-scale, photo-based portrait paintings.





In 1988, Close was paralyzed following a rare spinal artery collapse; he continues to paint using a brush-holding device strapped to his wrist and forearm. His practice extends beyond painting to encompass printmaking, photography, and, most recently, tapestries based on Polaroids.

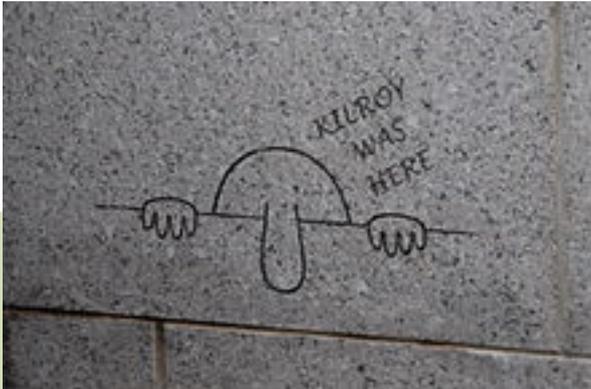
While painting returned in the 1980s despite the resistance to market forces of the 60s and 70s, it was graffiti art that carried the ideas of the previous decades into the next significant movement.

The continued integration of art and life with the postmodern directive to EMBRACE EVERYTHING.





Graffiti has long appeared on railroad boxcars and subways. During World War II and for decades after, the phrase "Kilroy was here" with accompanying illustration was widespread throughout the world, due to its use by American troops and its filtering into American popular culture. Shortly after the death of Charlie Parker (nicknamed "Yardbird" or "Bird"), graffiti began appearing around New York with the words "Bird Lives".



Contemporary Graffiti art begins in New York in the 1970s.



Keith Haring

**Keith Haring** found a thriving alternative art community in New York that was developing outside the gallery and museum system, in the downtown streets, the subways and spaces in clubs and former dance halls.

His first works were chalk drawings in the NY subway.





Photo: Charles Dolfi-Michels

In April 1986, Haring opened the Pop Shop, a retail store in Soho selling T-shirts, toys, posters, buttons and magnets bearing his images. Haring considered the shop to be an extension of his work and painted the entire interior of the store in an abstract black on white mural.

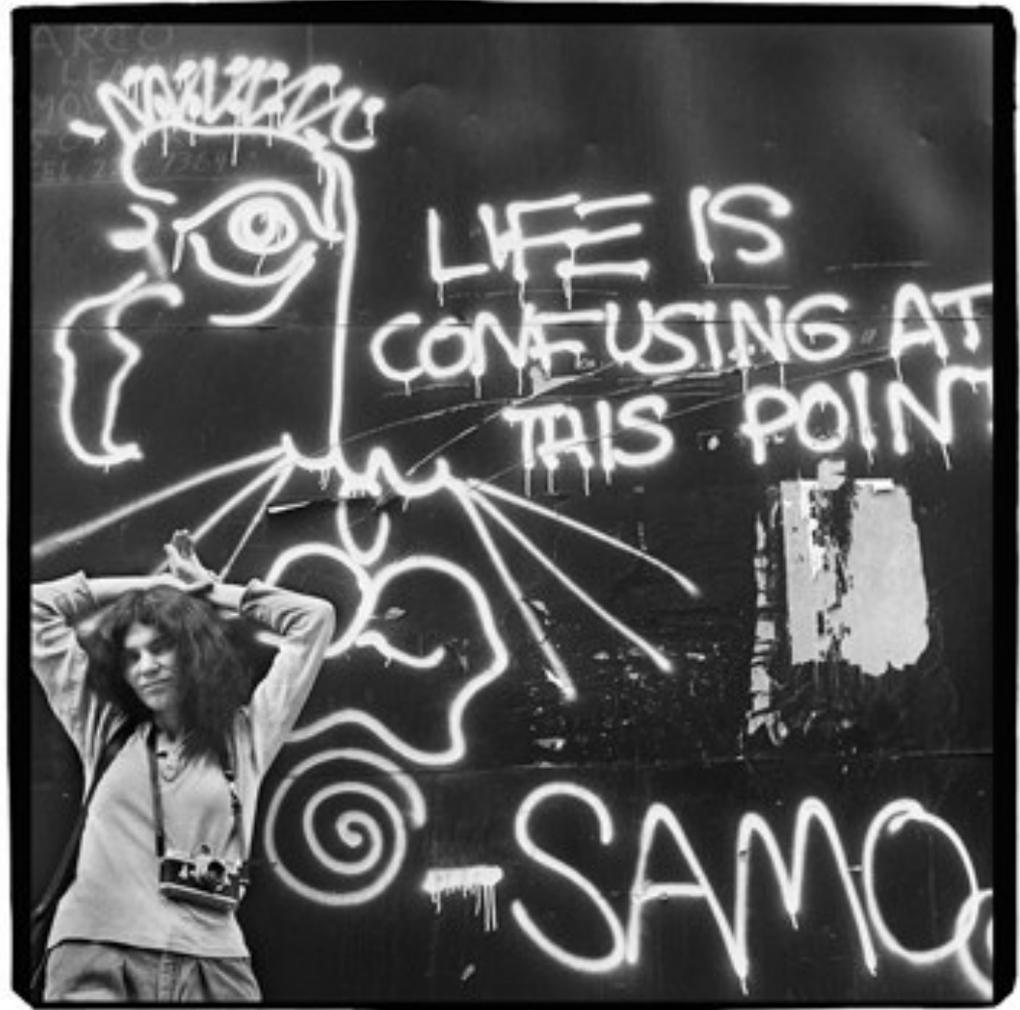
Throughout his career, Haring devoted much of his time to public works, which often carried social messages. He produced more than 50 public artworks between 1982 and 1989, in dozens of cities around the world, many of which were created for charities, hospitals, children's day care centers and orphanages. The now famous *Crack is Wack* mural of 1986 has become a landmark along New York's FDR Drive.





Haring was diagnosed with AIDS in 1988. In 1989, he established the Keith Haring Foundation, to provide funding and imagery to AIDS organizations and children's programs. Haring enlisted his imagery during the last years of his life to speak about his own illness and generate activism and awareness about AIDS.





In 1976, Jean-Michael Basquiat and friend Al Diaz began spray-painting graffiti on buildings in Lower Manhattan, working under the pseudonym SAMO.

Continuing his activities as a graffiti artist, Basquiat often incorporated words into his paintings.

Themes of social justice involving issues of racism, materialism, and exploitation, recur in the paintings.

In this painting Basquiat honors one of his heroes, Dizzy Gillespi, the jazz trumpet player.



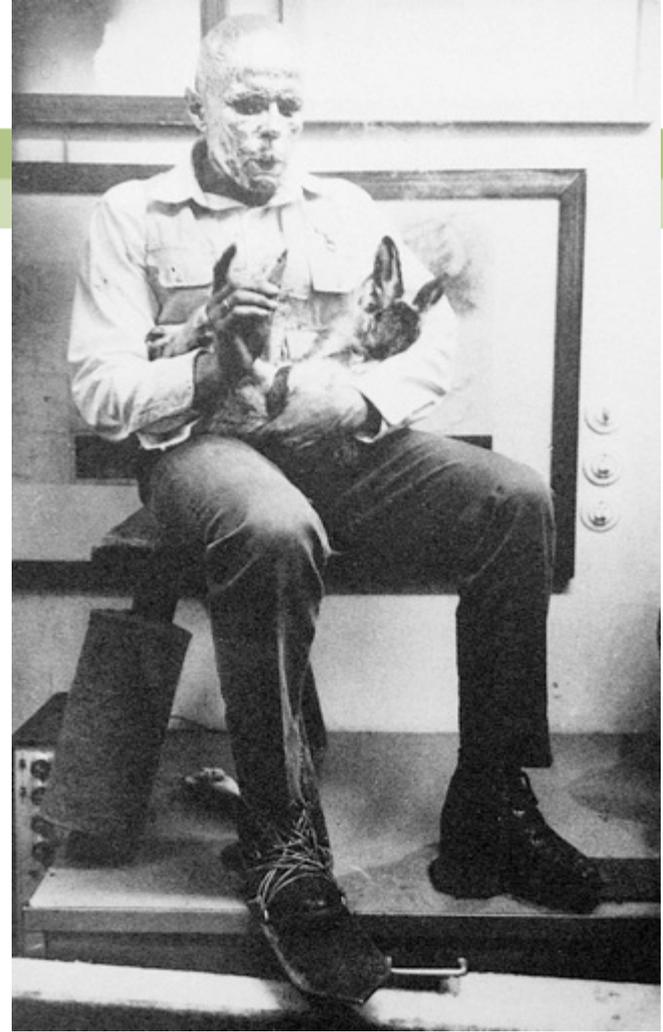
A major reference source used by Basquiat throughout his career was the book *Gray's Anatomy*, which his mother gave to him while in the hospital at age seven. It remained influential in his depictions of internal human anatomy, and in its mixture of image and text. Other major sources were Henry Dreyfuss Symbol Sourcebook, Leonardo Da Vinci's notebooks, and Brentjes African Rock Art.





Basquiat used text and symbols to make comments about life in America. Some think the boxer symbolizes strength against odds. Other, discuss it's relation to the Statue of Liberty. The phrase "per capita" relates to how much income a person earns in a year. He lists the average income in different states to emphasize the inequity between rich and poor.





Right, Marina Abramovic, re-performing, *How to Explain Art to a Dead Hare*.  
Left, JOSEPH BEUYS, *How to Explain Pictures to a Dead Hare*, 1965.  
Photograph of Performance art. Schmela Gallery, Düsseldorf.

At the beginning of the performance Beuys locked the gallery doors from the inside, leaving the gallery-goers outside. They could observe the scene within only through the windows. With his head entirely coated in honey and gold leaf, he began to explain pictures to a dead hare. Whispering to the dead animal on his arm in an apparent dialog, he processed through the exhibit from artwork to artwork. Occasionally he would stop and return to the center of the gallery, where he stepped over a dead fir tree that lay on the floor.] After three hours the public was let into the room. Beuys sat upon a stool in the entrance area with the hare on his arm and his back to the onlookers