

Last class we talked about Minimalism



These pieces were designed to be experienced.
The viewer walked through them.

Feeling the space, the materials, the form in Real Time &
Real Space.

Artists like Richard Serra began creating large scale sculptures from industrial materials, using industrial processes.



We talked about ways Minimalism influenced Maya Lin



MAYA YING LIN, Vietnam Veterans Memorial, Washington, D.C., 1981–1983. Black granite, each wing 246' long.

We talked about Feminism and the Feminist Art Movement
We also talked about how Modernism shifted to Postmodern



JUDY CHICAGO, *The Dinner Party*, 1979. Multimedia, including ceramics and stitchery, 48' x 48' x 48' installed.

FAITH RINGGOLD, *The American Flag series*.



A modernist view of Progress as seen in 1952.

Alexander Leydenfrost. "Science on the march". Popular Mechanics 15th Anniversary issue. January, 1952.

November, **1963** --President John Kennedy is assassinated.

1964--Civil Rights protests lead to Title VII of the Civil Rights Act, which bars discrimination in employment on the basis of race and sex.

--Martin Luther King wins Nobel Peace Prize

--Malcolm X shot to death

--Watts riot

--Beatles appear on Ed Sullivan Show

--Bob Dylan becomes more popular in this time of social protest.

1966 --The National Organization for Women (NOW) is founded

1968--Martin Luther King assassinated (April 4).

--Robert Kennedy assassinated (June 6).

--American Soldiers massacre 347 civilians at My Lai.

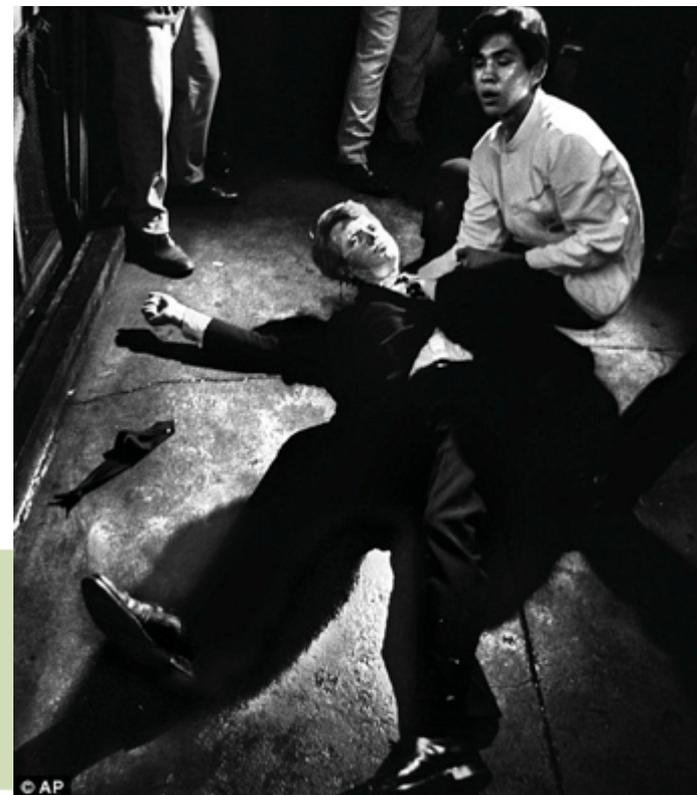
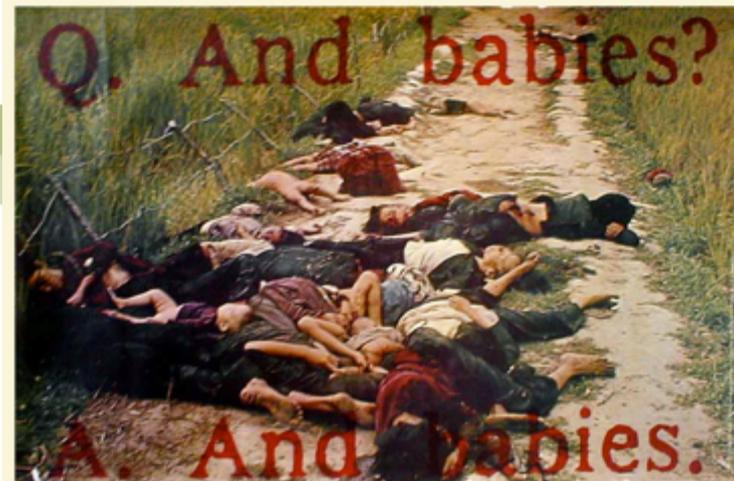
1969--Stonewall riot in NY marks the beginning of the Gay Rights Movement.

1970--US invades Cambodia.

-- Four students killed at Kent State University

--Jimi Hendrix and Janis Joplin overdose on drugs

--Beatles break up



The Environmental Movement

1962 *Silent Spring* by aquatic biologist Rachel Carson exposes the harm caused by insecticides such as DDT. The book leads to the development of safer insecticides and to a ban on the sale of DDT within the United States. More significantly, it heightens the awareness of ordinary people, who demand new legislation aimed at protecting the environment.

1964 The Wilderness Preservation Act.

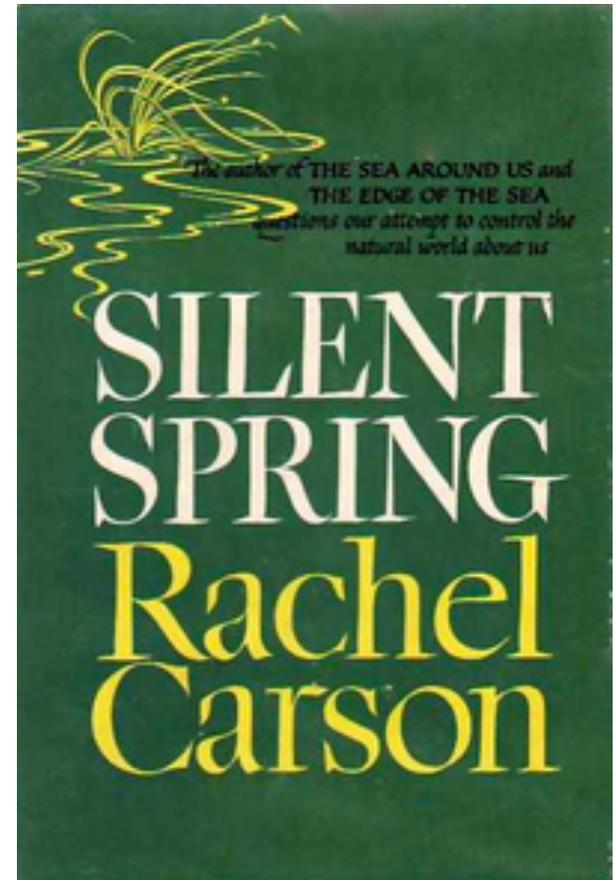
1966 The Endangered Species Preservation Act

1967 Environmental Defense Fund established

1970 Environmental Protection Agency formed

Clean Air Act

1971 Greenpeace founded



1960s & 70s Environmental Art Land Art Site Specific Art

Artists working outside the gallery.
Anti commodity art.

Land art emerged in the 1960s, coinciding with a growing ecology movement in the United States, which asked people to become more aware of the negative impact they can have on the natural environment.





Walter deMaria, Lightening Field

- In US artists trained in Minimalist principles shared their concerns with organic transformations and the interrelations of landscape and history.
- Land art took art out of the gallery or museum and into the natural landscape.
- Artists produced huge works engaging elements of the environment, sometimes in remote locations.



Richard Long— took long walks as his principle medium. Then began arranging elements in the landscape, then brought elements back into the gallery or museum.

One of a number of British ‘land’ artists where the relationship with the land contains a more spiritual bent.

Taking long walks in nature, as a reverent encounter.



Day Fifty

Richard Long (1945 -)

Chicago Mud Circle, 2010

In 1967, when he was 18, Richard Long made a sculpture by the simple act of walking.

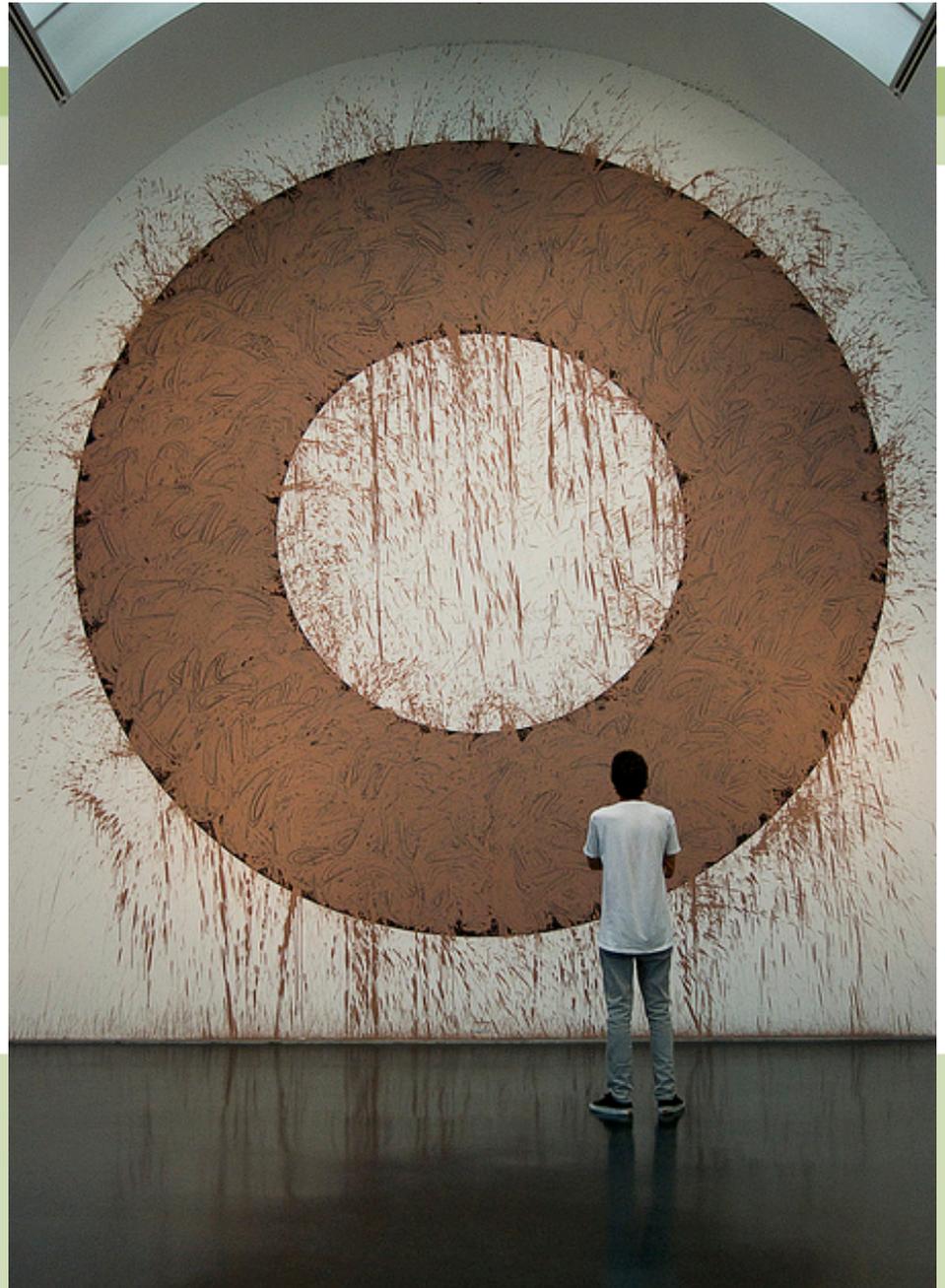
Key to Land Art, his work is ‘simple creative acts of walking and marking about place, locality, time, distance and measurement’.

All this is brought to the gallery in the form of photographs, text, sculptures and mud works on the walls.

“In the nature of things:

Art about mobility, lightness and freedom.

Simple creative acts of walking and marking about place, locality, time, distance and measurement. Works using raw materials and my human scale in the reality of landscapes.”





ROBERT SMITHSON, *Spiral Jetty*, 1970. Black rock, salt crystals, earth, red water (algae) at Great Salt Lake, Utah. 1,500' x 15' x 3 1/2'. Estate of Robert Smithson; courtesy James Cohan Gallery, New York; collection of DIA Center for the Arts, New York.



Robert Smithson's monumental earthwork *Spiral Jetty* (1970) is located on the Great Salt Lake in Utah. Using black basalt rocks and earth from the site, the artist created a coil 1,500 feet long and 15 feet wide that stretches out counter-clockwise into the translucent red water. *Spiral Jetty* was acquired by Dia Art Foundation as a gift from the Estate of the artist in 1999.

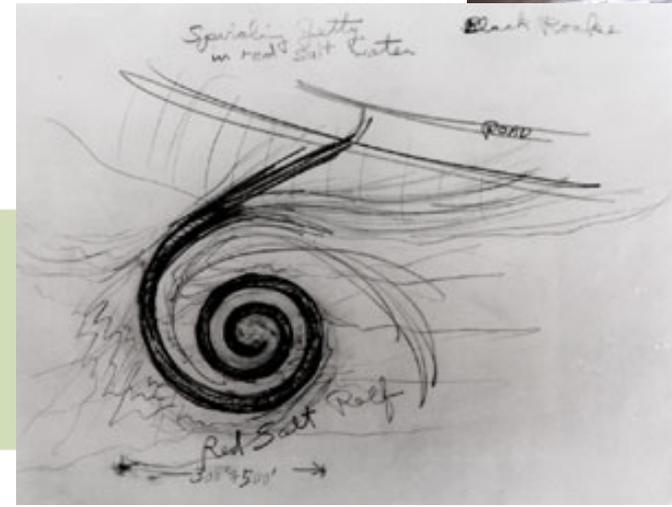
<http://www.diaart.org/sites/page/59/1380>



Interested in the relationship between the formation and life of the works, all made and then left to nature to dissolve or transform.



Primordial Shapes
Memory
Scale
Entropy
Chance
Materials
Sites



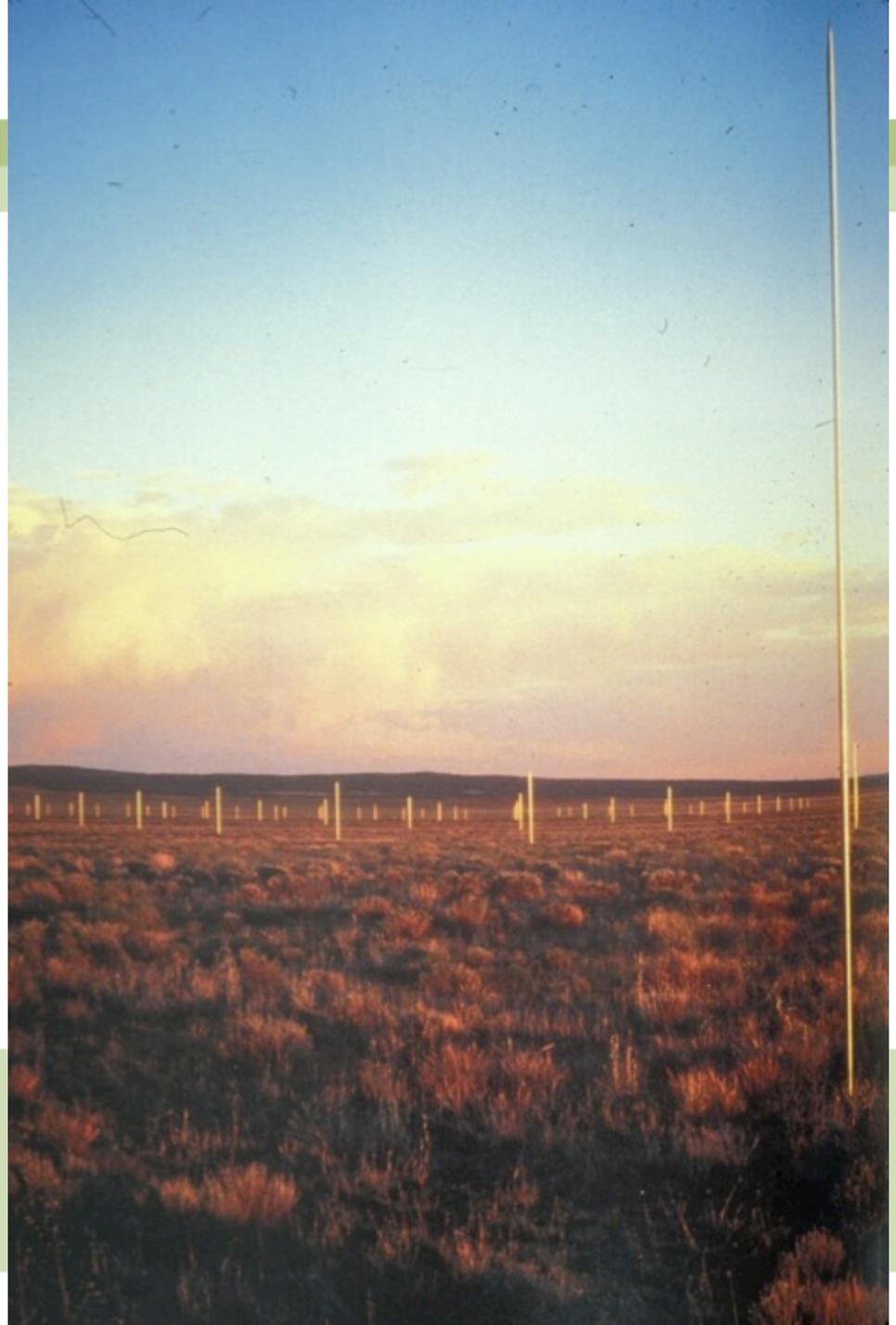
”Following the spiral steps we return to our origins, back to some pulpy protoplasm...My eyes became combustion chambers...the sun vomited its corpuscular radiations.”...

“words and rocks contain a language that follows a syntax of splits and ruptures. Look at any word long enough and you will see it open up into a sea of faults, into a terrain of particles.” Smithson



Walter de Maria– interested in systems of ordering and measurement rather than geological time.

Lightening Field, 71-77,--in a flat semi-arid basin in southern NM a 1 mile by 1 kilometer grid of 400 stainless steel poles, arranged in 16 rows of 25, 220 feet apart, The poles, 2” in diameter are about 20 ft 7.5 in tall set so the tops are level despite variations in the landscape.







Serpent Mound, Mississippian, Ohio, ca. 1070 CE. 1200' long, 20' wide, 5' high.

Creating interventions in the land date back to prehistoric art. In the US, Native people created mounds and sculptures made into the earth.

Michael Heizer's *Double Negative* (1969) comprises two giant rectangular cuts (and the space in between them) in the irregular cliff edges of a tall desert mesa near Overton, Nevada.

The work is nothing.

It is where the earth was removed.

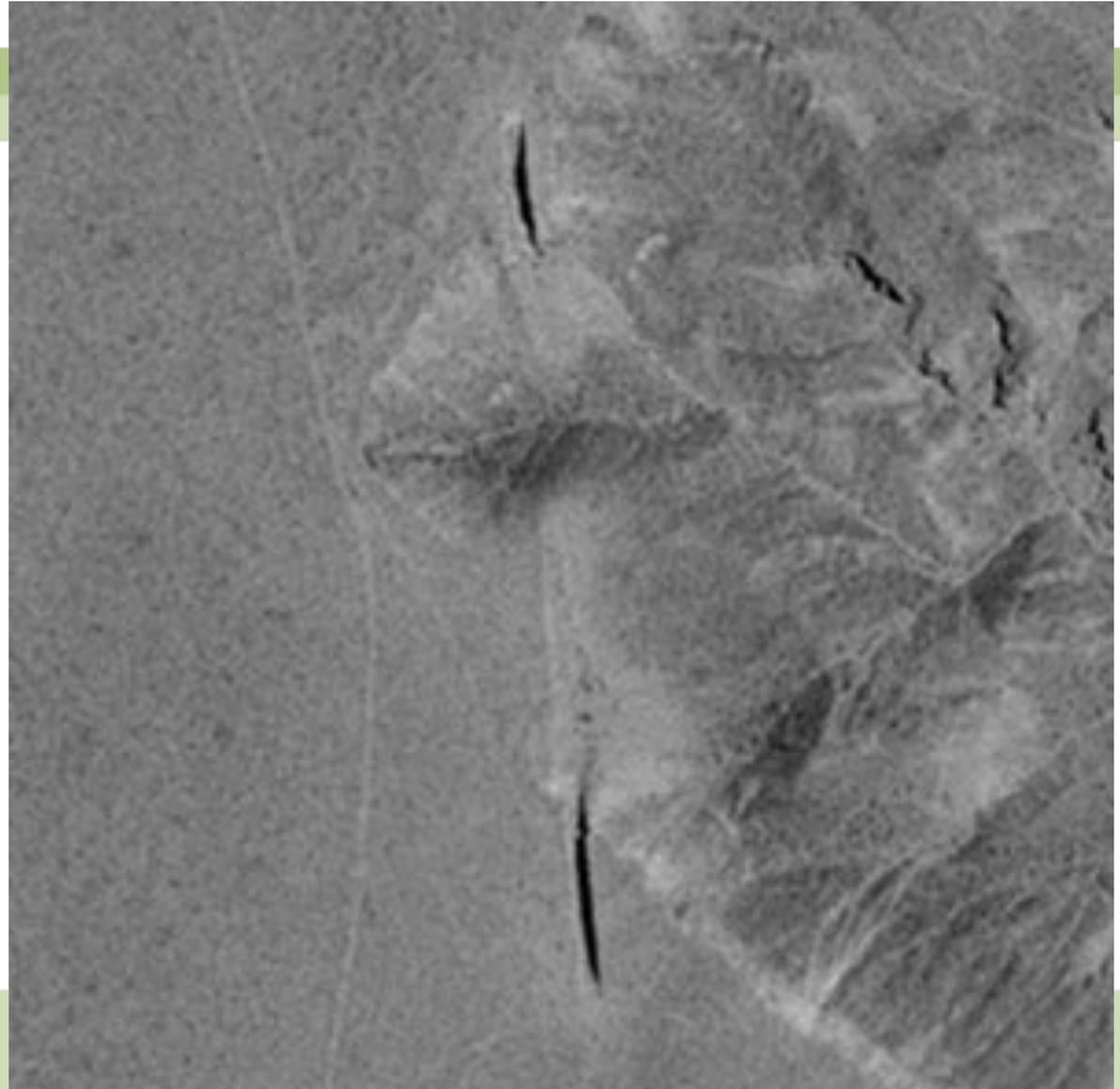


Heizer's *Double Negative*

Facing each other in the cliffs on either side of a wide cleft in the mesa, the cuts define rectilinear spaces from which bulldozers have removed the sandstone strata and rock.

Large enough to absorb the Empire State Building lying on its side, this piece has been compared to the monumental earthen architecture of ancient times, as much as to sculpture.

Heizer's work constitutes another challenge to sculpture's long history.



"There is nothing there, yet it is still a sculpture."

-Michael Heizer



Submission board from MAYA YING LIN,
Vietnam Veterans Memorial, Washington, D.C.,
1981–1983.



Christo and Jean-Claude

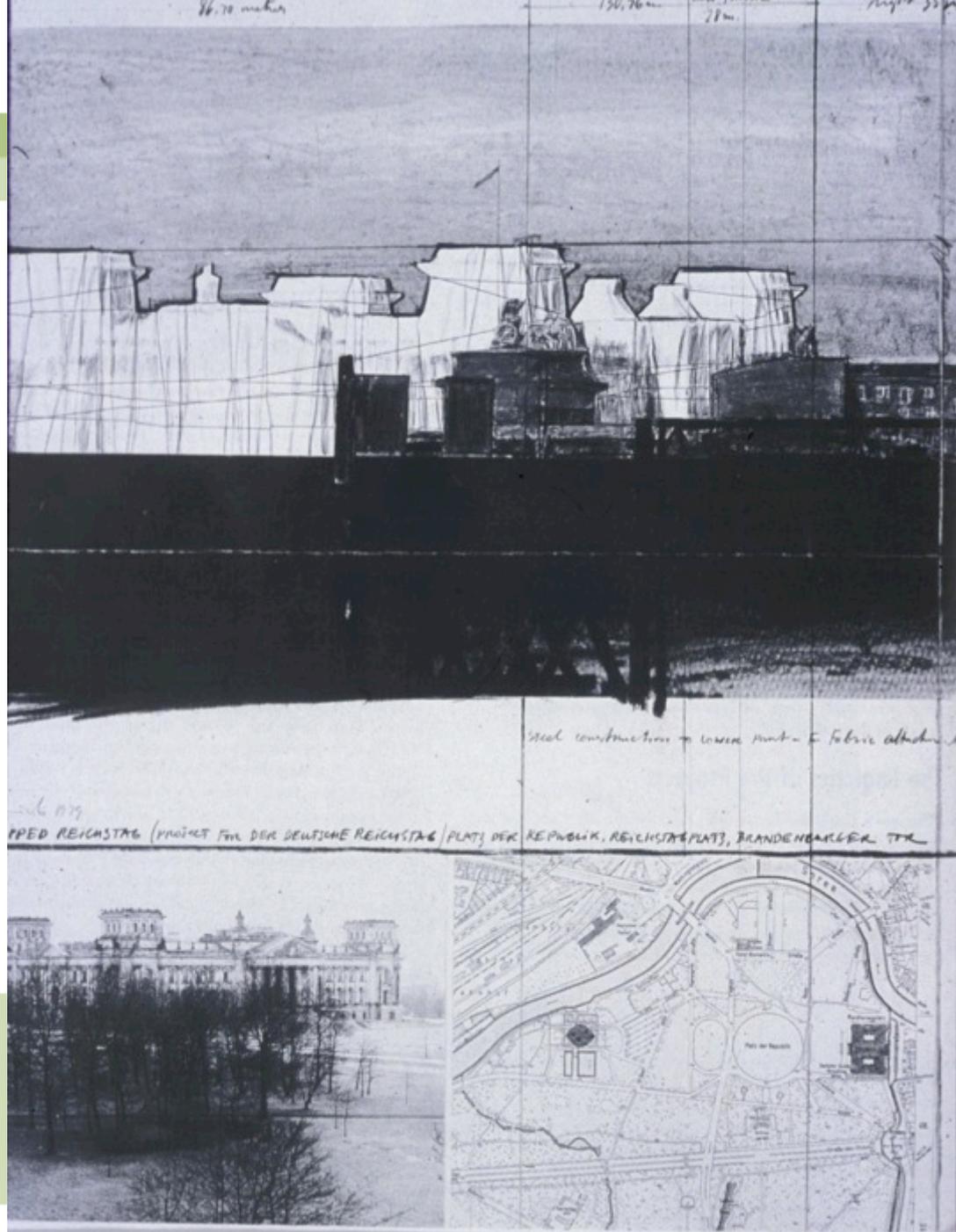
Create public work that is visually impressive and often controversial as a result of its scale.

They have never accepted commission or payment for any work, but rather raise the money themselves through the sale of drawings.

The art relies on the subtle political insight, empowered by visual beauty of his projects, to engage the public in masse in a critical debate on values.

Christo realized that those with wealth and power could control a democracy by shaping what people saw on television and read in the newspaper.

**How can art compete?
What can art do?**

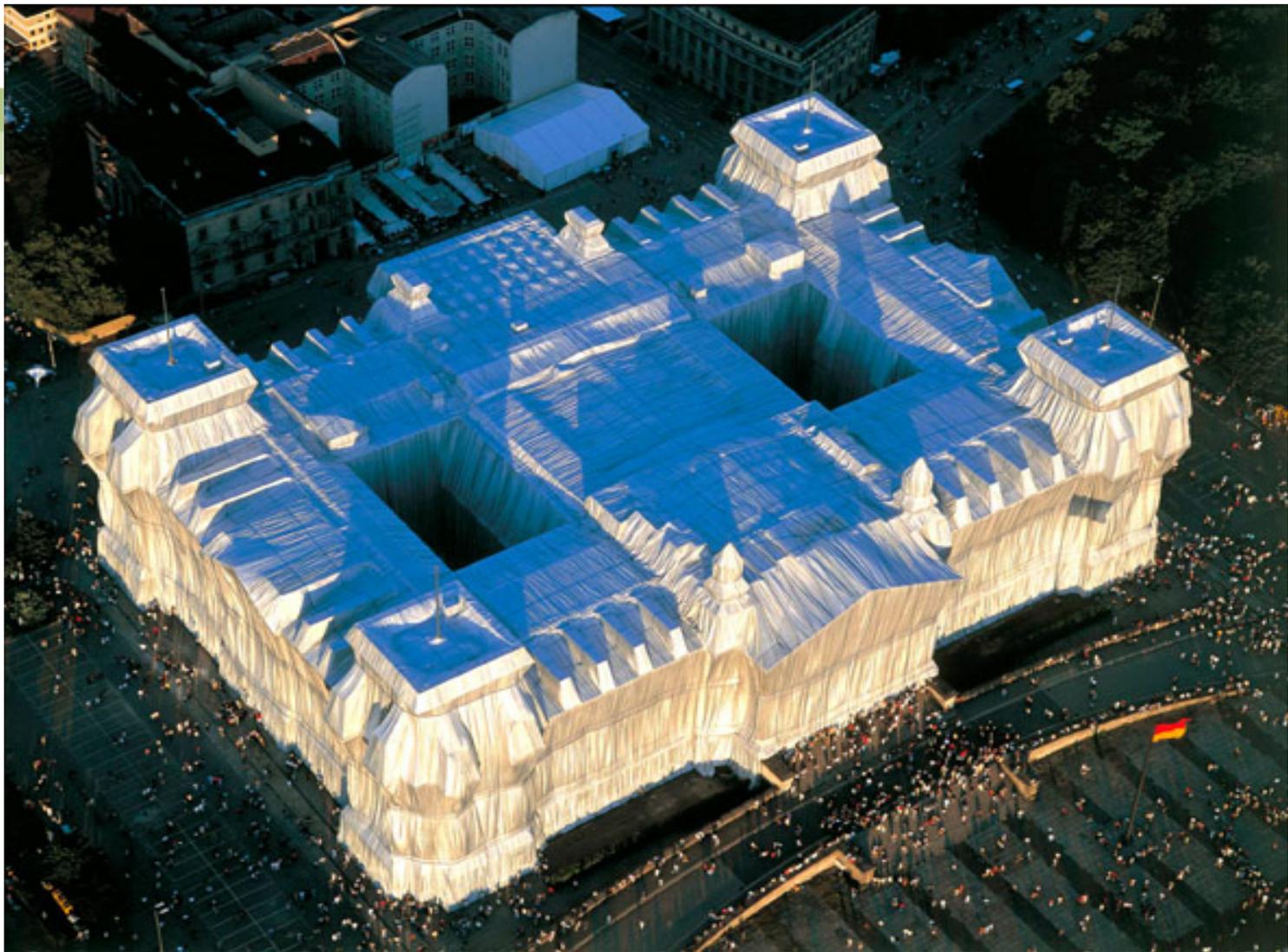


Christo was the first artist to communicate his aesthetic ideas successfully on a scale that enabled him to compete with big corporations in shaping the public's perception of events.



Wrapped Reichstag, 25 years 1971-1995

Christo and Jeanne-Claude worked to convince the elected Members of Parliament, going from office to office, writing explanatory letters to each of the 662 delegates and innumerable telephone calls and negotiations. On 25 February 1995 after a 70 minute debate at the Parliament and a Roll Call vote, the Bundestag allowed the project to go ahead.



Just under 100,000 m of fireproof polypropylene fabric, covered by an aluminum layer, and 15 km of rope were needed. The wrapping began on 17 June 1995 and was finished on 24 June. The spectacle was seen by five million visitors before the unveiling began on 7 July.



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