Spatial Studies 7c: Lecture 6

The Expanded Field

A. Artist examples of Rosalind Krauss’ s - “expanded field”
   Not Landscape Not Architecture
B. Conceptual Art/Concept Art/conceptual
   Lucy Lippard’s *Escape Attempts*
C. *The Physical Genius* – continuing discussion on creativity in relation to human cognition
A. Running Fence, Jean-Claude and Christo

http://www.youtube.com/watch?v=S1ta0NaacfY
http://www.youtube.com/watch?v=nBVpgN4JAsE (Christo, Jeanne-Claude)
A. We’ve seen how Richard Serra creates works that are not inspired by pictorial means. They are inspired by the materials themselves and what they can do in space. (real time and space)
RK - notes autonomy of modernist model is limited - (the nomadic modern sculpture, moving from space to space), was not sustainable - the monument - or the sited work comes back

“It seems fairly clear that this permission (or pressure) to think the expanded field was felt by a number of artists at about the same time, roughly between the years 1968-70. For one after another Robert Morris, Robert Smithson, Michael Heizer, Richard Serra, Walter De Maria, Robert Irwin, Sol LeWitt, Bruce Nauman… had entered a situation the logical conditions of which can no longer be described as modernist. - another term: post-modernism” RK
Robert Morris, Green Gallery, NY, 1964

“sculpture has entered the full condition of its inverse logic and had become pure negativity”
“not landscape not architecture” RK
defined by what it is not
A. (Krauss frustrated with art history analysis that tries to make different fields similar.)

“The expanded field is (thus) generated by problematizing the set of oppositions between which the modernist category sculpture is suspended.” RK

Sculpture is only one part of expanded field.
A. “The expanded field is (thus) generated by problematizing the set of oppositions between which the modernist category sculpture is suspended.” RK
A. Michael Heizer – b. Berkeley, 1944
• briefly attends the San Francisco Art Institute in 1963–64, moves to New York in 1966
• 1967 Heizer begins creating large Earthworks - California and Nevada.
• Galerie Heiner Friedrich, Munich, in 1969, he removes 1,000 tons of earth - conical shape Munich Depression
• Double Negative, a displacement of over 240,000 tons of earth to make two vast incisions opposite one another on the edge of Virgin River mesa, Nevada.
• continues to work on City, a sculptural complex begun in 1970 - in path of nuclear waste site – now protected status sought
A. Walter De Maria, Mile Long Drawing, Lightening Field

testing limits and extents
A. Walter De Maria, *Earth Room, 1977*

An interior earth sculpture.

250 cubic yards of earth (197 cubic meters)

3,600 square feet of floor space (335 square meters)

22 inch depth of material (56 centimeters)

Total weight of sculpture: 280,000 lbs. (127,300 kilos)

The New York Earth Room, 1977

Measurements and weights, as part of content

Truth to materials - the ‘real
A. Robert Irwin, (light and space – to be revisited)
A. Nancy Holt

Sun Tunnels, Utah Desert
My outdoor sculptures are places. The material and the idea are of the place; sculpture and place are one and the same. The place is as far as the eye can see from the sculpture. The place for a sculpture is found by walking. Some works are a succession of particular places along a walk, e.g. *Milestones*. In this work the walking, the places and the stones have equal importance. (shadow of imperialist past in way he ‘discovers’ places)
A. Dennis Oppenheim, *Reading Position for Second Degree Burns* c1970, Whirlpool
A. Alice Aycock, *Maze*, 1972
an example of exiting the ‘white cube’ and entering an object in the landscape
A. Mary Miss

taken as child to early forts, abandoned mines and Indian sites by father attends UCSB was introduced to minimalist works and land art concepts

develops lasting sited works that are accessible to many
“Christo’s *Running Fence* might be said to be an impermanent, photographic, and political instance of marking a site.” RK

- Running Fence was 18 feet (5.5 meters) high and 24.5 miles (39.4 kilometers) long. The art project consisted of 42 months of collaborative efforts, 18 public hearings, three sessions at the Superior Courts of California, the drafting of a 450-page Environmental Impact Report and the temporary use of the hills, the sky and the ocean at California's Bodega Bay.
A. Christo and Jeanne-Claude
*The Gates*, 1979-05, Central Park, NY
A. Christo
Wrapped Reichstag,
Berlin, 1971-95
A. Bruce Nauman corridors, left, *Corridor with Mirrors and White Light*,
right, *Green Light Corridor*

In *Walk with Contrapposto* 1968, Nauman filmed himself in a narrow corridor that restricted his movement. Exhibited in its own right the following year, this corridor became the first of many constructions the artist has used to influence the physical and emotional responses of the audience.
A. Bruce Nauman corridors

- The architectural experience
- Architecture plus non architecture
  the abstract conditions of openness and closure
- Logical rupture with modernism: in two ways: the practice of individual artists and the question of the medium RK
- Individual practice: artists finding themselves occupying successively different places with the expanded field - art criticism in thrall of modernism views as eclectic (unfocussed, erratic)
- Medium - modernist demand for separateness and purity of mediums (assuming specialization of practitioner) no longer applies, looking at it differently, movement from one medium to another can be seen as rigorous when the development of the work calls for the change
- “Postmodernist practice no longer organized around definition of a given medium on the grounds of material, or, for that matter, the perception of material” RK
A. Bruce Nauman, 
100 Live and Die, 1986
Self-Portrait as a Fountain
Double Steel Cage, 1974
A. Bruce Nauman, Cast of the Space Underneath My Chair, 1965-68, The True Artist Helps the World by Revealing Mystic Truths, 1967
A. Robert Smithson, *Cancelled Crop, Asphalt Rundown, Spiral Jetty*

**Discusses context of gallery verses outside**

“The motivation for doing that is not to expand the system. You are not doing it for the sake of the system?” *Anthony Robbin*

“I’m doing it to expose the fact that it is a system, therefore taking away the vaulted mystery that is supposed to reside in it. The artifice is plainly an artifice. I want to de-mythify things.” *Smithson* (marked site, RK, below)

Smithson’s sites and non-sites

Yucatan - dematerializing the site through mirrors

Non-sites involve measuring/mapping and displacement of matter into gallery

Richard Artschwager, *Mirror Mirror, Table Table* (Pop/minimalism)

In discussion with Dennis Oppenheim + Michael Heizer, Smithson says that “art is concerned with limits” including the gallery space.

Heizer says it’s the limitations determined by the artist that are important.
Robert Smithson, visiting artist in January, 1970, Kent State University, Ohio
too cold for 'mud pour' he expected to perform substitute was hastily developed by Smithson and some of the students.
Intended as an illustration of entropy, dirt was dumped on an empty shed by a backhoe until the center beam of the wood and stucco structure cracked.
Before he left the campus, the piece was officially transferred to the University and valued at $10,000, and Smithson said that he expected the piece to just “go back to the land.”
A few months after the piece was “built” the Kent State shootings occurred (where 2 students protesting the Vietnam War were killed by National Guardsmen)
“May 4 Kent 70” painted on the woodshed. The lettering, visible from the road and remaining on the shed for years, linked the shed and the “breaking point” of the beam, to the cultural shift that many consider the Kent State shootings to represent.
A. Robert Smithson
Partially Buried Woodshed, 1970
This event altered the piece contextually – a good example of how a work can change through existing in time.
B. 1968 - Politics and Conceptual art:

“The era of Conceptual art - which was also the era of Vietnam, the Women’s Movement, and counter-culture - was a real free-for-all, and the democratic implications of that phrase are fully appropriate, if never realized. ‘Imagine,’ John Lennon exhorted us. And the power of imagination was at the core of even the stodgiest attempts to escape from ‘cultural confinement,’ as Robert Smithson put it, from the sacrosanct ivory walls and heroic, patriarchal mythologies with which the 1960s opened.” Lucy Lippard
B. “Although Conceptual art emerged from Minimalism, its basic principles were very different,” stressing its open-ended nature. If Minimalism formally expressed “less is more,” conceptual art was about saying more with less. It represented an opening up after Minimalism closed down on expressionist and Pop excesses. As Robert Huot said in a 1977 billboard piece: “Less Is More, But Its Not Enough… 

“Conceptual art, for me, means work in which the idea is paramount and the material form is secondary, lightweight, ephemeral, cheap, unpretentious, and/or “dematerialized.”

Sol LeWitt distinguished between conceptual art “with a small c” (e.g., his own work, in which the material forms were often conventional, although generated by a paramount idea) and Conceptual art “with a capital C” (more or less what I have described above, but also, I suppose, anything by anyone who wanted to belong to a movement).” (LL)
B. Sol Lewitt 2005

finding a system - giving directions for wall drawings by phone
precursor to digital art - use of algorithm/mathematics

B. conceptual art with small c

24 images, each with one photograph of a street site in New York's Bowery and one list of terms meaning "inebriated." One text lists "soaked, sodden, steeped, soused, etc.", many of them terms transients sitting or lying in the streets would use to describe their condition.

Making evident a part of life that most want to ignore

The intellect – or idea is paramount.

How does this relate to the mind-body dichotomy?

**Question:**

- Would the fact that Governor Rockefeller has not denounced President Nixon's Indochina policy be a reason for you not to vote for him in November?

**Answer:**

- If 'yes' please cast your ballot into the left box if 'no' into the right box.
- New York Governor Nelson Rockefeller was a member of the board of trustees of MOMA and planning a run for the U.S. Presidency at the time.
above, Mierle Ukeles, 1973-74
middle, Carolee Schneeman, *Interior Scroll*, 1975
right above and below, Adrian Piper, *Catalysis* (1970-71) expanded field broadens examples of performative conceptual works

B.
B. Yoko Ono

What I'm trying to do is make something happen by throwing a pebble into the water and creating ripples...I don't want to control the ripples." Yoko Ono (2)

INSTRUCTION PAINTINGS

From 1961-2 Yoko Ono made a series of pieces called 'Instruction Paintings'. These were a set of typed instructions (like the one above right) originally in Japanese script but later also in English, exhibited on the wall, just as paintings would be. The apparent absence of images, combined with the instructions of the artist forced the audience to create the work in their imagination.

Even the destructive works such as 'Cut Piece', where audience members were invited up on stage to snip pieces off the clothes Yoko wore, allude to a process of self discovery. (iniva)
SECRET PIECE

Decide on one note that you want to play.
Play it with the following accompaniment:

The woods from 5 a.m. to 8 a.m.
in summer.

1953 summer
B. Yoko Ono, *Cut Piece*, 1964, John Lennon + Yoko Ono, *War is Over (If You Want It)*,
As the Vietnam War raged in 1969, Ono and Lennon held two week-long Bed-Ins for Peace, in Amsterdam and Montreal – non violent protests against war -idea taken from the sit-in

B. John Lennon + Yoko Ono, War is Over (If You Want It), Bed-in for Peace, 1969

Art Performance, political demonstration, public space utilized for public messages, for public good (echoes Tatlin’s desire for art to work for the people)
B. Judy Chicago, *Dinner Party*, 74-79
Eleanor Antin, *Carving, A Traditional Sculpture*,
Yayoi Kusama @ Frieze Art Fair, 1995

feminist works, range from explicit body works to works about love, sex, feminist history

(not conceptualism, closer to surrealism; many of her works deal with transcendent time and space)

suffers from depersonalization syndrome – feels like alien

Immersive environments: loosing oneself, herself, in multiplicity, mirroring, matter – the SELF is subsumed – becomes part of whole
Yayoi Kusama, Soul Under the Moon
B. The expanded field of art - Yayoi Kusama installs her work as an immersive environment - Installation Art

In a recent article in your reader, critic Claire Bishop describes the changes that have taken place regarding this term. Branching off from it - Relational Aesthetics in which viewer participates actively (cooking, sewing, singing, etc.), & Interior Design, as well as the artist-curated exhibition. Bishop concludes that at the core of this practice is the desire to activate the viewer. & the best installation art is marked by sense of antagonism towards its environment.

Yayoi Kusama, Soul Under the Moon
C. What do Wayne Gretsky, Yo-Yo Ma, and a brain surgeon named Charlie Wilson have in Common? Malcolm Gladwell, 1999

Physical Genius - having the “affinity for translating thought into action.”
Practice, practice, practice
Chunks + improvisation
right sort of personality (failure)
imagination - 4 ways to visualize
C. What do Wayne Gretsky, Yo-Yo Ma, and a brain surgeon named Charlie Wilson have in Common? Malcolm Gladwell, 1999

- Physical Genius -
  imagination - 4 ways to visualize:
  1) generate an image, 2) image inspection, 3) image maintenance, 4) image transformation
  FIND SOMETHING THAT MAKES YOU HAPPY

Relate this concept of physical genius to your current project. Relate this concept to contemporary art practice. Is it relevant?
FINAL:
FIND AN ARTIST YOU ARE INTERESTED IN FROM THE SECOND HALF OF THIS COURSE
READ, RESEARCH, WATCH VIDEOS
YOU WILL HAVE ONE ESSAY QUESTION ON FINAL ABOUT THE ARTIST’S WORK

http://www.youtube.com/watch?v=rRZR3nsileA (Yayoi Kusama 7min.)

http://www.youtube.com/watch?v=S1ta0NaacfY
http://www.youtube.com/watch?v=nBVpgN4JAsE (Christo, Jeanne-Claude)

Art 21 PBS

There are many more artists we have mentioned in this class. Which ones are most interesting to you?
Sarah Sze: