

A Brief History of Pop Art

size at least 11x14"

Abbreviation of Popular Art, the Pop Art movement used common everyday objects to portray elements of popular culture, primarily images in advertising and television. The term Pop art was first used by English critic, Lawrence Alloway in 1958 in an edition of Architectural Digest. He was describing all post-war work centered on consumerism and materialism, and that rejected the psychological allusions of Abstract Expressionism. An attempt to bring art back into American daily life, it rejected abstract painting because of its sophisticated and elite nature. Pop Art shattered the divide between the commercial arts and the fine arts.

The Pop Art movement originated in England in the 1950s and traveled overseas to the United States during the 1960s. Richard Hamilton and Eduardo Paolozzi, both members of the Independent Group, pioneered the movement in London in the 1950s. In the 1960s, the movement was carried by Peter Blake, Patrick Caulfield, David Hockney, Allen Jones, and Peter Phillips. In the early sixties, Pop art found its way to the United States, seen in the work of Jim Dine, Roy Lichtenstein, and Robert Rauschenberg. It developed in the United States as a response to the wealth of the post World War II era and the growing materialism and consumerism in society. The most recognized Pop Artist, Andy Warhol, used a photo-realistic, mass production printmaking technique called serigraphy to produce his commentaries on media, fame, and advertising.

Pop Art made commentary on contemporary society and culture, particularly consumerism, by using popular images and icons and incorporating and re-defining them in the art world. Often subjects were derived from advertising and product packaging, celebrities, and comic strips. The images are presented with a combination of humor, criticism and irony. In doing this, the movement put art into terms of everyday, contemporary life. It also helped to decrease the gap between "high art" and "low art" and eliminated the distinction between fine art and commercial art methods.

The movement inspired a later related style named Capitalist Realism, led by German artist Gerhard Richter.

Roy Lichtenstein

Roy Lichtenstein was born on 27 October 1923 into an upper-middle-class family in New York City, and attended public school until he was 12. He then enrolled at the Franklin School for Boys, in Manhattan, for his secondary education. The school did not have an art department, and he became interested in art and design as hobby outside of his schooling. During 1939, in his final year at the academy, he enrolled in summer art classes at the Art Students League of New York under the tutelage of Reginald Marsh.

On graduating in 1940, Lichtenstein left New York to study at the Ohio State University which offered studio courses and a degree in fine arts. His studies were interrupted by a three year stint in the army during World War II between 1943 and 1946. He returned to his studies in Ohio after the war and one of his teachers at the time, Hoyt L. Sherman, is widely regarded to have had a significant impact on his future work. Lichtenstein entered the graduate program at Ohio State and was hired as an art instructor, a post he held on and off for the next ten years. In 1951 he had his first one-man exhibition at a gallery in New York.

He moved to Cleveland in 1951, where he remained for six years, although frequently traveling to New York, doing jobs as various as draftsman to window decorator in between periods of painting. His work at this time was based on cubist interpretations of other artist's paintings such as Frederic Remington. In 1957 he moved back to upstate New York and began teaching again. It is at this time that he adopted the Abstract Expressionism style, a late convert to this style of painting; he showed his work in 1959 to an unenthusiastic audience.

Rise to fame



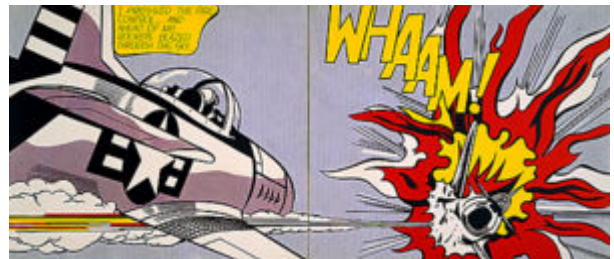
Drowning Girl (1963). On display at the Museum of Modern Art, New York.

He began teaching at Rutgers University in 1960 where he was heavily influenced by Allan Kaprow. In 1961 Leo Castelli started displaying Lichtenstein's work at his gallery in New York, and he had his first one man show at the gallery in 1962; the entire collection was bought by influential collectors of the time before the show even opened. Finally making enough money to live from his painting, he stopped teaching a year later.

Fame

Using oil and Magna paint in his best known works, such as *Drowning Girl*, feature thick outlines, bold colors and Benday Dots (a printing process, named after illustrator and printer Benjamin Day, is similar to Pointillism. Depending on the effect, color and optical illusion needed, small colored dots are closely-spaced, widely-spaced or overlapping) to represent certain colors, as if created by photographic reproduction.

His most famous image is arguably *Whaam!* (1963, Tate Modern, London), one of the earliest known examples of pop art, adapts a comic-book panel from a 1962 issue of DC Comics' *All-American Men of War*. This diptych is large in scale, measuring 5 ft 7 in x 13 ft 4 in.

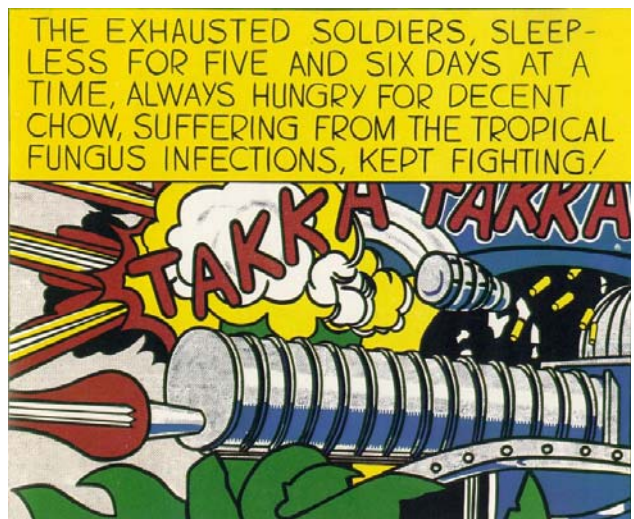


Most of his best-known artworks are relatively close, but not exact, copies of comic-book panels, a subject he largely abandoned in 1965. These panels were originally drawn by such comic artists as Jack Kirby and DC Comics artists Russ Heath, Tony Abruzzo, Irv Novick, and Jerry Grandenetti, who rarely received any credit. Artist Dave Gibbons said of Lichtenstein's works: "Roy Lichtenstein's copies of the work of Irv Novick and Russ Heath are flat, uncomprehending tracings of quite sophisticated images". Lichtenstein's obituary in *The Economist* noted these artists "did not think much of his paintings. In enlarging them, some claimed, they became static. Some threatened to sue him.



In the Car

1963 Magna on canvas
172 x 203.5 cm (67 5/8 x 80 1/8 in.)



Takka Takka

1962 Oil on canvas
56 x 68 in Museum Ludwig, Cologne

A Brief History of Surrealism

size at least 8x10"

Surrealism is a cultural movement that began in the mid-1920s, and is best known for the visual artworks and writings of the group members. The works feature the element of surprise, unexpected juxtapositions and non sequitur, however many Surrealist artists and writers regard their work as an expression of the philosophical movement first and foremost with the works being an artifact, and leader André Breton was explicit in his assertion that Surrealism was above all a revolutionary movement. From the Dada activities of World War I, Surrealism was formed with the most important center of the movement in Paris and from the 1920s spreading around the globe, eventually affecting films such as the Angel's Egg and El Topo, amongst others.

Freud's work with free association, dream analysis and the hidden unconscious was of the utmost importance to the Surrealists in developing methods to liberate imagination. However, they embraced idiosyncrasy, while rejecting the idea of an underlying madness or darkness of the mind. (Later the idiosyncratic Salvador Dalí explained it as: "There is only one difference between a madman and me. I am not mad.")

The group aimed to revolutionize human experience, including its personal, cultural, social, and political aspects, by freeing people from what they saw as false rationality, and restrictive customs and structures. Breton proclaimed, the true aim of Surrealism is "long live the social revolution, and it alone!" To this goal, at various times surrealists aligned with communism and anarchism.

In 1924 they declared their intents and philosophy with the issuance of the first Surrealist Manifesto. That same year they established the Bureau of Surrealist Research, and began publishing the journal *La Révolution surréaliste*.

Surrealist Manifesto

Cover of the first issue of *La Révolution surréaliste*, December 1924.
Main article: *Surrealist Manifesto*

Breton wrote the manifesto of 1924 (another was issued in 1929) that defines the purposes of the group and includes citations of the influences on Surrealism, examples of Surrealist works and discussion of Surrealist automatism. He defined Surrealism as:

Dictionary: Surrealism, n. Pure psychic automatism, by which one proposes to express, either verbally, in writing, or by any other manner, the real functioning of thought. Dictation of thought in the absence of all control exercised by reason, outside of all aesthetic and moral preoccupation.

Encyclopedia: Surrealism. Philosophy. Surrealism is based on the belief in the superior reality of certain forms of previously neglected associations, in the omnipotence of dream, in the disinterested play of thought. It tends to ruin once and for all other psychic mechanisms and to substitute itself for them in solving all the principal problems of life.



Frida Kahlo

Magdalena Carmen Frida Kahlo y Calderón, as her name appears on her birth certificate, was born in 1907 in her parents' house, known as La Casa Azul (The Blue House), in Coyoacán, Mexico.

The Mexican Revolution began in 1910 when Kahlo was three years old. In her writings, she recalled that her mother would usher her and her sisters inside as gunfire echoed in the streets of her hometown which was extremely poor at the time. Men would occasionally leap over the walls into her backyard and her mother would sometimes prepare a meal for the hungry revolutionaries. Later, Kahlo would claim that she was born in 1910 so people would directly associate her with the revolution.

Kahlo contracted polio at age six, which left her right leg looking thinner sometimes than the other (a deformity Kahlo hid by wearing long skirts). As a girl, she participated in boxing and other sports. In 1922, Kahlo was enrolled in the Preparatoria, one of Mexico's premier schools, where she was one of only 35 girls. Kahlo joined a gang at the school and fell in love with the leader, Alejandro Gomez Arias. During this period, Kahlo also witnessed violent armed struggles in the streets of Mexico City as the Mexican Revolution continued.

In September of 1925, Kahlo was riding in a bus when the vehicle collided with a trolley car. She suffered serious injuries in the accident, including a broken spinal column, a broken collarbone, broken ribs, a broken pelvis, eleven fractures in her right leg, a crushed and dislocated right foot, and a dislocated shoulder. An iron handrail impaled her abdomen, piercing her uterus, which seriously damaged her reproductive ability. Though she recovered from her injuries and eventually regained her ability to walk, she was plagued by relapses of extreme pain for the remainder of her life. The pain was intense and often left her confined to a hospital or bedridden for months at a time. She would undergo as many as 35 operations in her life as a result of the accident, mainly on her back and her right leg and foot.

Career as painter

After the accident, Frida Kahlo turned her attention away from the study of medicine to begin a full-time painting career. The accident left her in a great deal of pain while she recovered in a full body cast; she painted to occupy her time during her temporary state of immobilization. Her self-portraits became a dominant part of her life when she was immobile for three months after her accident. "I paint myself because I am often alone and I am the subject I know best" reflects her inner feelings about both her art and her psychological state. Frida's mother had a special easel made for her so she could paint in bed, and her father lent her his box of oil paints and some brushes. Drawing on personal experiences including her troubled marriage, her painful miscarriages, and her numerous operations, Kahlo's works are often characterized by their stark portrayals of pain. Of her 143 paintings, fifty-five are self-portraits, which frequently incorporate symbolic portrayals of her physical and psychological wounds. While Kahlo's paintings have a distinct unrealistic quality, she insisted "I never painted dreams. I painted my own reality." It is evident that her paintings reveal a personal truth about her life, her experiences, and her inner personal emotion. Kahlo was deeply influenced by indigenous Mexican culture, which is apparent in her paintings' bright colors and dramatic symbolism. She frequently included the symbolic monkey: in Mexican mythology it was a symbol of lust, yet Kahlo used them as tender and protective, even nurturing symbols. Christian and Jewish themes are often depicted in her work as well; she combined elements of the classic religious Mexican tradition with surrealist renderings. While her paintings are not overtly Christian they certainly contain elements of the Mexican Christian style of religious paintings.

Stormy marriage



Frida Kahlo (center) and Diego Rivera (right) photographed by Carl Van Vechten in 1932

As a young artist, Kahlo approached the famous Mexican Diego Rivera, whom she had previously admired, and asked him for his advice on pursuing art as a career. He immediately recognized her talent and her unique expression as truly special and uniquely Mexican. He encouraged her development as an artist, and began an intimate relationship with Frida. They were married in 1929, to the disapproval of Frida's mother. They were often referred to as "The Elephant and the Dove." The nickname originated when Kahlo's father noticed their extreme difference in size. Their marriage was often tumultuous. Both Kahlo and Rivera had notoriously fiery temperaments and both had numerous extramarital affairs. The couple eventually divorced, but remarried in 1940; their second marriage was as turbulent as the first.

Death

A few days before Kahlo died on July 13, 1954, she wrote in her diary: "I hope the exit is joyful - and I hope never to return - Frida.". The official cause of death was given as pulmonary embolism, though some suspected that she had died from overdose that may or may not have been accidental. An autopsy was never performed. She had been very ill throughout the previous year and she had had her right leg amputated at the knee (owing to gangrene). She had also had a recent bout of bronchopneumonia that had left her quite frail.

In Diego Rivera's autobiography, he later wrote that the day Frida died was the most tragic day of his life, adding that, too late, he had realized that the most wonderful part of his life had been his love for Frida.

The pre-Columbian urn holding her ashes is on display in her former home *La Casa Azul* (The Blue House) in Coyoacán, today a museum housing a number of her works of art and numerous relics from her personal life.

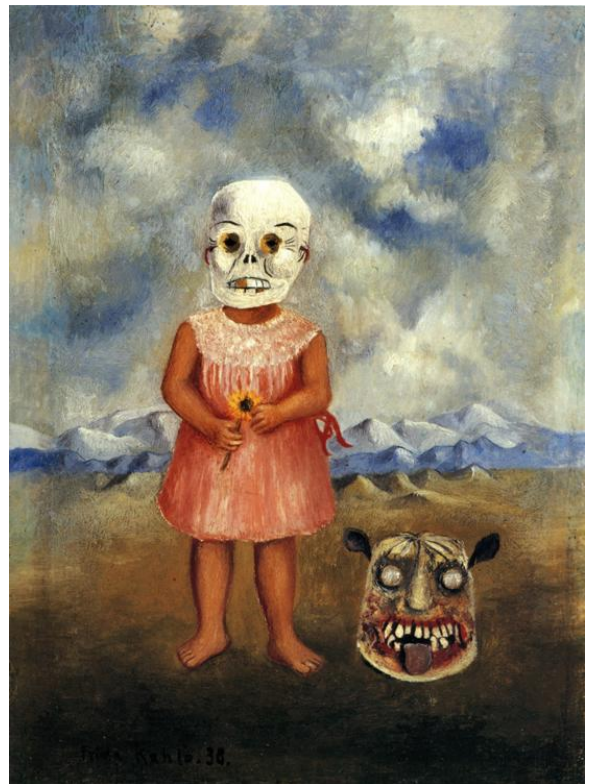
Fridomania

In her lifetime and for most of the 20th century her work was not recognized with the value and appraisal it is now given, she was largely remembered just as Diego Rivera's wife. It was not until the early 1980s when in Mexico the main artistic movement known as the *Neomexicanismo* started, that actual stardom began. In this -ismo the note was in the recognition of all the values of contemporary Mexican culture; it was the moment when artists like her went into full household name status. During the same decade appeared several different vehicles - helping to establish her success. A movie, *Frida, Naturaleza Viva* (1983), was created which would be a huge success even now into the 21st century. Also during the same time an influential biography, *Frida: The Biography of Frida Kahlo*, was printed and became a worldwide bestseller. Ironically at the beginning of the 21st century Diego Rivera is now partially remembered as Frida Kahlo's husband.

Memory. 1937. Oil on metal. 38 x 48.2 cm.
Dolores Olmedo Foundation, Mexico City, Mexico



Four Inhabitants of Mexico. 1938. Oil on wood panel. 131.1 x 47.6 cm Private collection.



Girl with Death Mask. 1938. Oil on metal. 19.8 x 14.7 cm. Private collection



The Two Fridas. 1939. Oil on canvas. 170 x 170 cm. Museo de Arte Moderno, Mexico City, Mexico



Suicide of Dorothy Hale. Dorothy Hale had been the wife of Gardiner Hale, a well-to-do American portrait painter who had died in a crash during the 1930s. Without her husband to support her, Dorothy Hale ran into financial difficulties that she was unable to solve. On the morning of October 21, 1938, she committed suicide by throwing herself out the window of her suite in the Hampshire House building.

Clare Booth Luce, publisher of the magazine "Vanity Fair" and friend to both Dorothy Hale and Frida Kahlo, commissioned Kahlo to paint a portrait of Dorothy, for the sake of Dorothy's mother.

She was shocked when she saw the finished piece. The frame of the picture was even decorated with trickles of blood.

The publisher's first impulse was to have the painting destroyed, but she was persuaded by friends to keep it.



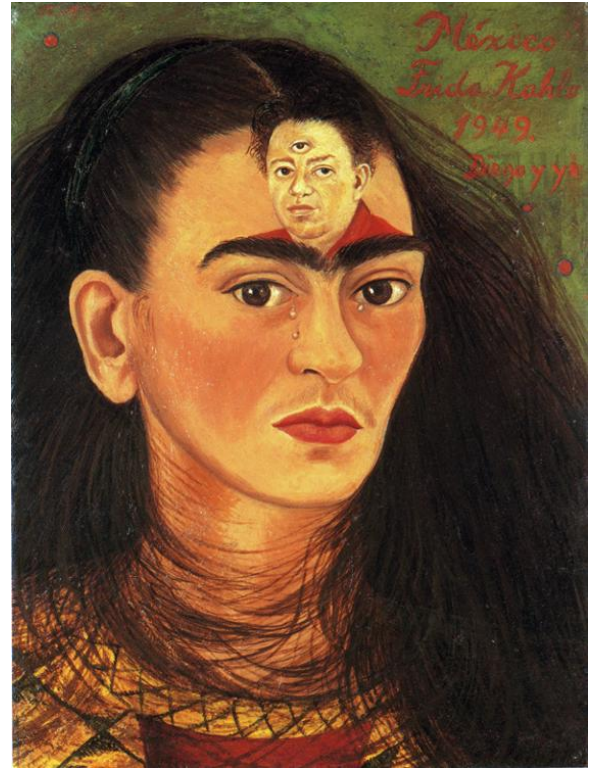
Without Hope. 1945. Oil on canvas mounted on Masonite. 28 x 36 cm. Dolores Olmedo Foundation, Mexico City, Mexico.



The Little Deer. 1946 Oil on masonite. 22.5 x 30 cm. Private collection



Tree of Hope. 1946 Oil on masonite. 55.8 x 40.7 cm. Private collection



Diego and I. 1949. Oil on Masonite. 29.5 x 22.5 cm. Private collection



Self-Portrait with the Portrait of Doctor Farill. 1951. Oil on masonite. 41.8 x 50.2 cm. Private collection

A Brief History of Minimalism

size at least 28"x32"

Minimalism describes movements in various forms of art and design, especially visual art and music, where the work is stripped down to its most fundamental features. As a specific movement in the arts it is identified with developments in post-World War II Western Art, most strongly with American visual arts in the late 1960s and early 1970s. Prominent artists associated with this movement include Donald Judd, Carl Andre and Richard Serra. It is rooted in the reductive aspects of Modernism, and is often interpreted as a reaction against Expressionism and a bridge to Postmodern art practices.

Donald Judd

Judd was born in Excelsior Springs, Missouri. He served in the Army from 1946-1947 as an engineer and then began his studies in philosophy 1948 at the College of William and Mary, later transferring to Columbia University School of General Studies. While there he attended night classes at the Arts Students League in New York City. He supported himself by writing art criticism for major American art magazines; his writing, like his art, was direct, forceful, controversial and influential.

His first solo exhibition, of expressionist paintings, opened in New York in 1957. His artistic style soon moved away from illusory media and embraced constructions in which materiality was central to the work. Humble materials such as metals, industrial plywood, concrete and color-impregnated Plexiglas became staples of his career. Most of his output was in freestanding "specific objects", that used simple, often repeated forms to explore space and the use of space. In 1968 the Whitney Museum of American Art staged a retrospective of his work which included none of his early paintings.

In 1968 Judd bought a five-story building in New York that allowed him to start placing his work in a more permanent manner than was possible in gallery or museum shows. This would later lead him to push for permanent installations for his work and that of others, as he believed that temporary exhibitions, being designed by curators for the public, placed the art itself in the background, ultimately degrading it due to incompetence or incomprehension. This would become a major preoccupation as the idea of permanent installation grew in importance and his distaste for the art world grew in equal proportion.

Throughout the 1970s and 1980s he produced radical work that eschewed the classical European ideals of representational sculpture. Judd believed that art should not represent anything, that it should unequivocally stand on its own and simply exist. During the seventies he started making room sized installations that made the spaces themselves his playground and the viewing of his art a visceral, physical experience. His aesthetic followed his own strict rules against illusion and falsity, producing work that was clear, strong and definite. As he grew older he also worked with furniture, design, and architecture.

In 1971 he rented a house in Marfa, Texas as an antidote to the hectic New York art world. From this humble house he would later buy numerous buildings and a 60,000 acre (243 km²) ranch, almost all carefully restored to his exacting standards. These properties and his building in New York are now maintained by the Judd Foundation.

In 2006, the Judd Foundation decided to auction off about 35 of his sculptures at Christie's in New York. The announced purpose of the sale was to build an endowment to support the permanent installation of Judd's works in Texas and New York. The \$25 million in proceeds from the sale will enable the Foundation to fulfill its mission: in his will, Mr. Judd stated, such "works of art which I own at the time of my death as are installed at 101 Spring Street in New York City, or in Marfa, Tex., will be preserved where they are installed."



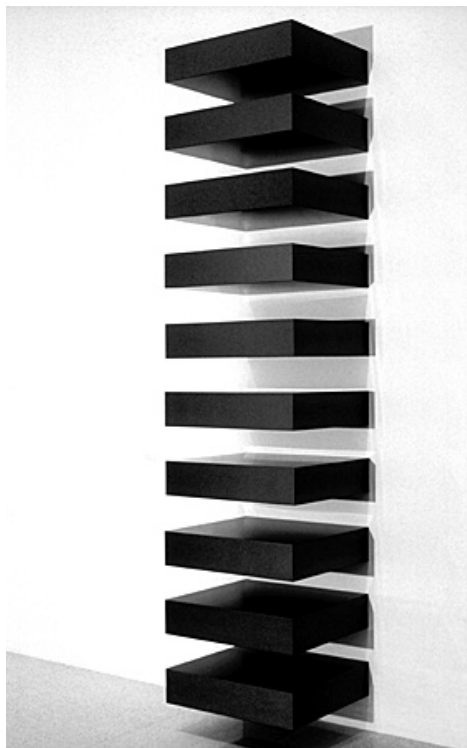
Untitled 1990 Anodised aluminium, steel and acrylic sculpture



Untitled, 1990 (90-2b Menziken) left, and *Untitled*, 1991 (91-5 Donaldson) right



UNTITLED 1971 Gift of the T. B. Walker Foundation, 1971



UNTITLED
1969/1982
Gift of Mr. and
Mrs. Edmond R.
Ruben, 1981



Untitled, 1968. Enamel on aluminum, Solomon R. Guggenheim Museum, Panza Collection, 1991.

A Brief History of Conceptual Art any size

Conceptual art is art in which the concept(s) or idea(s) involved in the work take precedence over traditional aesthetic and material concerns. Many of the works of the artist Sol LeWitt may be constructed by anyone simply by following a set of written instructions. This method was fundamental to LeWitt's definition of Conceptual art, one of the first to appear in print:

“ In conceptual art the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art. – Sol LeWitt, "Paragraphs on Conceptual Art", *Artforum*, June 1967. ”

For the layman, this quotation highlights a key difference between a conceptualist installation and a traditional work of art - that the conceptualist's work may require little or no physical craftsmanship in its execution, whereas traditional art is distinguished by requiring physical skill and the making of aesthetic choices. As Tony Godfrey has put it, after Joseph Kosuth's definition of art, conceptual art is an art which questions the very nature of what is understood as art. The inception of the term in the 1960s referred to a strict and focused practice of idea-based art that often defied traditional visual criteria associated with the visual arts in its presentation as text.

Yoko Ono

Yoko Ono was born in 1933. Her mother was Isoko Ono, of the Yasuda banking family, and her father was Eisuke Ono, who worked for the Yokohama Specie Bank. While growing up her father was transferred back and forth between the United States and Japan for his work. The family followed, ending up in Japan during the great bombing where her family lost everything and her father was interred in a prisoner of war camp. After the war Yoko returned to school and graduated in 1951 and was accepted into the philosophy program of Peers' University, the first woman ever to be accepted into that department of the exclusive university. But after two semesters, she left the school.

Emergence into the art world

Returning to the United States after the war Yoko enrolled in Sarah Lawrence College near New York. While her parents approved of her college choice, they were dismayed at her lifestyle, chastising her for befriending people they considered to be "beneath" her. In spite of this, Ono loved meeting artists, poets and others who represented the "Bohemian" freedom she longed for herself. Visiting galleries and art "happenings" in the city whetted her desire to publicly display her own artistic endeavors. La Monte Young, her first important contact in the New York art world, helped Yoko start her career by using her Lower East Side loft as a concert hall. At one concert, Yoko set a painting on fire; fortunately John Cage had advised her to treat the paper with flame retardant.



Poster for Ono's first major exhibit, *This is Not Here*, at the Everson Museum of Art in Syracuse, New York

Ono was an early member of Fluxus, a loose association of Dada-inspired avant-garde artists that developed in the early 1960s. Fluxus founder George Maciunas, a friend and love interest of Ono's during the 60s, admired her work and promoted it with enthusiasm. Ono's interactive art objects (like her "Painting to be Stepped On", where the painting is created by footprints on a blank canvas) owe something to Maciunas' spoofy Fluxus objects or ideas for the same. Other performances showed Ono's readiness to shock and dramatizations of her mental pain as well as her shared appreciation of gags (she once said, "Every artist is a conceptual artist. I'm a con artist").

Ono was an explorer of conceptual art and performance art. An example of her performance art is "Cut Piece", during which she sat on stage and invited the audience to use scissors to cut off her clothing until she was naked. An example of her conceptual art includes her book of instructions called *Grapefruit*. This book, first produced in 1964, includes surreal, Zen-like instructions that are to be completed in the mind of the reader, for example: "Hide and seek Piece: Hide until everybody goes home. Hide until everybody forgets about you. Hide until everybody dies." Many of the scenarios in the book would be enacted as performance pieces throughout Ono's career and have formed the basis for her art exhibitions, including one highly publicized show at the Everson Museum in Syracuse, New York that was nearly closed by a fan riot. Ono was also an experimental filmmaker who made sixteen films between 1964 and 1972.

Ono has sometimes been vilified by critics who condemn her art. For example, Brian Sewell, an art critic noted for his acerbic reviews of conceptual art, said: "She's shaped nothing, she's contributed nothing, she's simply been a reflection of the times...I think she's an amateur, a very rich woman who was married to someone who did have some talent and was the driving force behind the Beatles. If she had not been the widow of John Lennon, she would be totally forgotten by now...Yoko Ono was simply a hanger-on. Have you seen her sculpture or paintings? They're all awful."

In the past few years, Ono's work has received recognition and acclaim. For example, Matthew Teitelbaum, director of the Art Gallery of Ontario, stated that "Yoko Ono is one of the world's most original and inspirational visual artists." In 2005 she received a lifetime achievement award from the Japan Society of New York.

Life with Lennon



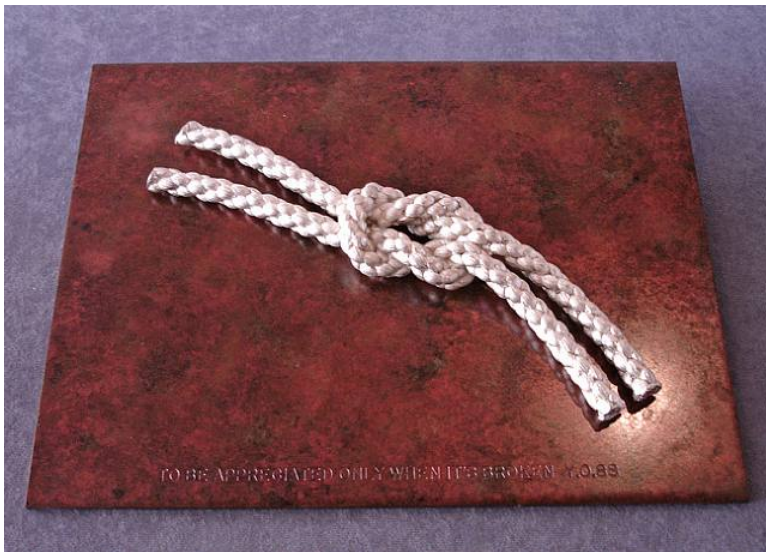
John Lennon and Yoko Ono with Canadian Prime Minister Pierre Trudeau, 22 December 1969 Ottawa, Ontario

Ono first met John Lennon when he visited a preview of an exhibition of Ono's at the Indica Gallery in London on November 9, 1966. Lennon's first personal encounter with Ono involved her passing him a card that read simply "Breathe". He was taken with the positivity, humor, and interactivity of her work: such as a ladder leading up to a black canvas with a spyglass on a chain allowing John to read the word "Yes" written on the canvas along with a real apple

displayed with a card reading "APPLE." When John was told the price of the apple was 200 pounds, he thought, "This is a joke, this is pretty funny". Another display was a white board with nails in it with a sign inviting visitors to hammer a nail into its surface. They began an affair approximately two years later, eventually resulting in Lennon divorcing his first wife, Cynthia Lennon. Ono and Lennon married on March 20, 1969 in Gibraltar.

Ono released her first solo album, *Yoko Ono/Plastic Ono Band* in 1970, as a companion piece to Lennon's better-known *John Lennon/Plastic Ono Band*. The two albums have almost identical covers: Ono's featured a photo of her leaning on Lennon, and Lennon's had a photo of him leaning on Ono. Her album included raw and quite harsh vocals that were possibly influenced by Japanese opera, but bear much in common with sounds in nature (especially those made by animals) and free jazz techniques used by wind and brass players.

In 1971, Ono released *Fly* - a double album. On this release Ono explored slightly more conventional punk rock with tracks like "Midsummer New York" and "Mind Train", in addition to a number of Fluxus experiments. Perhaps the most famous track from the album is "Don't Worry, Kyoko (Mummy's Only Looking For Her Hand In The Snow)", an ode to Ono's kidnapped daughter. Ono later released two feminist rock albums in 1973, *Approximately Infinite Universe* and *Feeling the Space*, which received little attention at the time but are today recognized with much critical respect, particularly for tracks such as "Move on Fast", "Yang Yang" and "Death of Samantha."



To Be Appreciated Only When It's Broken
Cast bronze



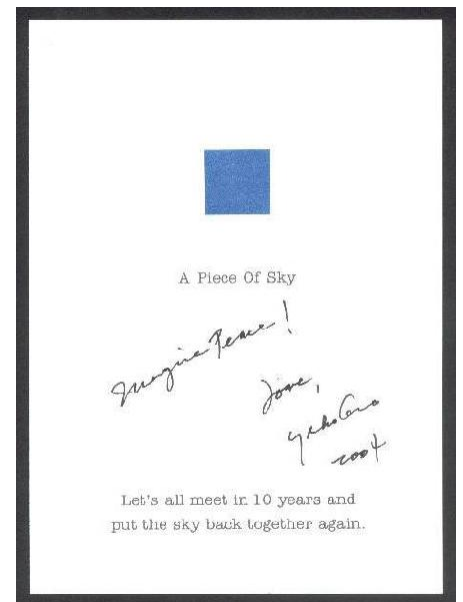
Painting to Hammer A Nail In



Vertical Memory Iris print and text



Painting to See the Room Through
Mixed Media



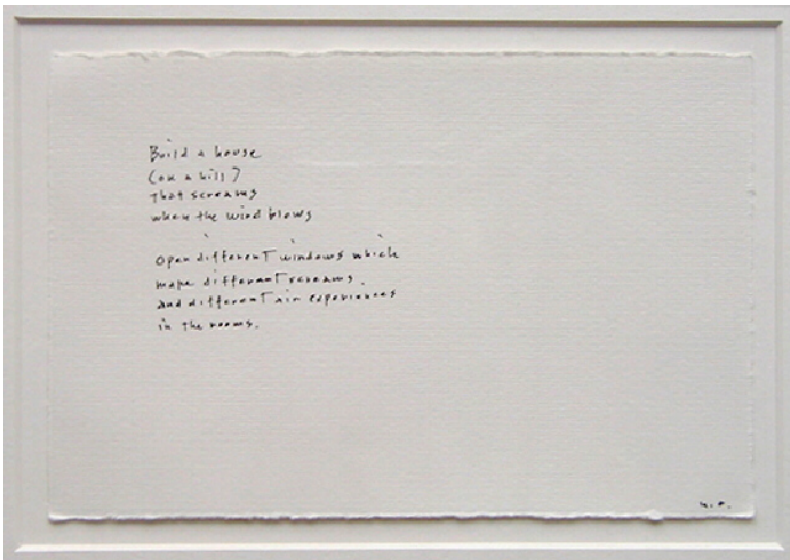
A Piece of Sky



Play it by Trust MDF painted

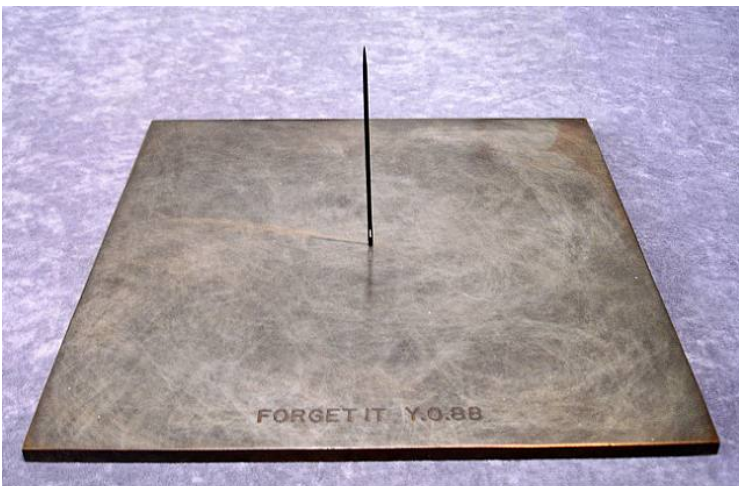


Sky TV for Hokkaido, 2005
Shimizu, Hokkaido, Japan.



Build a House (on a hill) 8 Architectural Pieces
(Dedicated to a Phantom Architect) Ink on paper

Sky TV, 2002



Forget It Patinated cast bronze

A Brief History of Siteworks any size

Since the 1950s artists have been taking art out of museums by creating works that engage with their contexts. "Site-specific" works began appearing in the 1960s by minimalists, conceptual artists, and earth artists, simultaneous with community arts movements, whereby art was to be available to all, not just the privileged few. National governments in the 1970s started funding public art projects. These works are not meant to be monuments. They become a means of transforming the site. Emphasis with site works has been on projects that unite artists, architects, patrons, and the public.

Daniel Buren

Daniel Buren was born March 25, 1938 in Boulogne-Billancourt is a French conceptual artist.

In 1986 he created a 3,000 m² sculpture in the great courtyard of the Palais Royal, in Paris: "*Les Deux Plateaux*", more commonly referred to as the "*Colonnes de Buren*" ("Buren's Columns"). This provoked an intense debate over the integration of contemporary art and historic buildings.

Sometimes classified as an abstract minimalist he is known best for using regular, contrasting maxi stripes to integrate the visual surface and architectural space, notably historical, landmark architecture.

Among his chief concerns is the 'scene of production' as a way of presenting art and highlighting facture (the process of 'making' rather than for example, mimesis or representation of anything but the work itself). The work is site specific installation, having a relation to its setting in contrast to prevailing ideas of a work of art standing alone.

In the late 1960s Buren hit on the mark that connected him with ideas of space and presentation arising through deconstructionist philosophies back grounding the May 1968 student demonstrations in France.

Working in situ (on site), he strives to contextualize his artistic practice using the stripe - a popular French fabric motif - a means of visually relating art to its situation, a form of language in space rather than a space in itself. He began producing unsolicited public art works using striped awning canvas common in France. The stripe is a standard 8.7 cm wide. Denoting the trademark stripes as a visual instrument or 'seeing tool' he invites us to take up his critical standpoint challenging traditional ideas about art.

He started by setting up hundreds of striped posters around Paris and later in more than 100 metro stations, drawing public attention through these unauthorized bandit style acts. In another controversial gesture he blocked the entrance of the gallery with stripes at his first solo exhibition.

As a conceptual artist, he was regarded as visually and spatially audacious, objecting to traditional ways of presenting art through the museum/gallery system while at the same time growing in hot demand to show via the system.

By the '70s and '80s he was exhibiting in Europe, America and Japan. In 1986 when François Mitterrand was President, he attained leading artist status after a contentious work in the Palais Royal court, Paris. That same year, he represented France at the Venice Biennale and won the Golden Lion Award.

Often referred to as 'the stripe guy' Buren also expresses his theme in paint, laser cut fabric, light boxes, transparent fabrics and ceramic cup sets. His stripes are displayed in private homes, public places and museums world wide.



The "Colonne de Buren" at the Palais Royal in Paris



Untitled (Door) Glass door with translucent and opaline foil concealed between two sheets of security glass



Installation View



Unexpected Variable Configurations: A Work in Situ Wall painted in color with handdrawn grid and 25 aluminum plates (screenprinted graphite gray and white) mounted on a wall

A Brief History of Earthworks any size

Earthworks is a form of art created in nature that uses natural materials such as stones, leaves, or soil.

The most well-known example is probably the enormous four-mile-long human figure in northern South Australia known as Marree Man which is both the largest example and also unique because it was created with apparently no witnesses whatsoever to the, presumably extensive, creative activity involved, and no artist or artists have ever come forward to claim it or been identified.

The term was coined by Robert Smithson, a major figure of the Land Art movement. *Earthworks* was first a science-fiction novel by Brian Aldiss, published in 1965, set in a world of environmental catastrophe. In 1967, Smithson took a copy of the novel with him on a trip to the Passaic River in New Jersey (where he created *The Monuments of Passaic*, 1967). He reused the title to describe some of his works, based on natural materials like earth and rocks, and infused with his ideas about entropy and environmental catastrophe.

Robert Smithson

Robert Smithson (January 2, 1938–July 20, 1973) was an American artist famous for his land art.

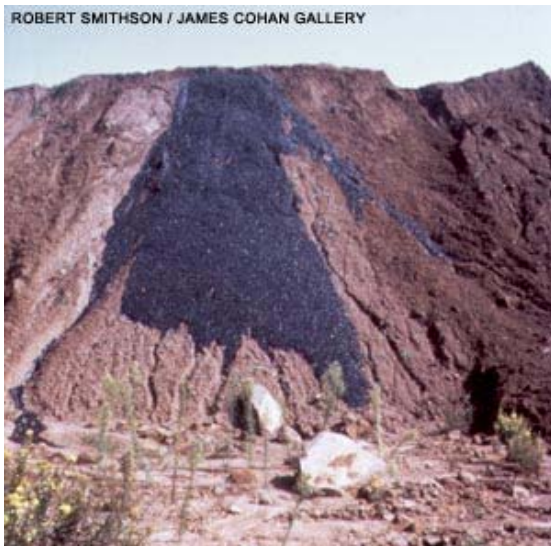
Smithson was born in Passaic, New Jersey and studied painting and drawing in New York City at the Art Students League. His early exhibited artworks were collage works. He primarily identified himself as a painter during this time, but after a three year rest from the art world, Smithson emerged in 1964 as a proponent of the then-fashionable minimalism. His new work abandoned the preoccupation with the body that had been common in his earlier work. Instead he began to use glass sheet and neon lighting tubes to explore visual refraction and mirroring, in particular the sculpture *Enantiomorphic Chambers*. As a writer, Smithson was interested in applying mathematical impersonality to art that he outlined in essays and reviews for *Arts Magazine* and *Artforum* and for a period was better known as a critic than as an artist. Some of Smithson's later writings recovered 18th- and 19th-century conceptions of landscape architecture which influenced the pivotal earthwork explorations which characterized his later work. He eventually joined the Dwan Gallery, whose owner Virginia Dwan was an enthusiastic supporter of his work. On July 20, 1973, Smithson died in a plane crash, while surveying sites for his work *Amarillo Ramp* in Texas. Despite his early death, and relatively few surviving major works, Smithson has a cult following amongst many contemporary artists. In recent years, Tacita Dean, Sam Durant, Vik Muniz and Mike Nelson have all made homages to Smithson's works.

In 1967 Smithson began exploring industrial areas around New Jersey and was fascinated by the sight of dump trucks excavating tons of earth and rock that he described in an essay as the equivalents of the monuments of antiquity. This resulted in the series of 'non-sites' in which earth and rocks collected from a specific area are installed in the gallery as sculptures, often combined with mirrors or glass. In September 1968, Smithson published the essay "A Sedimentation of the Mind: Earth Projects" in *Artforum* that promoted the work of the first wave of land art artist and in 1969 he began producing land art pieces to further explore concepts gained from his readings of William S. Burroughs, J.G. Ballard, and George Kubler.

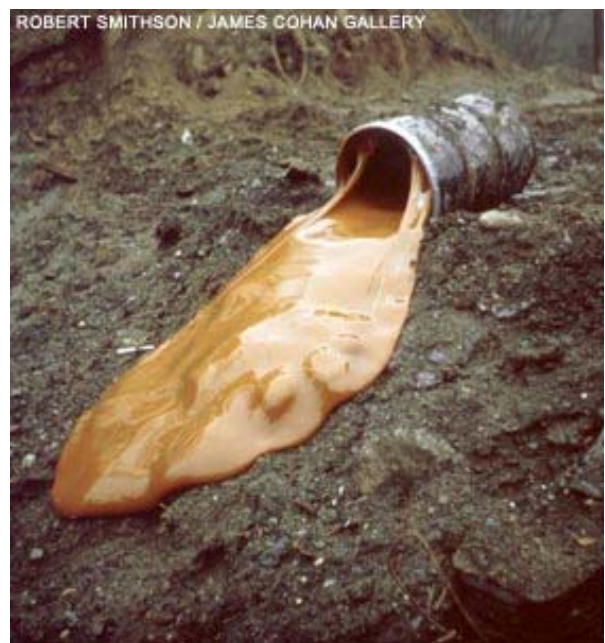
As well as works of art, Smithson produced a good deal of theoretical and critical writing, including the 2D paper work *A Heap of Language*, which sought to show how writing might become an artwork. In his essay "Incidents of Mirror-Travel in the Yucatan" (*Smithson 1969*), Smithson documents a series of temporary sculptures made with mirrors at particular locations around the Yucatan peninsula.

Other theoretical writings explore the relationship of a piece of art to its environment, from which he developed his concept of *sites* and *non-sites*. A *site* was a work located in a specific outdoor location, while a *non-site* was a work which could be displayed in any suitable space, such as an art gallery. *Spiral Jetty* is an example of a sited work, while Smithson's non-site pieces frequently consist of photographs of a particular location, often exhibited alongside some material (such as stones or soil) removed from that location.

The journeys he undertook were central to his practice as an artist, and his non-site sculptures often included maps and aerial photos of a particular location, as well as the geological artifacts displaced from those sites. In 1970 at Kent State University, Smithson created *Partially Buried Woodshed* to illustrate geographical time consuming human history. His most famous work is *Spiral Jetty* (1970), a 1500-foot long spiral-shaped jetty extending into the Great Salt Lake in Utah constructed from rocks, earth, salt and red algae. It was entirely submerged by rising lake waters for several years, but has since re-emerged.



ASPHALT RUNDOWN
Rome, Italy Oct, 1969



GLUE POUR
Vancouver, Canada
December, 1969



**Floating Island to Travel Around
Manhattan Island**
New York, NY 1970/2005



Smithson's *Spiral Jetty* from atop Rozel Point, in mid-April 2005. It was created in 1970 and still exists although it has often been submerged by the fluctuating lake level. It consists of some 6500 tons of basalt and earth and salt.

S COHAN GALLERY

SPIRAL JETTY

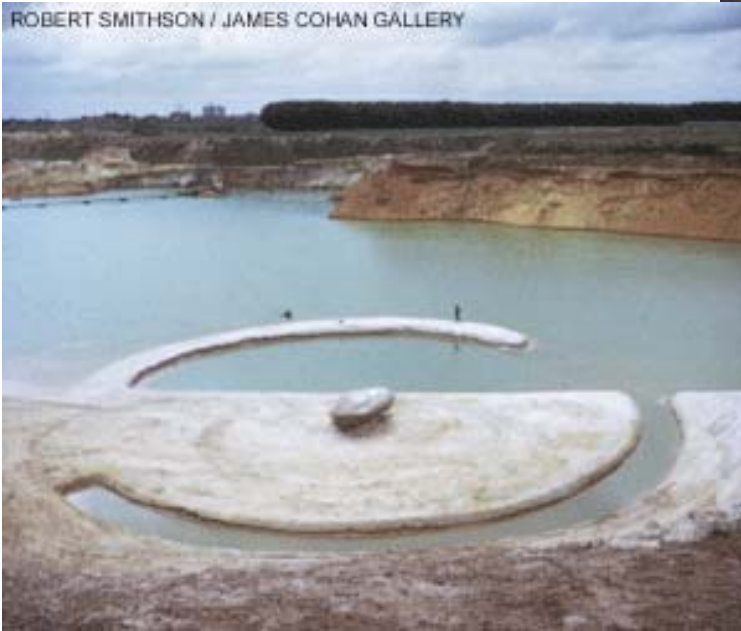
Rozel Point, Great Salt Lake, Utah

April 1970

mud, precipitated salt crystals, rocks, water coil 1500' long and 15' wide



ROBERT SMITHSON / JAMES COHAN GALLERY



BROKEN CIRCLE

Emmen, Holland

Summer 1971

green water, white and yellow sand flats diameter 140'

canal approximately 12' wide

depth quarry lake 10 to 15'

ROBERT SMITHSON / JAMES COHAN GALLERY



SPIRAL HILL

Emmen, Holland

Summer 1971

earth, black, topsoil, white sand approximately 75' at base