REPOSITIONING:

LAND ART AND ITS CONNECTION TO LANDSCAPE ARCHITECTURE

by

KATIE PARENT

(Under the Direction of Marianne Cramer)

ABSTRACT

Land artists and landscape architects are inextricably connected by an environmental sensitivity, by notions of time and space/place, and by the creative process, which hinge on scale, culture, and viewer and artist accessibility. Extremely valuable to landscape architects, this thesis begins with a look at the art historical and social context during and after the land art movement's inception in the mid-1960's. The thesis then progresses to in-depth studies of four contemporary land artists: Richard Long, Andy Goldsworthy, and Christo and Jeanne-Claude. Next, the thesis details the author's two land art installations, which serve as applications of ideas learned. Finally, the thesis concludes with a detailed look at how land art can inspire and inform the work of landscape architects.

INDEX WORDS: Landscape architecture, Land art, Earthworks, Richard Long, Andy Goldsworthy, Christo and Jeanne-Claude

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Bachelor of Arts, Tufts University, 2001

A Thesis Submitted to the Graduate Faculty of The University of Georgia in

Partial Fulfillment of the Requirements for the Degree

MASTER OF LANDSCAPE ARCHITECTURE

ATHENS, GEORGIA

2007

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DEDICATION

This dedication is two-fold.

First, this thesis is dedicated in part to my family. Your unconditional love and support throughout my life have availed me of every opportunity I ever wanted or needed, and for that I am deeply humbled and sincerely grateful. I love you all very much.

Second, this thesis is dedicated in part to my Athens family, the best MLA class Denmark has ever known (we're sure of it, so it must be true). Thank you all for the kindness, generosity, and humor you have shown me these past three years. I wish you all the best of luck in your careers as landscape artichokes.

ACKNOWLEDGEMENTS

I wish to thank Marguerite Koepke for her genuine enthusiasm, encouragement, and wonderful outlook during the entire process; Marianne Cramer for her insightful comments and encouragement during the writing and reading processes; Mary Anne Akers for her invaluable help and enthusiasm, especially with the survey; and David Berle and Brian Rust for their interest and help in the reading process. This has been a surprisingly pleasant and enjoyable experience, and I could not have done it without the help of you all.

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CHAPTER 1

INTRODUCTION

Land art is an umbrella term that includes art referred to as earthworks, earth art, ecological art, nature art, environmental art, and ecovention, a hybrid of ecology and invention. Because of its many incarnations, land art is difficult to define in certain terms. Indeed, "never a movement in the traditional sense, encompassing a range of artists who might be at odds with each other's conceptions and executions, Land Art is an imperfect hyponym for a slippery and widely interconnected brand of conceptual kinship."[1]

The 'conceptual kinship' of land art is based on meeting one or more of the following basic criteria: art done outdoors, art done with natural materials, and art that responds, in some way, to the natural features and the accompanying seasonal and daily rhythms of its setting. As art historian Jeffrey Kastner writes, "these projects are fundamentally sculptural (in the sense of creating in three dimensions) and/or performance-based (in terms of their orientations towards process, site and temporality)."[2] Within this relatively loose definition, the possibilities for artistic creation are endless:

[1] Kastner, Land and Environmental Art, 12.
[2] Ibid., 12.

> site-specific sculptural projects that utilize the materials of the environment to create new forms or adjust our impressions of the panorama; programmes that import new, unnatural objects into the natural setting with similar goals; time-sensitive individual activities in the landscape; collaborative, socially aware interventions.[3]

Despite the variety of definitions and applications of land art, the link between land art and landscape architecture is surprisingly simple. Most art historians consider Frederick Law Olmsted to be the father of landscape architecture, the first major figure to bring professionalism and boundless talent to the field. Similarly, most art historians consider Robert Smithson to be the premier figure of American land art. Herein lies the link: Smithson considered Olmsted to be "America's first 'earthwork artist.'"[4]

Olmsted moved much earth while sculpting the topography of Central Park and his other designed parks, just as many land artists do in creating their work. He also "recognized the social benefit of improved environmental design," a belief to which most land artists subscribe.[5] Moreover, Olmsted, like Smithson and other land artists, recognized the flux of nature, the changes inherent in a natural system, of which people are part.

The simplicity of the nominal connection, however, belies its complex implications, as the link between land art and landscape architecture confronts the fine line between art and design. In fact, the distinctions and boundaries between the two fields are—and should be—quite fluid. Art, which includes painting, land art, sculpture, drama, music, and related fields, is commonly

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[3] Ibid., 12.
[4] Smithson, "Frederick Law Olmsted and the Dialectical Landcsape," *Artforum*, 65.
[5] Beardsley, Earthworks and Beyond: Contemporary Art in the Landscape, 11.

defined as the creative expression of the ideas of an individual; art is, at the outset, created for personal reasons. Design, which includes graphic design, landscape architecture, architecture, and related fields, is defined as the creative expression of the ideas of an individual that are determined by a pre-determined program; design is created for functional, practical purposes. In his book *By Design*, Ralph Caplan explains that the difference lies in art's and design's respective interpretations of Louis Sullivan's famous phrase, "Form follows function," for:

> Form and content are inseparable in art, whereas in design the content usually antedates the form. A painting is an answer to a need that cannot be conceived apart from the painting that answers it. Design on the other hand, is an answer to a need that can be discussed independently, and that could be answered by a number of alternate solutions.[6]

In addition to form and function, economics play a role in defining art and design. As Caplan discusses, artists, even those who intend to sell their work eventually, do not cater their art specifically to the buyers' needs and desires; designers, on the other hand, create with users in mind, for their work is created from the start with the intent to sell. In other words,

> the painter makes things for people too, but he makes them for himself first. In theory a painter doesn't ask what's selling, although as a matter of record, a great many painters do precisely that. Painters are concerned with selling. The difference is that they are concerned with it after the fact. The designer, however, cannot afford to hold his concern until after the fact.[7]

[6] Caplan, *By Design*, 120.
[7] Ibid., 122.

Even with economics and form/function as defining elements in the art/design dialectic, the boundaries remain fluid. Exceptions exist for every rule—for example, craftspeople like potters and silversmiths create functional works of art—and this forces constant reexamination and revision of these definitions. The juxtaposition of land art and landscape architecture is no different; the boundaries between these two fields change frequently.

As a landscape architecture student, Catherine Howett wrote her 1976 master's thesis on the early American land art movement, focusing on its significance for landscape architecture: "Because this dialogue and cross-fertilization within the arts is mutually enriching, contemporary practitioners of landscape architecture will have a natural interest in the work of artists who involve themselves with the creation of outdoor spaces."[8] Taking a cue from Howett, this thesis goes further to hypothesize that landscape architects can look to land art for ways to inspire and inform their work, from the standpoint of both procedural and substantive theories. In searching for the ways in which landscape architects can learn from land art, this thesis will first present a methodology for analyzing land art, then proceed with a general history of land art, followed by focused, in-depth case studies of four land artists: Richard Long, Andy Goldsworthy, and Christo and Jeanne-Claude. Next the thesis will detail the process and products of the author's two land art installations, which are an application of ideas learned from these four land artists, a synthesis of themes and concepts, and an attempt at furthering a dialogue between land art and

[8] Howett, "Vanguard Landscapes: The Environmental Art Movement and Its Significance for Landscape Architecture," 42.

landscape architecture. The thesis will then conclude with a presentation of possible ways in which land art can inspire and inform the work of landscape architects.

CHAPTER 2

METHODOLOGY

This chapter sets forth a research methodology for analyzing land art, by defining general terms, choosing case studies, and distilling concepts into a set of criteria with which to look at the history of the land art movement, to analyze four land artists in detail, and to apply to the land art installations.

PART I: Choosing the Case Studies

Like painting, sculpture, or any other media, land art is an extremely vast field. Its breadth encompasses artists working in various countries and cultures, with various materials, for various purposes and intents, at various scales, and for various viewers and users. Because of the extent of land art, the set of land artists from which to choose includes dozens working at any point between the mid-1960's and today. Therefore, in order to narrow the focus for this study, the author proposed to choose land artists who, by meeting the following three criteria, could serve as case studies for this thesis:

- **Land artists whose art can be seen generally as a cohesive body of work.**

A cohesive body of work demonstrates consistent use of forms and recurring themes throughout a career, as well as a recognizable aesthetic. The evidence of a cohesive body of work does not suggest that the artist's work is in any way stale or dull; instead, a cohesive body of work allows for the working and reworking of recurring ideas, which mature and grow stronger over time.

- **Land artists who have been working for at least twenty-five years and are still making art today.**

A career of at least twenty-five years provides enough art pieces for analysis, as well as a span of years through which to trace the evolution of the land artist's ideas. This relates to the idea of a cohesive body of work as stated above. That these artists are still working today is equally important, as their work is contemporary and therefore relevant.

- **Land artists who are attentive to environmental issues.**

Land artists attend to environmental issues through their work in a variety of ways, from creating unobtrusive art pieces that do little or no harm to the environment, to using their work to foster a dialogue with and educate the public, to attempting to remediate or improve damaged landscapes.

With these three requirements in place, the author proposed to analyze the work of Richard Long, Andy Goldsworthy, and the couple Christo and

Jeanne-Claude. These four land artists thus serve as the case studies for this thesis.

As will be shown, the works of Long and Goldsworthy are drastically different from that of Christo and Jeanne-Claude, potentially producing an imbalanced or disparate study of land art. However, the differences between the artists serve as compliments and foils for one another, and create a rich foundation on which to analyze and synthesize the various ideas and themes of land art, and from which to draw informative conclusions.

PART II: Creating a Methodology for the Land Art Installations

Applying ideas and concepts learned from the in-depth studies of the four land artists, the author created two land art installations. In preparation for these installations, the author kept a journal, recording general observations about the site and the overall process of preparing, installing, observing, dismantling, and analyzing the two land art installations.

Moreover, the two land art installations benefited from viewer feedback and observation. To gain concrete viewer feedback, the author provided a brief, three-question survey at the site, for anyone who walked by to complete if he/she chose to do so. The survey read as follows:

1. What was your first reaction to the piece?
2. List three adjectives to describe the piece.
3. What is your major or department?

Along with the surveys, the author provided a writing utensil and a box in which to place the folded, completed survey. All surveys were anonymous and unsolicited.

Before the installation was to occur, the author sent out department-wide emails and hung up posters in buildings near the sites, to alert people to the installation and to encourage them to complete a survey at the site. The author also posted signs at the site during the installation to provide information on the installation and to direct people to the survey box.

During each installation, the author observed people who passed by the installation, as gestures, body language, time spent looking at the piece, and overheard comments revealed a great deal about a person's reaction to an art piece.

PART III: Distilling the Overarching Themes of Land Art into Eight Benchmarks

The four land artists and the author's own installations were analyzed and interpreted by way of eight benchmarks, which act as criteria for focusing the vast field of land art. In no particular order, these benchmarks are as follows:

- **Environmental sensitivity.**

Environmental sensitivity is defined as an appreciation of and focus on the natural world. Land artists can demonstrate their environmental sensitivity by using natural materials, responding to specific sites, working outdoors, and/or working on environmentally disturbed sites. Land artists who exhibit

environmental sensitivity are driven largely by environmentalism, and in turn, by education and stewardship. Their work is created to make some statement about the harmful and selfish treatment of the earth by humans, or to bring about actual improvements, such as creation of habitats.

Ironically, though, environmental sensitivity can be perceived as insensitivity by its very nature: that land artists feel entitled to alter the environment is, in and of itself, a display of the human idea of anthropocentrism, which, by placing humans at the center of the world, posits that all plants and animals exist for the benefit of and use by humans. This idea of self-entitlement works at different scales within land art, as some artists seem to consider the world to be a blank canvas on which to make their art, while others seem to view nature as a palette of supplies and materials with which to work.

- **Time.**

Time is both cyclical—daily and seasonal rhythms—and linear—growth and decay. Many land artists work with time as both a material and an end-product of the land art piece. As a cyclical element, time affects the daily light patterns and seasonal weather, thus changing the appearance of the land art piece and its setting. As a linear element, time can be a planned part of the piece (such as using copper because it will patina over time), or time can be made visible to the viewer by way of the artwork changing (such as plants growing).

- **Space/Place.**

Land artists attend to the idea of space/place by creating art that responds to a certain site and/or allows for some type of human interaction and response. Responding to a certain site relates to the idea of place, in that a particular place can inspire, supply materials for, or otherwise inform an art piece. Allowing for public response or interaction relates to the idea of space, in that a new space can be created through an artist's intervention: the existing site can be changed and a new space created, one that can be visited and used in a new way.

- **Creative Process.**

The creative process is commonly defined as an individual's personal approach to art or design. The creative process of the land artist can develop and change over a lifetime.

- **Scale.**

Scale is defined as the relative size of the land art piece. Pieces that involve massive earthmoving (hundreds of thousands of tons) are considered large scale, while pieces that involve little or no environmental disturbance are considered small, or human, scale. Scale can be a culturally determined element, as a comparison between early American and British land art will show.

- **Viewer Accessibility.**

Accessibility for the viewer is defined as the ability to use, appreciate, and/or respond to an artwork. Like artist accessibility, viewer accessibility is also determined by education, economics, class, power, and culture, as they relate to the ideas of social justice and equality. It is a question of both physical and intellectual accessibility: who gets to see the land art piece?

Viewer accessibility also relates to the use of photography and video cameras to capture on film a land art piece or a land artist's artistic process, the selected images of which are then presented to the public via museums, books, or videos. Photographs and videos help to increase viewer accessibility and participation, in that they enable people to view works that are located in remote areas or that have been destroyed over time.

However, a photograph or a video of a land art piece cannot rightfully claim to substitute for the real piece, for it cannot fully capture the essence of the piece. A photograph or video takes a land art piece out of its context to a certain extent, as the essence of the place in which the land art piece is located cannot be captured on film or frozen in a photograph. More so than a video, a photograph also deletes the essential element of time from the land art piece, diminishing the power of its message.

Moreover, even with the aid of photographs and videos, the majority of the public is most likely unable to access land art that is beyond the realm of their daily lives. Private art museums are rather expensive, as are art books and

videos. This indirect elitism, then, often makes much land art inaccessible to the general viewing public.

- **Artist Accessibility.**

Accessibility for the artist is defined as the ability to create land art. Artist accessibility relates to education, economics (funding, commissions, etc.), class, power, and culture, as well as to the issues of anthropocentrism and self-entitlement. It is most often a question of intellectual accessibility: who gets to make land art?

- **Culture.**

Culture is typically defined as the major ideas, values, and beliefs of a group of people from a country, region, or other geographic area. Examples of cultural elements that unite a group of people include food, dress, language, religion, and art.

Culture determines accepted aesthetic standards, including culturally dictated ideas of beauty and art. This in turn affects the art history of a culture, including dominant trends and major movements. In short, culture determines the art historical context in which artists are working, whether they are working with or against the current paradigm. In this way, then, culture plays a large role in land art, as it defines the land artists and their approaches to art, aesthetics, and other culturally determined values, as well as placing them in an art historical context. For example, while landscape painting is a tradition found in both

Western and Eastern cultures, the aesthetics and materials with which these landscape painters are working differ drastically, producing diverse and highly cultural results.

These eight benchmarks were used to analyze and interpret the work of the four land artists and the author's two installations. In addition, because these criteria also apply to landscape architecture, in different capacities, they help to align the two fields for cross-fertilization of ideas. In other words, these eight benchmarks provide the basis for the dialogue between land artists and landscape architects, as they inform and inspire each other's work.

CHAPTER 3

A BRIEF LOOK AT THE LAND ART MOVEMENT: MAJOR IDEAS, PLAYERS, AND INFLUENCES

Applying the themes and concepts presented in the previous chapter serves to enlighten a discussion of the history of the land art movement—its major players, influences, and concepts, its art historical, social, and cultural contexts, and its overall evolution.

Art historically, land art, finding its lineage in prehistoric earthworks and traditional landscape painting, evolved out of Abstract Expressionism, Minimalism, Conceptualism, and Performance Art. Like all artistic movements, land art borrowed from its predecessors, incorporating their ideas in new ways. Prehistoric earthworks, the built forms of Native American, Mayan, Egyptian, and other cultures, provided a legitimate historic foundation, and in fact, land art, "though radical in its time, can be understood as the latest expression of an artistic impulse that is virtually ageless."[9] Landscape painting served as a tradition against which to rebel, and on which to build: land artists "were not depicting the landscape, but engaging it; their art was not simply *of* the landscape, but *in* it as well."[10] Modern art in general became a point of departure, as land artists responded to the limitations of sculpture:

[9] Beardsley, Earthworks and Beyond, 7.
[10] Ibid., 7.

> Much modern sculpture…has had a rootless character. It has been a thing unto itself, concerned with its own internally generated form and the properties of its own materials. It has been sustained by the neutral, characterless space of the museum and gallery. Land art helped restore to sculpture a sense that the surroundings—and most particularly the landscape—were all-important both in the formulation of a work and its perception.[11]

More specifically, Abstract Expressionism lent the idea of movement and gesture as artistic expression, while Minimalism offered the concept of paring down design elements to the basic essences of material and geometry. Conceptualism imparted the notion that the idea behind an artwork is as important as the resulting art piece—if not more so. Performance art introduced an anti-object art form, with "real time as an artistic coordinate, thus giving rise to the idea of art as event and experience."[12] In this way, the land art movement responded to the art historical context of its time, rejecting certain ideas while expanding upon others.

Within this art historical context, the land art movement was born out of the general anti-establishment fervor of the mid-1960's, especially the environmental movement, as a "programmatic challenge to social orthodoxy."[13] Protesting the elitism of the museum/gallery, land artists brought their art out of the so-called 'white cube' and into the outdoors. Land artists strove to democratize art, by making it accessible outside a museum space and encouraging viewers to be more aware of their environment. When their work did enter the museum, their exhibitions changed the museum, as they brought

[11] Ibid., 110.
[12] Cerver, World of Environmental Design: Landscape Art, 7.
[13] Kastner, Land and Environmental Art, 13.

the landscape's "dirt and organic randomness into the acculturated white cube of the gallery."[14]

To reject the materialism of art, land artists refuted the idea of saleable, static art objects by creating "impermanent anti-monuments" that emphasized the process of artistic creation and incorporated time as a fourth dimension in art.[15] This had further repercussions for Michael Heizer, one of the early American land artists, who stated, "One of the implications of earth art might be to remove completely the commodity status of a work of art and allow a return to the idea of art as…more of a religion."[16]

In order to break free of the 'white cube' and all its accompanying dogma, the early land artists looked to various venues in which to bring their ideas to life. Some artists, such as Michael Heizer, Robert Morris, Nancy Holt, and Walter de Maria, sought empty stretches of land in the American West, as the sheer vastness of the desert gave ample freedom for the creation of their large-scale projects. Others, such as Agnes Denes and Alan Sonfist, turned to urban areas, especially New York City, as environmentally damaged places deserving of attention. For others, such as Robert Smithson, abandoned industrial land allowed for commentary on the harms of industry, and perhaps more importantly, inspired the reclamation of derelict sites through art.

Smithson, whom most art historians consider to be the forerunner of the early American land art movement, wrote frequently on the subject of art for land

[14] Ibid., 72.
[15] Wallis, "Survey," in Kastner, *Land and Environmental Art*, 26.
[16] Heizer, from Calvin Tomkins, *The Scene*, quoted in Auping, *Common Ground*, 14.

reclamation. He called for collaboration between industrialists, ecologists, and artists:

> The world needs coal and highways, but we do not need the results of strip-mining or highway trusts. Economics, when abstracted from the world, is blind to natural processes. Art can become a resource that mediates between the ecologist and the industrialist. Ecology and industry are not one-way streets, rather they should be crossroads. Art can help to provide the needed dialectic between them.[17]

In short, the early land artists formulated a dignified and thoughtful code, "to reveal the world to us anew, to combine symbolic form with the landscape in the creation of differentiated and evocative places."[18]

However well-intentioned the ideas behind the land art movement were, though, the works of early land artists were often bitterly steeped in irony. Land artists found it financially unfeasible to escape the museums and galleries, as traditional funding sources, such as commissions, provided them with the financial resources necessary for costly projects that required massive earthmoving, property leasing or purchasing, and manual labor. Because they were museum-funded projects, the land art pieces had to be translated to the museum space, through the use of photography, maps, writing, video, and gallery installations. Losing much of the power of the original piece, these translations and extensions became the very saleable commodities against which the land artists were protesting. Thus, the land artists could not truly escape the elitism of the museum/gallery, nor could they reach an audience

[17] Robert Smithson, "Untitled (Across the Country…)," 1979, from *The Writings of Robert Smithson*, ed. Nancy Holt (New York: New York University Press, 1979), quoted in Kastner, *Land and Environmental Art*, 251.
[18] Beardsley, Earthworks and Beyond, 9.

beyond its white walls, as the notion of democratic viewer participation was thwarted by the remoteness and transitory nature of many of the land art pieces.

Moreover, many environmentalists argued that early American land art was in fact anti-environmental, because it disturbed natural sites with massive earthmoving and required man-made machines and gasoline to complete. Art historian John Beardsley attributes this to a "profound ambivalence toward nature" whereby Americans simultaneously exploit and protect their natural resources.[19]

This is a uniquely American phenomenon, for British land art is quite different from its American counterpart. The source of the main difference between American land art and British land art is the landscape itself: "a land more densely populated than America and without its vast open spaces, England presents fewer opportunities for grand gestures than the United States."[20] This difference can be seen in the approach and scale of British land art consistently since the mid-1960's. With "less occasion and less tolerance for the large scale interventions," most British land artists create small-scale works that are far less obtrusive, spatially and technologically, than early American land art.[21] The different approach serves as a basis for commentary, as many British land artists "express a conscious and articulate reaction to [Americans'] alarming capacity to lay waste to [their] landscapes."[22]

[19] Ibid., 10.
[20] Ibid., 41.
[21] Ibid., 41.
[22] Ibid., 55.

Most art historians consider this 'wasteful' approach to be mainly characteristic of early American land art, from the mid-1960's to the mid- to late-1970's; of course, there are exceptions for every general rule. Since the late-1970's and continuing today, most land artists, aware of the impact their art can have on the earth's future, have begun to create art for the amelioration and reclamation of landfills, industrially destroyed land, contaminated waterways, toxic waste sites, damaged ecosystems, disconnected habitats, urban areas, and other environmentally impaired places. In fact, "with so apparent a need for urban restoration and land reclamation, the purposeful aims of much recent environmental art may represent the best possible future for public art in this country."[23]

If land art is a valuable form of public art, then one forum in which to present it is the public park. Indeed, "the park is probably the most effective public art form there is—the park itself as an ongoing process, the domain where society and nature meet."[24] While the public park is just one possible forum for public land art, it illustrates the connection between land art and landscape architecture. In fact, designed landscapes represent the ideal means of joining art with utility, and land art with landscape architecture, as they can both inform and inspire each other: "With the utilization of art in land reclamation or park design has come the merging of art with identifiable functions in an effort to render the art not just physically approachable, but emotionally and intellectually

[23] Ibid., 107.
[24] Lippard, "Gardens: Some Metaphors for a Public Art," *Art in America*, 137.

accessible as well."[25] Current land art resides that this juncture.

[25] Beardsley, Earthworks and Beyond, 107.

CHAPTER 4

RICHARD LONG

In 1967, the twenty-two-year-old British land artist Richard Long (b. 1945) created a work entitled *A Line Made by Walking* (see Figure 1), while a student at St. Martin's School of Art in London. As the title suggests, Long made a line in the grass by walking back and forth, and then photographed the image. In this work, "Long leaves a trace of his presence in the environment, but the mark is ephemeral, lasting only as long as it takes the grass to spring back. This marking of the earth is analogous to drawing with his feet."[26]

A Line Made by Walking is considered to be Long's first major work, earning him fame and recognition within the land art world. In fact, two years after it was created, he joined Robert Smithson, Dennis Oppenheim, and other land artists in the *Earth Art* exhibition at the Andrew Dickson White Museum at Cornell University in Ithaca, New York. This exhibition revealed the diversity within land art, as American, British, and Dutch cultures and various personal approaches converged. Art historian John Beardsley points to the similarities and differences between Long and his contemporaries:

> Perhaps because he is a native of Britain, a country without the kinds of vast, otherwise

[26] Kastner, *Land and Environmental Art*, 125.

> unused spaces common in the American West, Long does not share in the impulse to the massive, the grand. His works are more private and unassuming, more tentative intervention in his chosen landscapes…. He shares instead with some of his American contemporaries the urge to engage the materials of a given place, to manipulate what is at hand and leave some mark of his presence. Less overtly sculptural than some land projects, less purposeful or scientific than others, the majority of Long's works seem more like physical traces of some sort of private ritual…. Like more monumental projects, however, most of Long's works involve the landscape both as site and as part of the subject matter as well, and remain in the landscape as proof of the artist's presence.[27]

Recognizing these characteristics in his art, Long sees himself as a bridge between two groups of land artists:

> On the one hand you have those artists who make monuments in the landscape and then on the other you have the very politically correct idea that one should not do anything in the landscape except leave footprints and take photographs, do nothing but record it. But I think that my work occupies a really fertile territory between those two extremes. I make art which makes fairly transient sculptures…. I would like to think that my work explores a lot of interesting ideas where I'm walking around the world and moving a few of its materials around, leaving traces, but in a discreet, intelligent way. That is neither making nothing at all nor building monuments.[28]

In addition to revealing Long's place in the land art movement, the above quotes also illustrate Long's general approach to his art, his mission and aesthetic that have remained throughout his career. As evidenced by *A Line Made by Walking*, Long's art is about process—the process of walking, of moving through the landscape. The process is well-planned but necessarily fluid:

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[27] Beardsley, *Probing the Earth: Contemporary Land Projects*, 52.
[28] Long, interview with William Furlong, "Richard Long," in Gooding, *Artists Land Nature*, 128.

> I always have a general idea about what I want to do, whether it's for an exhibition or on a walk. But then the particular conditions can change… when I get there, or I might find things along the way that I could not have known about, so I like to think that I'm fairly flexible in the way that I make art and open to the conditions of different spaces and places.[29]

Planned or unplanned, the significance of his walks is two-fold: "for me, walking is now both a pure medium to make (object-less) art, and also the way I can travel through and be in wilderness areas where I find the location for my sculptures."[30] At points along his walks, inspired by a vista, a natural feature, or even his own mood, Long creates transient sculptures, gestures of sorts that are essentially rearrangements of the landscape's natural materials, most commonly stones and sticks. These sculptures are usually sited in remote, almost lonely places, usually void of any human presence save the artist.

Because of the remoteness of his ephemeral sculptural pieces, Long creates photographs of the sculptural pieces (see Figures 2 and 3), maps of his journeys (see Figure 4), and texts about his walks (see Figures 5 and 6). "Carefully chosen fragments of a complex experience,"[31] all three modes of representation are integral to his work, for "the different forms of my work represent freedom and richness—it's not possible to say 'everything' in one way."[32] Photographs serve as factual representation of his transient and remote sculptural pieces. However useful they are in conveying a sculpture, though, Long acknowledges their limitations: "a photo work necessarily becomes art in a

[29] Ibid., 132.
[30] Long, interview with Yuko Hsegawa, October 12, 1995.
[31] Solnit, *Wanderlust*, 275.
[32] Long, interview with Georgia Lobacheff, 1994, in Long, *Mirage* (no page numbers).

different way that the original sculpture."[33] Maps of his journeys act as "a syntax, a language through which to appreciate, without depicting, landscape."[34] Texts offer facts about the walks, including dates, location, weather, and some reflections about what the artist saw or felt while on the walk. These tangible art objects—maps, photographs, and texts—are then brought into museums or galleries as a means of transmitting the essence of the solitary walks to the viewing public.

In addition to these art objects, Long often accompanies his exhibitions with installations that bring more of the walks into the 'white cube.' For example, he arranges sticks or stones, collected from one walk, on the museum floor, or he paints on the museum wall using mud from another walk (see Figure 7). Much like Smithson's *Site/Nonsite* concept[35], these indoor installations are displayed along with the photographs, maps, and texts of those places. While they can only represent a part of the actual walk, the pieces that Long chooses to present in the museum setting are not insignificant; these pieces "act as signifiers of his resolute involvement with the earth and its materials. In them, he sets up a tension between the natural world and the architectural setting in which they are placed."[36] In effect, then, the museum pieces are an essential and informative

[33] Long, interview with Georgia Lobacheff, 1994, in Long, *Mirage* (no page numbers).
[34] Lippard, *Overlay: Contemporary Art and the Art of Prehistory*, 121.
[35] Smithson's *Nonsites* were "indoor evocations of outdoor locations, establishing what Smithson termed a dialectic between site—the outdoor source of the earth materials—and nonsite—the sculpture in its dissociated setting, functioning as a signifier of the absent site." (Beardsley, *Earthworks and Beyond*, 19.)
[36] Kastner, *Land and Environmental Art*, 79.

layer in his work, as the indoor and outdoor works "amplify each other, evoking reciprocally a sense of place and Long's involvement with it."[37]

The indoor installations, museum pieces, and outdoor sited sculptures are all quite similar in form vocabulary and use of natural materials. As seen in *A Line Made by Walking*, Long's aesthetic is surprisingly simple; he works mainly with lines and circles because they are "timeless, universal, understandable and easy to make"[38] and because, as he states, "repetition can reinforce significance."[39] As he explains, "A circle is more contemplative, focused, like a stopping place, and a line is more like the walk itself."[40] Taking the associations further, historian Rebecca Solnit maintains that circles and lines are "a reductive geometry that evokes everything—cyclical and linear time, the finite and the infinite, roads and routines—and says nothing."[41] Using these consistent forms, Long adds variety by changing the location and the material, which is usually of the place. In this way, both site and sculpture are irrevocably tied: "My outdoor sculptures are places. The material and the idea are of the place; sculpture and place are one and the same."[42]

He finds these places as he walks the globe over, from Europe to North and South America, from Asia to Africa and Australia. However, as some critics argue, "the idea that all these places can be assimilated into a thoroughly English experience smacks of colonialism or at least high-handed tourism. It raises once

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[37] Beardsley, *Probing the Earth*, 52.
[38] Long, interview with Georgia Lobacheff, 1994, in Long, *Mirage* (no page numbers).
[39] Long, in interview with Louisa Buck, July 8, 2004, in *The Art Newspaper*.
[40] Long, interview with Mario Codognato, 1997, in Long, *Mirage* (no page numbers).
[41] Solnit, *Wanderlust*, 270.
[42] Long, "Five, six, pick up sticks Seven, eight, lay them straight" (1980), from Anthony d'Offay Gallery, London, September 1980, quoted in Kastner, *Land and Environmental Art*, 241.

again the perils of forgetting that a rural walk is a culturally specific practice."[43] Other critics suggest that culture is an unavoidable element of his art, and as such, something to be embraced: "A gentle communion with the countryside pervades all English art, Long's no less than his forbears'…. It is so fundamental in his work, in fact, that he does not alter his approach or methods in foreign terrain."[44] Long maintains a distance from the cultural argument, when he states, "I can admire and be aware of different cultural landscapes, although they would not necessarily form the content of my work."[45] In fact, Long suggests that not only is appropriation difficult, but it is also unnecessary, for "we all share the same nature….Nature is universal."[46]

Because of the claimed universality of his art, the concept behind his art is far more important than the location: "rather than the defined place, the key to Long's work [is] the notion of travel."[47] Evident in this approach is the influence of Conceptualism, which rejects the notion of art as a static object, and instead embraces the fluidity of perception and heightens the importance of the concept behind the art piece. Carl Andre, commonly identified as one of the main figures of Conceptual Art, illustrates this point: "My idea of a piece of sculpture is a road. That is, a road doesn't reveal itself at any particular point or from any particular point. Roads appear and disappear…. We don't have a single point of view of the road at all, except a moving one, moving along it."[48] Taking a cue from Andre

[43] Solnit, *Wanderlust*, 272.
[44] Foote, "Long Walks," 46.
[45] Long, interview with William Furlong, in Gooding, *Artists Land Nature*, 127.
[46] Ibid., 127.
[47] Wallis, "Survey," in Kastner, *Land and Environmental Art*, 35.
[48] Andre, interview with Phyllis Tuchman, *Artforum* (1970), quoted in Lippard, *Overlay*, 125.

and other Conceptualists, Long emphasizes the idea and act of walking, rather than the resulting art pieces. As he states, Andre's "work is not about craftsmanship, it's not about all the ways of construction, it's not decorative…. We come from an 'idea' generation which has nothing to do with skill or expertise."[49]

However evident the influence of Conceptualism is in his art, though, Long argues against the connection: "My work is real, not illusory or conceptual. It is about real stones, real time, real actions."[50] These 'real actions' are influenced, in part, by Performance Art. Like performance artists, whose "bodies themselves became a medium for performances," Long makes gestures upon the landscape, leaving evidence that he has been there.[51] In essence, "the drawing is made by the artist's walk, as if Long were himself a giant pencil or marker tracing a line on the huge canvas of the earth's surface."[52]

As a result of using the human body as a medium in his work, Long creates human-scale pieces. Art critic Nancy Foote notes that the issue of scale presents interesting ambiguity in Long's work: "Considering its utter privacy, its lack of pretension and its scanty traces, it seems intimate and small (a dot or a line on a vast plane; a moment in an eon). But a walk's dimensions (often hundreds if miles) or duration (many hours, even several days) are quite sizable."[53] Long himself acknowledges the dimension that scale adds to his

[49] Long, interview with William Furlong, in Gooding, *Artists Land Nature*, 142.
[50] Long, "Five, six, pick up sticks Seven, eight, lay them straight" (1980), from Anthony d'Offay Gallery, London, September 1980, quoted in Kastner, *Land and Environmental Art*, 241.
[51] Solnit, *Wanderlust*, 269.
[52] Kastner, *Land and Environmental Art*, 126.
[53] Foote, "Long Walks," 44.

work, for as he states, “walking as a medium enabled me to bring a big increase in scale and space (distance) into a work of art.”[54]

Performance Art and Conceptual Art are just two of Long’s many influences. He attended West of England College of Art in Bristol from 1962-1965—he was asked to leave because of his untraditional art approach—and St. Martin’s School of Art in London from 1966-1968, where he studied with contemporaries such as Hamish Fulton, Roger Ackling, and Gilbert and George. In addition to sparking his creative energies, this formal art training also exposed him to art history and criticism, providing him a social and artistic context in which to work. Long recognizes these influences, and as he states, “Obviously I am of my time, and I would say that my work is a synthesis of certain aspects of conceptual art, minimal art and maybe arte povera.”[55] While his fellow students and art education certainly influenced his work, Long remembers one specific encounter as being particularly significant:

> One big influential moment was a lecture by John Cage, in a concert he gave at a theatre near St Martin's. It was all about chance and eccentric, lateral thinking - sort of Cage ideas which were new to me then, and later there was a taped lecture by him called "Indeterminacy," where he told sixty stories. Each story was a minute long, so if it was a very long story he had to speak very fast to get it in and if it was a short story he would speak very slowly, so it was about pace and time, rhythm and humor and formal ideas about time, and so from many points of view it was really interesting.[56]

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[54] Long, interview with Louisa Buck, July 8, 2004, in *The Art Newspaper*.
[55] Ibid. Literally ‘poor art,’ arte povera, a movement in Italy in the late 1960’s and early 1970’s, used found objects and common, everyday materials in works that emphasized the ideas of chance and irreverence.
[56] Long, interview with Colin Kirkpatrick, July 8, 1994.

These influences—his fellow students, the stimulating art school environment, and the many contemporary art movements—are quite evident in his work.

Even with these numerous sources of influence, Long maintains the importance of physically working alone. In fact, solitude is, for Long, the mainstay of his creative process, for as he states, "the point of my work is my own physical engagement with the world in different ways, whether it's walking, or making fingerprints, or throwing stones, or whatever."[57] Even while working alone, though, Long is fully aware of the need to convey his solitary and remote experiences to his viewing public. Bringing photographs, maps, and texts into the museum is one such way "to render his privately ritualistic work more universal."[58] Long sees these art objects—photographs, maps, and texts—as "a compliment to making work out in the landscape in remote parts of the world, which could disappear, and will probably be seen by very few people, or be anonymous, or be unrecognizable as art in that place."[59]

Moreover, Long has been able to allow for greater viewer accessibility through the sheer volume of solo and groups exhibits, numbering in the hundreds, as well as dozens of publications, during the course of his long career. But it should be noted that some level of inaccessibility is a desired effect: "I like the way the degree of visibility and accessibility of my art is controlled by circumstance, and also the degree to which it can be either public or private,

[57] Long, interview with Robert Ayres, July 5, 2006, on Artinfo.com.
[58] Beardsley, *Earthworks and Beyond*, 42.
[59] Long, interview with William Furlong, in Gooding, *Artists Land Nature*, 132.

possessed or not possessed."[60] But, in the end, as Long states, "I honestly believe my work is accessible, if people open their minds…. It's not my intention to be obscure or elitist."[61] Along with this desire to reach a large audience, Long also recognizes the potentially powerful interplay between his work and his viewers:

> I walk because I enjoy walking, but the work only exists within the imagination of the viewer. The point of my work is that it represents the freedom for anyone to make art anywhere. One of the most important things is the significance of accumulative knowledge, not only for me but for those who know about it.[62]

Long has been consistently creating art for nearly forty years, developing and refining his unique ideas. His is an art made complex and rich through layers and meaning, and, at the same time, an art made simple through universal forms, natural materials, and the commonplace act of walking. His is an art of seeing and experiencing places, of being fully aware of a surrounding landscape.

[60] Long, "Five, six, pick up sticks Seven, eight, lay them straight" (1980), from Anthony d'Offay Gallery, London, September 1980, quoted in Kastner, *Land and Environmental Art*, 241.
[61] Long, interview with Colin Kirkpatrick, July 8, 1994.
[62] Long, interview with Roger Tatlev, February 1, 2006, from *Art + Auction*.

Figure 1: Richard Long. *A Line Made by Walking*. Somerset, England, 1967. Black and white photograph.

Figure 2: Richard Long. *Where the Walk Meets the Place, a Six Day Walk in the Hoggar, the Sahara, 1988*. The Sahara, 1988. Black and white photograph.

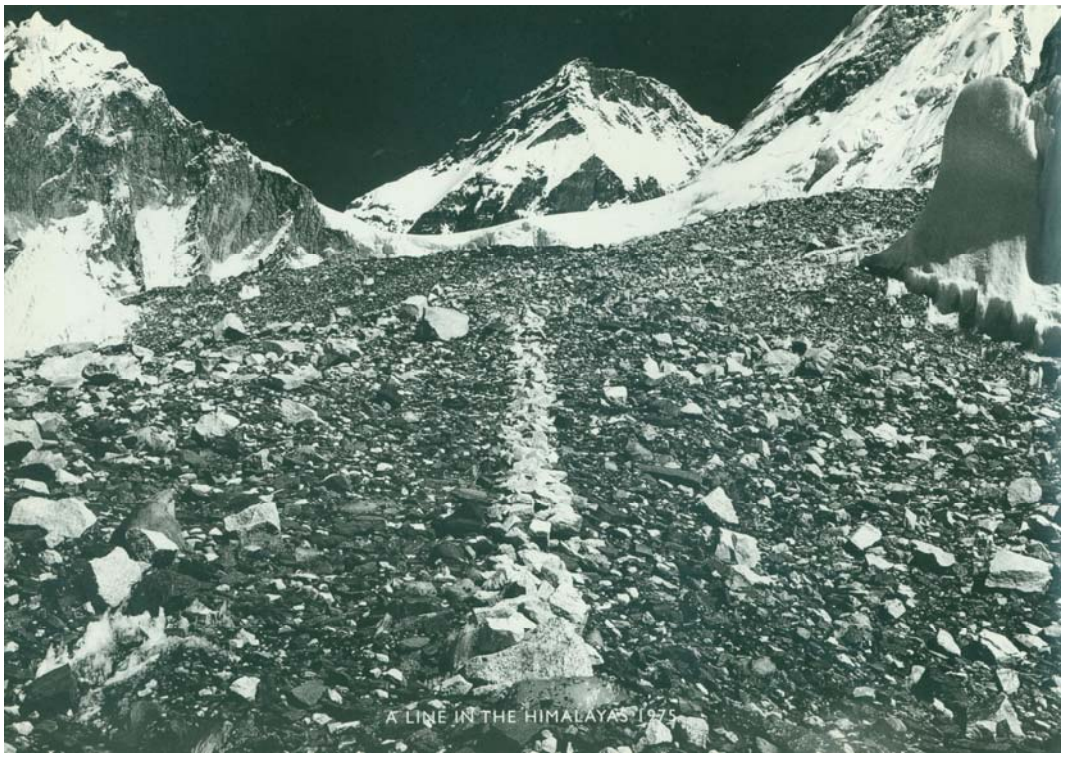

Figure 3: Richard Long. *A Line in the Himalayas*. The Himalayas, 1975. Black and white photograph.

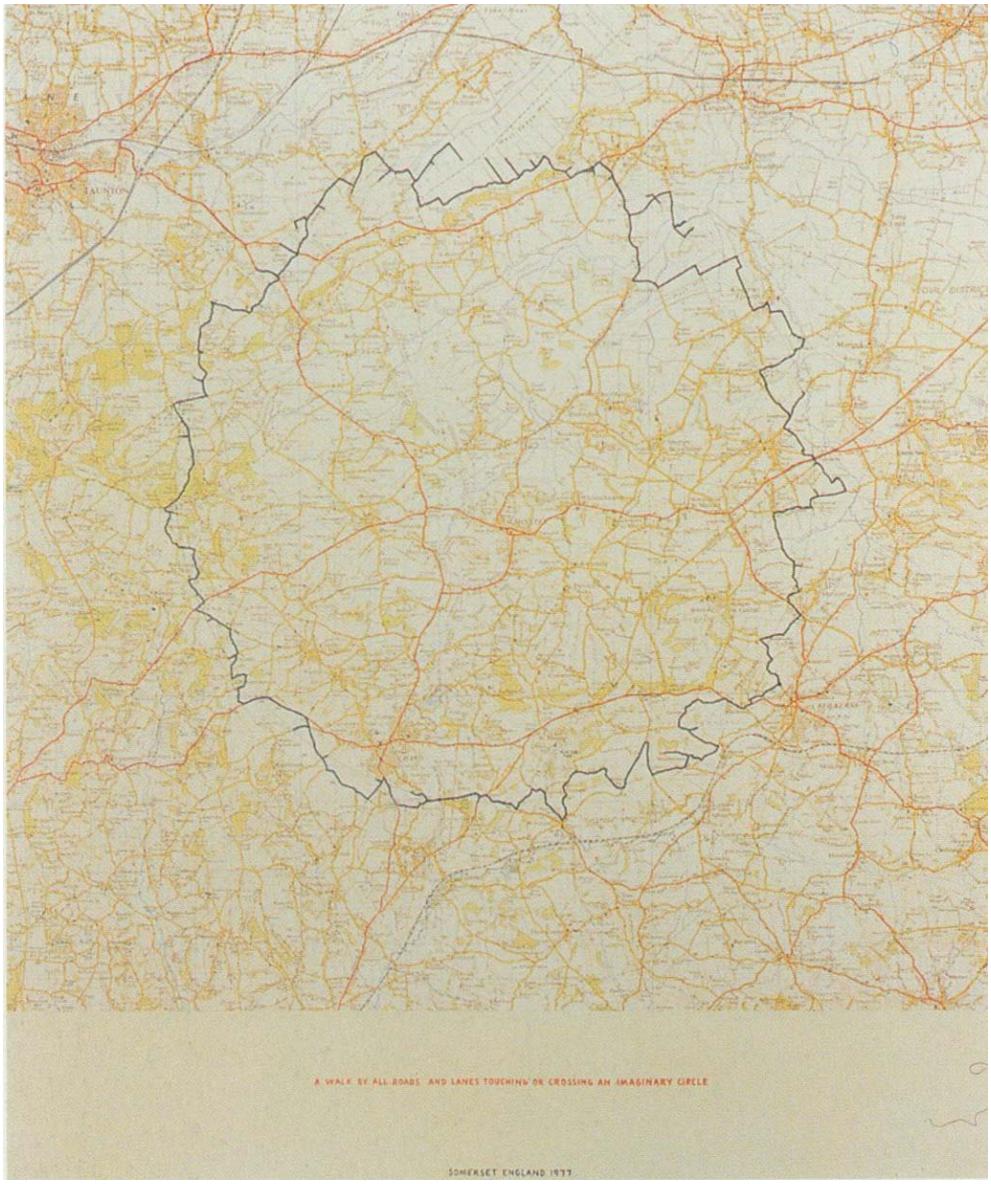

Figure 4: Richard Long. *A Walk By All Roads and Lanes Touching or Crossing an Imaginary Circle*. Somerset, England, 1977. Map and text.

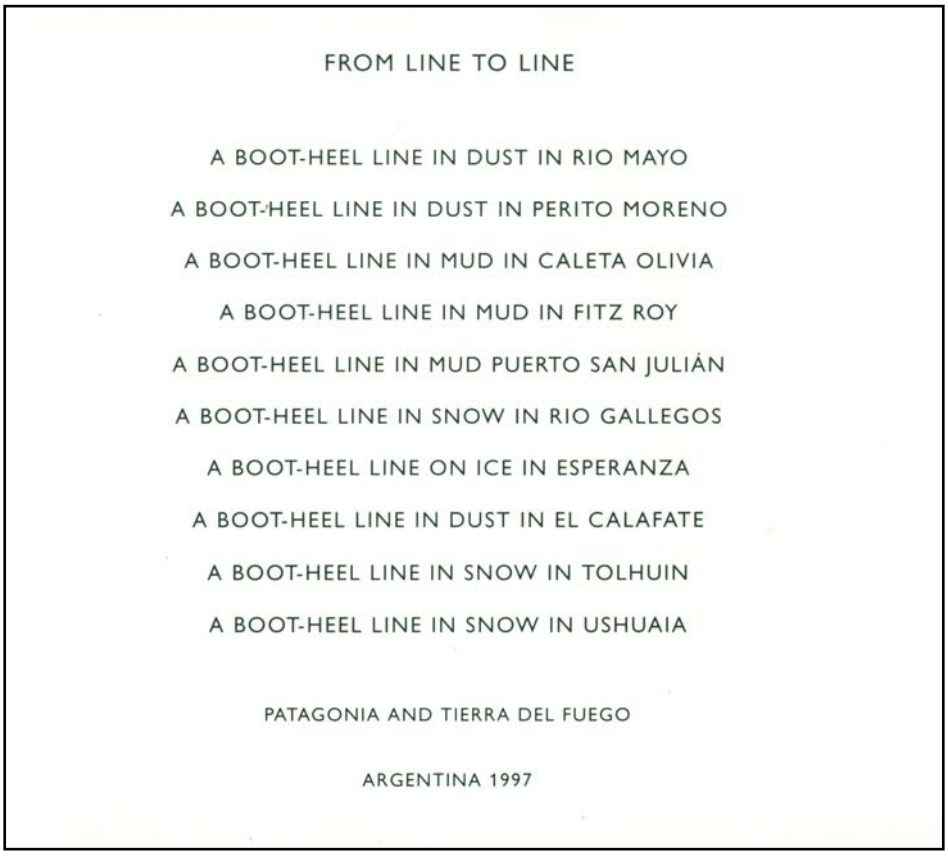

Figure 5: Richard Long. *From Line to Line*. Patagonia and Tierra del Fuego, Argentina, 1997. Text on board.

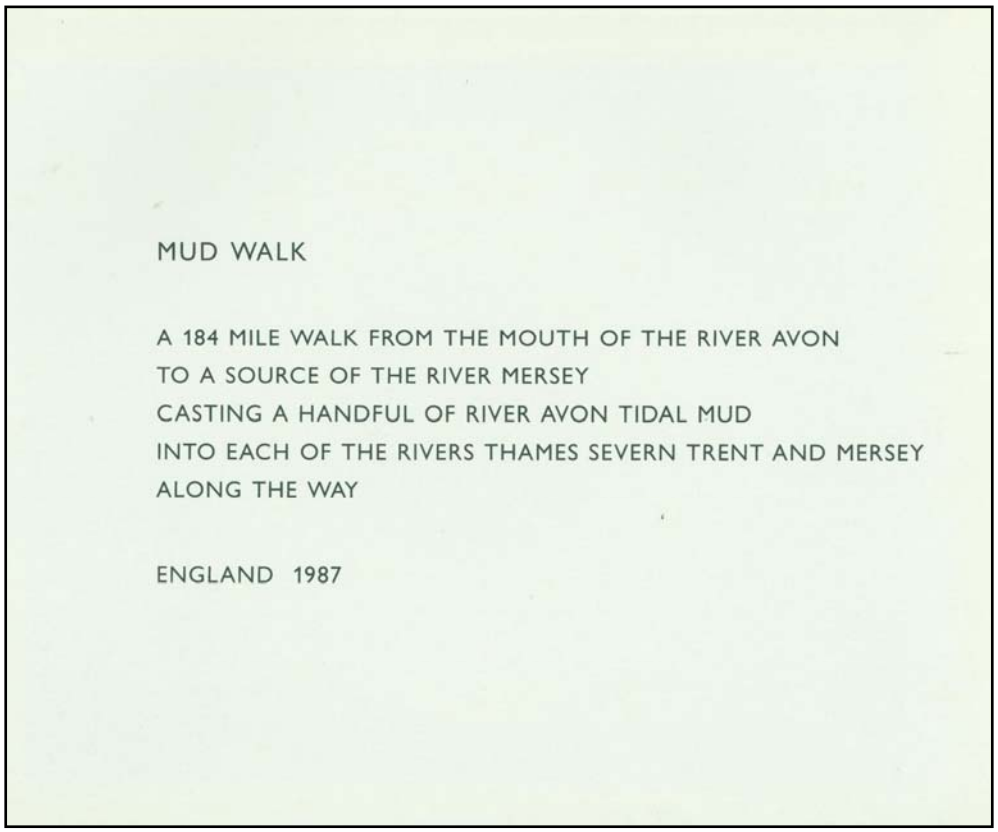

Figure 6: Richard Long. *Mud Walk*. England, 1987. Text on board.

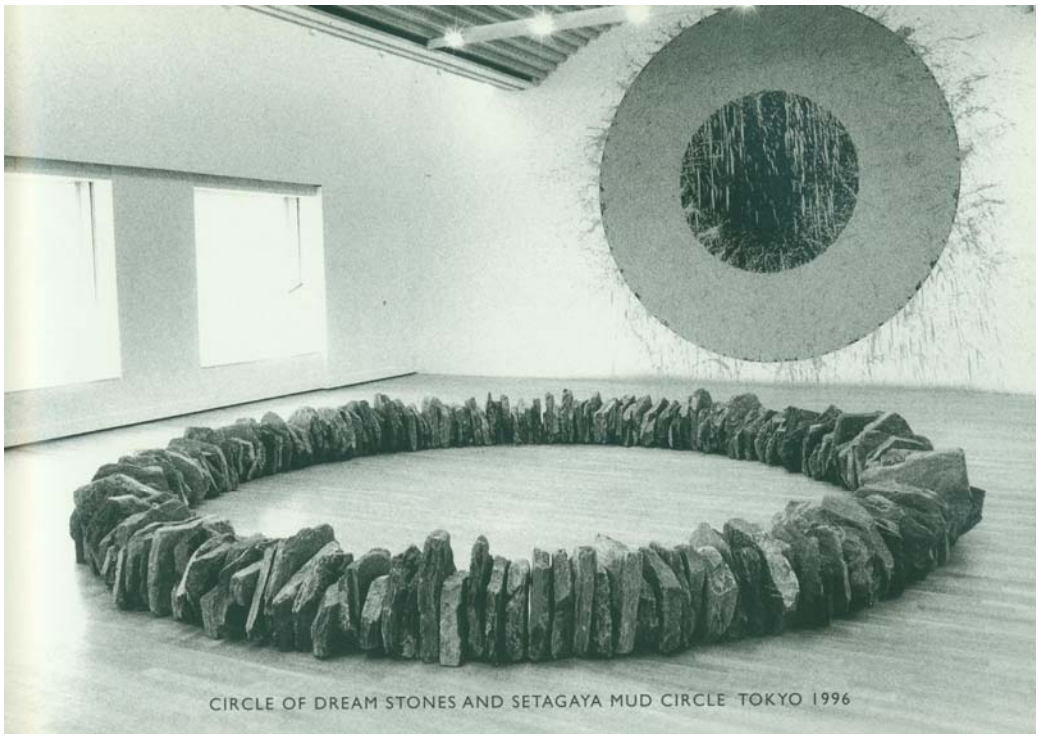

Figure 7: Richard Long. *Circle of Dream Stones and Setagaya Mud Circle.* Tokyo, 1996. Mixed media.

CHAPTER 5

ANDY GOLDSWORTHY

Richard Long is fully aware of his artistic influences: he admires Carl Andre's work but on the other hand, he says,

> I'm not really interested in, say, Andy Goldsworthy, because for me he's a sort of second-generation decorative artist. I can't really learn anything from his work because it's familiar territory to me. It's also about all the virtues of craftsmanship or the decorative use of color, or of building something technically well, which are absolutely not the things that I'm interested in.[63]

Harsh though it may be, this statement is telling about both artists' artistic agendas, and the similarities and differences between them.

That Long describes Goldsworthy (b. 1956) as being on 'familiar territory' is indicative of their shared British sensibility, its culture, art history, and landscapes. Even—or especially—when working far from home, Goldsworthy is acutely aware of his cultural approach to art:

> Working here [in Japan] has made me realize how British, or European my work has been in its basic approaches and in the ground rules which I have for working with nature. I have an understanding of the British landscape which allows ideas to flow quickly and I can work relatively fast as I know how to work the materials, but when I first

[63] Long, interview with William Furlong, in Gooding, *Artists Land Nature*, 142.

> came to Japan I found that I was working very slowly.[64]

Goldsworthy is certainly more comfortable working in places he knows well, but he does not shirk from far-off commissions, such as Japan or the North Pole. He maintains that his British approach is transferable to distant and unfamiliar places: "I can work anywhere there is growth and I enjoy adapting to different environments."[65]

Adapting to these different environments does not mean losing the British-ness inherent in his work. As previously discussed, British land art is often described as having a 'lighter touch,' an approach that is less obtrusive and less destructive than American land art.[66] Goldsworthy's small-scale art works, always done with natural materials he finds on-site, cause minimal disturbance and are often left to return to their natural state, by degrading, melting, blowing away, or otherwise entering back into the natural cycle.

Art historian John Beardsley further connects the two British artists: "Goldsworthy is a wanderer in the spirit of Long."[67] Unlike Long, however, Goldsworthy's walking is not the central theme of his art; instead, it is the main mode of transport, allowing him access to pastures, forests, and other pedestrian landscapes: "place is found by walking, direction determined by weather and season."[68] And unlike Long, the places in which Goldsworthy wanders are mostly local and close to home. Proximity promotes familiarity, which plays a very significant role in his work: "Going to other countries is interesting but not

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[64] Goldsworthy, interview with Fumio Nanjo, in Friedman and Goldsworthy, *Hand to Earth*, 163.
[65] Goldsworthy, in Friedman and Goldsworthy, *Hand to Earth*, 73.
[66] Solnit, *Wanderlust*, 270.
[67] Beardsley, *Earthworks and Beyond*, 50.
[68] Goldsworthy, interview with John Fowles, in Friedman and Goldsworthy, *Hand to Earth*, 162.

essential to my art. Most (if not all) that I need can be found within walking distance of my home. When traveling I regret the loss of a sense of change. I see differences not changes. Change is best experienced by staying in one place."[69]

This statement points to one of the major themes found in Goldsworthy's art, namely change. Goldsworthy notes, "I have become aware of how nature is in a state of change, and that change is the key to understanding. I want my art to be sensitive and alert to changes in material, season, and weather."[70] As an element of time, change in the landscape has many incarnations, including growth, decay, daily and yearly cycles, light and weather patterns, transience, and process, all of which Goldsworthy addresses in his work in varying degrees.

For example, his ice and snow pieces are painstakingly constructed, only to rapidly melt in the sun: an ice arch (see Figure 8) is accompanied by a caption that reads, "fourth attempt successful/other three arches collapsed or melted,"[71] while frozen blocks of snow (see Figure 9) "collapsed in the sunlight" shortly after being constructed.[72] Even an entire project was devoted to the act of snow melting. In 2000, after conducting numerous studies in previous years, he made thirteen large snowballs, each with some sort of material inside—plant materials such as horse chestnut leaves, pine cones, and elderberries; animal matter, such as cow hair and sheep's wool; and even man-made materials, such as

[69] Goldsworthy, "Stone," from *Stone* (New York: Harry N. Abrams, Inc., 1994), quoted in Kastner, *Land and Environmental Art*, 220.
[70] Goldsworthy, letter to John Beardsley, June 14, 1983, quoted in Beardsley, *Earthworks and Beyond,* 134.
[71] Goldsworthy, *Collaboration* (no page numbers).
[72] Ibid.

barbed wire and metal scraps—and froze them in cold storage. On the night of June 21, the summer solstice, the snowballs were placed in various locations throughout London, their melting flanking the end of spring and the beginning of summer with a winter material. The Midsummer Snowballs project presented an interesting juxtaposition between the urban and the natural—Goldsworthy "wanted to place [the snowballs] in as uncompromisingly urban a setting as possible, the very opposite of the landscapes in which they were made"—and brought the ideas of time, season, and change to a (intrigued and sometimes baffled) viewing public.[73]

Weather occurrences also represent a way by which to address the idea of change in the landscape. For instance, in a variety of locations and months, Goldsworthy laid down "as it started raining or snowing/waited until the ground became wet or covered before getting up," thus leaving behind the outline of his body for a few brief minutes, before it was lost to the falling rain or snow (see Figure 10).[74] In another example, a nest-like structure of driftwood was slowly carried out to sea by a rising tide and swirling current (see Figure 11). Indeed, the list of his projects that address change in the landscape in all its incarnations is seemingly endless.

Appropriately, Goldsworthy emphasizes spontaneity when addressing change in the landscape, for the natural world is "part of a transient process that I cannot understand unless my touch is also transient."[75] In fact, spontaneity serves as an integral part of his creative process:

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[73] Collins, "Introduction," in Goldsworthy, *Midsummer Snowballs*, 28.
[74] Goldsworthy, *Collaboration* (no page numbers).
[75] Goldsworthy, "Introduction," *Collaboration,* (no page numbers).

> I think even the things that I have planned and given a tremendous amount of thought to, are only there to prime the spontaneity and the intuitiveness that is instinctively inside a thing. That ultimately is what drives my work. So even though I might consider what I am going to make and plan, it must in the end be driven by intuitiveness and instinct. Otherwise it won't work.[76]

Knowing a place allows him to approach his art with intuitiveness and spontaneity. Conversely, when he does not know a place well, he uses his intuition and his art as a means of better knowing that place, for "the best way I can come to terms with a new place is through my work."[77] Herein lies the power of his art: "The intention of my art is the artist's way of learning, of getting to know the place; my art teaches me about the land."[78]

Goldsworthy is able to learn about the landscapes around him by keen and patient observation, a profound and earnest appreciation of nature, and an overall awareness of his surroundings, their natural processes and materials. This sense of connection to nature first surfaced when he worked on a farm as a teenager. Indeed, his experiences on the farm greatly influenced his art: "Working on the farm for me was far more important than art college. It gave me an understanding of how to work the land. How you can affect the land."[79] This deep understanding is evident in his approach to art, for he sees his relationship with nature not as a one-sided connection, but rather as a collaborative effort:

> I have an art that teaches me very important things about nature, my nature, the land and my relationship to it. I don't mean that I learn in an academic sense; like getting a book

[76] Goldsworthy, interview with Astrid Gjesing, Tranekaer, July 1993, excerpt quoted in Hodges, *Art and the Natural Environment*, 41.
[77] Goldsworthy, interview with Terry Friedman, in Friedman and Goldsworthy, *Hand to Earth*, 166.
[78] Goldsworthy, interview with Astrid Gjesing, Tranekaer, July 1993, excerpt quoted in Hodges, *Art and the Natural Environment*, 41.
[79] Goldsworthy, interview with Terry Friedman, in Friedman and Goldsworthy, *Hand to Earth*, 166.

> and learning the names of plants, but something through which I try to understand the processes of growth and decay, of life in nature. Although it is often a practical and physical art, it is also an intensely spiritual affair that I have with nature: a relationship.[80]

Because he works with an increased awareness of and a deep respect for nature, Goldsworthy extends this view to his public: "Goldsworthy's interventions in nature heighten our awareness of the beauty of nature, as well as of its enduring and also ephemeral qualities," a powerful and inspiring—and even contagious—message to the public.[81]

Goldsworthy's is primarily a solitary art; like Long, he is almost always alone during the creation of his art pieces. However, not all of his work is solitary: his larger-scale commissions, requiring the help of other people to construct (and who are always credited and acknowledged as collaborators), take place in public venues, where people are encouraged to watch his process as well as appropriately use the finished, more permanent pieces. For example, at the Hooke Park Wood in Dorset, he created an entrance that featured two wood circles through which people can enter the park (see Figure 12); in another instance, at County Durham, he created the Lambton Earthwork, a quarter-mile long sinuous earth mound on which people could walk and ride bikes (see Figure 13). These and other large-scale commissions are usually done "to increase people's awareness of their local surroundings and to show that inspiration is to be found in everyday places."[82]

All of his large-scale commissions exhibit the same visual aesthetic,

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[80] Goldsworthy, interview with Fumio Nanjo, in Friedman and Goldsworthy, *Hand to Earth*, 164.
[81] Kastner, *Land and Environmental Art*, 69.
[82] Clifford and King, "Hampstead Heath and Hooke Park Wood, 1985-86," in Friedman and Goldsworthy, *Hand to Earth*, 57.

utilizing natural materials and forms and maintaining site-specificity. However, these large-scale works require a different artistic approach altogether:

> My approach to larger, more permanent work is much more long-term. There is a process of familiarization with site through drawings that explore site or space. This is the only time I use drawing to work through ideas; for me, it represents a change in approach—a new way to work with nature. I often live with a site at the back of my mind for months—sometimes years. A target for energies and ideas. I also keep a sketchbook diary.[83]

Despite the amount of attention and thought that go into these large-scale pieces, Goldsworthy's inherent British sensibility is somewhat lost, as he creates pieces that resemble the early American earthworks, requiring manual labor, machines, and massive tracks of land. However American in scale these large-scale pieces are, though, many of them maintain a connection to Britain through the use of stone. For example, Goldsworthy's Storm King Wall (see Figure 14), built by four accomplished British stonemasons, serves as a testament to the traditions of wall building of both the northeastern United States and Britain, and "the result is an attractive encounter between a traditional craft and a contemporary art form."[84]

Arguably, these large-scale pieces are Goldsworthy's weakest works, failing to show fully the breadth of his understanding of and connection to nature, its variety, processes, and vitality: "surprise, illusion, and other characteristics that make the small works immediately arresting and separate from their

[83] Goldsworthy, interview with John Fowles, in Friedman and Goldsworthy, *Hand to Earth*, 162.
[84] Weilacher, *Between Landscape Architecture and Land Art*, 17.

surroundings are less prominent in the large projects."[85] Moreover, as permanent and large works, they do not and cannot emphasize the ideas of temporality and spontaneity so prevalent in his small-scale works—and as such, there is decidedly less vitality to the large-scale pieces. Of course, these pieces do exhibit time-wrought changes as they slowly erode, decay, or become covered by plants. But these instances of the ephemeral in nature are far less immediate—and far less powerful—than the temporality shown by way of his small-scale pieces.

However lacking these large-scale works may be, they greatly help to inform Goldsworthy's small-scale art, and vice-versa. In fact, Goldsworthy says,

> I need to make on a wide range of scales, reflecting what I find in nature. I see my work growing both smaller and larger. Working small with small grasses or leaves is a strain…. I enjoy these delicate tensions; but it causes an occasional need to work large, physically hard. It functions both ways. One scale releases energy, and makes me more sensitive to the other.[86]

In this way, the large-scale and small-scale works are both necessary to Goldsworthy, informing each other, providing opportunities for further exploration, and encouraging experimentation with new ideas. However, because of the tension between the scales and the artistic processes, working at two different scales often frustrates Goldsworthy: "I keep the approaches to both kinds of work distinct. It feels sometimes like being two artists, arguing with each other."[87] But Goldsworthy is quick to point out which 'artist' he prefers to be: "Central to my art

[85] Causey, "Environmental Sculptures," in Friedman and Goldsworthy, *Hand to Earth*, 125.
[86] Goldsworthy, interview with John Fowles, in Friedman and Goldsworthy, *Hand to Earth*, 161.
[87] Ibid., 161.

is the work done by myself. This is my source, where I get my energy."[88]

Bridging the two scales of work, his sketchbook diary serves as a means of exploring possibilities for the large-scale works and recording experiences of the small-scale works. Regardless of the scale,

> his sketchbooks (… the first begun in August 1980)—which record temporary sculptures just finished, accompanied by snappy, private observations on the daily out-of-doors operations (textual material which frequently finds its way into the poetic titles of his photographs)—reveal not only a remarkable continuity of ideas and themes in his work but an intensity of feeling for place.[89]

These observations-turned-captions are essential to his photographs, as they provide context and help viewers better understand the piece and the process by which it was constructed. Goldsworthy "habitually de-mystifies the illusion by providing explanatory captions."[90]

Just as the captions are essential in 'de-mystifying' his process, so too are photographs in presenting his work to a viewing public. Goldsworthy uses photographs to document his large-scale pieces, and, more importantly, to preserve his ephemeral and often remote small-scale artworks. Especially for the photographs of the small-scale works, the moment of time that the photograph captures is quite significant: "each work grows, stays, decays—integral parts of a cycle which the photograph shows at its height, marking the moment when the work is most alive."[91] Capturing a piece at this moment gives the photograph a certain sense of vitality, of aliveness, which refers not only to

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[88] Ibid., 162.
[89] Friedman, "Monuments," in Friedman and Goldsworthy, *Hand to Earth*, 143.
[90] Strickland-Constable, "Beginnings," in Friedman and Goldsworthy, *Hand to Earth*, 18.
[91] Goldsworthy, in Friedman and Goldsworthy, *Hand to Earth*, 9.

the ephemeral artwork, but also the flux of nature. The vitality of his work, when presented in the static space of a museum or gallery, presents an interesting juxtaposition between the dualities of change and permanence, of temporality and timelessness, of movement and motionlessness: “Much of the energy is lost…. Not only does such work explore the relationship between indoor and outdoor alongside the image, it emphasizes the physicalness of what I do.”[92]

Moreover, as Goldsworthy states, “I have a social and intellectual need to make photographs. As Brancusi said, ‘Why talk about my sculpture when I can photograph it.’ Photography is my way of talking, writing, and thinking about my art.”[93] However, Goldsworthy acknowledges the limitations of photographs, which cannot rightfully substitute for the actual sculptural pieces, because “the photograph is incomplete.”[94] Just as the ‘photograph is incomplete,’ so too is the act of experiencing nature through photography. Goldsworthy does not want these photographs to substitute for actual outdoor experiences; the viewing public is encouraged to partake in the reality of the landscape, to have actual encounters with the natural world: “It is necessary to know what it’s like to get wet, feel a cold wind, touch a leaf, throw stones, compress snow, suck icicles…. If the photograph were to become so real that it overpowered and replaced the work outside then it would have no purpose or meaning in my art.”[95] In addition to these experiential limitations, the scale of the artworks captured in

[92] Ibid., 9.
[93] Goldsworthy, quoted in Hodges, *Art and the Natural Environment*, xxi.
[94] Ibid., xxi.
[95] Ibid., xxi.

photographs is skewed, for "as an image, it acquires its own scale."[96] With just relative scale, the artworks somewhat lose a concrete context to which to relate.

Art historian John Beardsley points to Goldsworthy's talent in photography, as Goldsworthy "is one of the very few of the recent artists in the landscape to make a virtue of fine photography…. Goldsworthy rightly finds it necessary for conveying the immaculacy of his efforts."[97] The exquisite 'immaculacy' of his art work is due largely to his choice and artful arrangement of the natural materials he finds on site. He is attracted to a variety of materials, including stones, leaves, sticks, snow, flowers, soil, sand, grasses, ice, feathers, branches, berries, and water, all of which are subjected to varying light and weather conditions. These simple materials are far more complex in Goldsworthy's hands: "A stone is one and many stones at the same time—it changes from day to day, season to season."[98] Nor are natural materials simply media for Goldsworthy's art: "A long resting stone is not an object in the landscape but a deeply ingrained witness to time and a focus of energy for its surroundings."[99] Goldsworthy sees the interconnectedness of all things in nature, and respectfully remains aware of this in his artistic approach. He poetically states, "When I work with a leaf I am working with the sun and the rain and the growth of the tree, the space of the tree, the shadow of the tree. It is not just three inches of leaf; it is the growth and process that I am interested in."[100]

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[96] Strickland-Constable, "Beginnings," in Friedman and Goldsworthy, *Hand to Earth*, 18.
[97] Beardsley, *Earthworks and Beyond*, 50.
[98] Goldsworthy, "Stone," from *Stone* (New York: Harry N. Abrams, Inc., 1994), quoted in Kastner, *Land and Environmental Art*, 220.
[99] Ibid., 220.
[100] Goldsworthy, interview with Terry Freidman, in Friedman and Goldsworthy, *Hand to Earth*, 167-168.

Just as materials are interconnected with their natural setting, Goldsworthy's art pieces cannot exist beyond or without their surrounding landscapes. In fact, "my strongest work now is so rooted in place that it cannot be separated from where it is made—the work is the place. Atmosphere and feeling now direct me more than the picking up of a leaf, stick, stone."[101] The interconnectedness of Goldsworthy's creative process—"looking, touching, material, place, and form are all inseparable from the resulting work"—is indicative of the power of his art. In particular, touch, since the very beginning of his career as an artist, has been one of the most important ways he learns about a landscape. As an art student at Bradford Art College in Yorkshire (1974-1975) and Preston Polytechnic in Lancashire (where he earned his BA in Fine Arts; 1975-1978), he left the confines of the studios and took to the outdoors, where he discarded his shoes and socks. The act of baring his feet "meant that he could feel through his feet as well as his hands," putting him in direct physical contact with the earth.[102]

While his aesthetic sensibility hinges on this connection with place, the forms he uses in his art are, arguably, rather detached from place. He uses many recurring forms—"ball, patch, line, arch, and spire"—regardless of the setting or available materials.[103] Holes—created with colorful leaves (see Figure 15), stones in shades of grey (see Figure 16), bracken (see Figure 17), and dandelions (see Figure 18)—are a major recurring theme in much of his work, as

[101] Goldsworthy, "Stone," from *Stone* (New York: Harry N. Abrams, Inc., 1994), quoted in Kastner, *Land and Environmental Art*, 220.
[102] Strickland-Constable, "Beginnings," in Friedman and Goldsworthy, *Hand to Earth*, 12.
[103] Goldsworthy, "Introduction," *Collaboration* (no page numbers).

a hole "could be infinite. This gives the artist a sense of the energy contained in the earth."[104] Balls are formed out of snow (see Figure 19), stones (see Figure 20), leaves (see Figure 21), and ice (see Figure 22). Some criticize Goldsworthy as being too dependent on geometric forms, such as spheres and lines. But Goldsworthy is quick to point out that geometry is not a human invention, but rather occurs naturally in nature, therefore further linking his art to a nature-based sensibility.

Nor does the simplicity of the recurring forms indicate any lack of vitality in Goldsworthy's art, for the forms differ in surrounding landscape, in material, and perhaps more importantly, in weather and light conditions. Indeed, each piece looks remarkably different from one moment to the next, as light quality changes with a rising or setting sun, or as harsh weather sets in or lets up. The changing light and weather as they affect Goldsworthy's art pieces are best captured on film; his videos depict many art works in varying conditions of light and weather, as well as in varying stages of construction and destruction.

Videos like his *Rivers and Tides* show the effort required of Goldsworthy to construct his land art pieces. Subject to the whims of wind, water, sunlight, and other natural elements that threaten to destroy—but more often succeed in improving—his work, Goldsworthy often spends hour after hour, attempt after attempt, to get a sculpture to hold its shape. To help an art piece stay in place, he often uses his own body—his warm breath, his steady hand—or nearby sticks and stones for support: "thick ends dipped in snow then water held until frozen together/ occasionally using forked sticks as support until stuck/ a tense moment

[104] Strickland-Constable, "Beginnings," in Freidman and Goldsworthy, *Hand to Earth*, 19.

when taking them away/ breathing on the stick first to release it."[105] Goldsworthy acknowledges the importance of the painstaking process in his art:

> I make one or two pieces of work each day I go out. From a month's work two or three pieces are successful. The "mistakes" are very important. Each new work is a result of knowledge accumulated through past work. A good work is the result of being in the right place at the right time with the right material.[106]

As this quote indicates, the artistic process adds an important layer of meaning to Goldsworthy's work.

Goldsworthy is well aware of the irony of his creative process, for "all that effort is ultimately going in to try to make something that is effortless."[107] Ironic, too, is that the "very thing that brings the work to life is the thing that will cause its death"—namely, changes in the landscape, such as growth, decay, light and weather patterns, seasons, and other natural processes.[108] The apparent acceptance of this fact, though, is what gives Goldsworthy's art its unique and resonating power. More powerful still is the optimism with which he works:

> I have found this a very exciting time to live, in a way, because we are reassessing our relationship to the land. For me it is not just doom and gloom; it is also a sort of celebration. It is a time when we can find a very personal way of establishing a relationship with the land.[109]

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[105] Goldsworthy quoted in Kastner, *Land and Environmental Art*, 69.
[106] Goldsworthy, letter to John Beardsley, June 14, 1983, quoted in Beardsley, *Earthworks and Beyond,* 134.
[107] Goldsworthy, in Ridelsheimer, *Rivers and Tides* (video).
[108] Ibid.
[109] Goldsworthy, interview with Terry Friedman, in Friedman and Goldsworthy, *Hand to Earth*, 166.

Figure 8: Andy Goldsworthy. *Ice arch*. Brough, Cumbria, December 1-2, 1982.

Ice arch
left to freeze overnight
before supporting pile of stones removed
(made in field with cows—a tense wait)
pissed on stones too frozen to come out
fourth attempt successful
other three arches collapsed or melted

Figure 9: Andy Goldsworthy. *Out early to work the cold*. Izumi-Mura, Japan, December 25, 1987.

Out early to work the cold
a wall of frozen snow
carved with a stick
almost through to the other side
collapsed in sunlight

Figure 10: Andy Goldsworthy. *Lay down as it started raining or snowing*. Clockwise from top left: Kiinagashima-Cho, Japan, November 27, 1987; Haarlem, Holland, August 29, 1984; St. Abbs, The Borders, June 1984; Tewet Tarn, Cumbira, March 5, 1988.

Lay down as it started raining or snowing
Waited until the ground became wet or covered before getting up

Figure 11: Andy Goldsworthy. *Stick dome hole*. Fox Point, Nova Scotia, Canada, February 10, 1999.

Stick dome hole
made next to a turning pool
a meeting between river and sea
sticks lifted up by the tide
carried upstream
turning

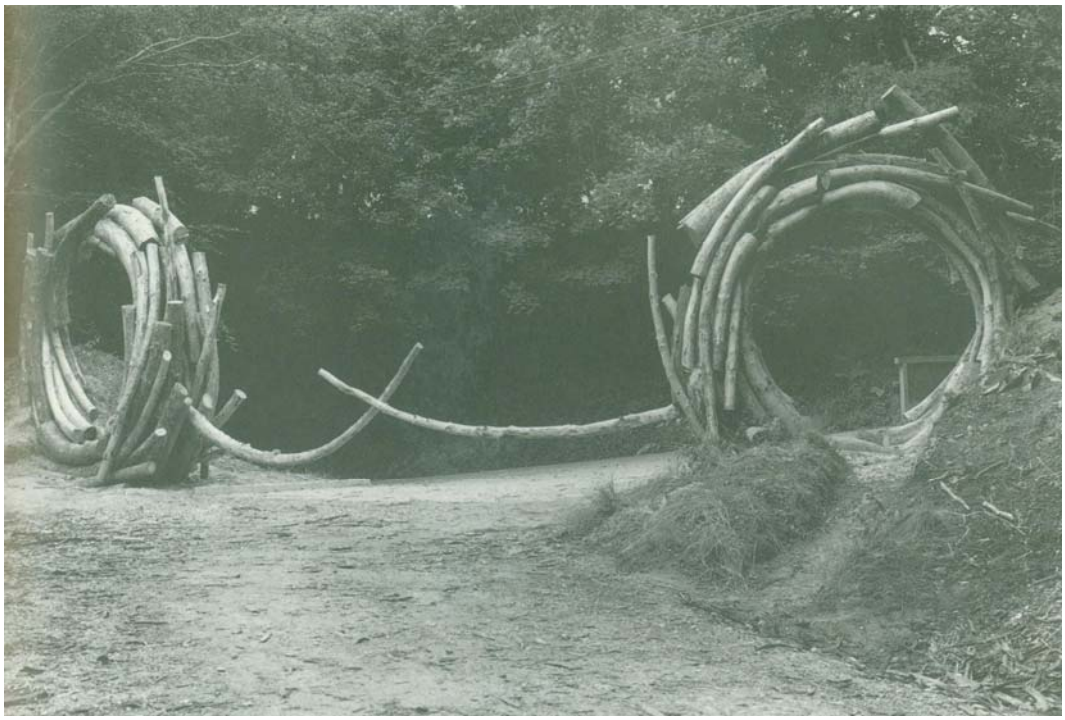

Figure 12: Andy Goldsworthy. *Hook Entrance*. Dorset, 1986.

Figure 13: Andy Goldsworthy. *Lambton Earthwork*. County Durham, 1988.

Figure 14: Andy Goldsworthy. *Wall*. Storm King Art Center, Mountainville, New York, 1997.

Figure 15: Andy Goldsworthy. *Rowan leaves laid around a hole*. Yorkshire Sculpture Park, West Bretton, October 25, 1987.

Rowan leaves laid around a hole
collecting the last few leaves
nearly finished
dog ran into hole
started again
made in the shade on a windy, sunny day

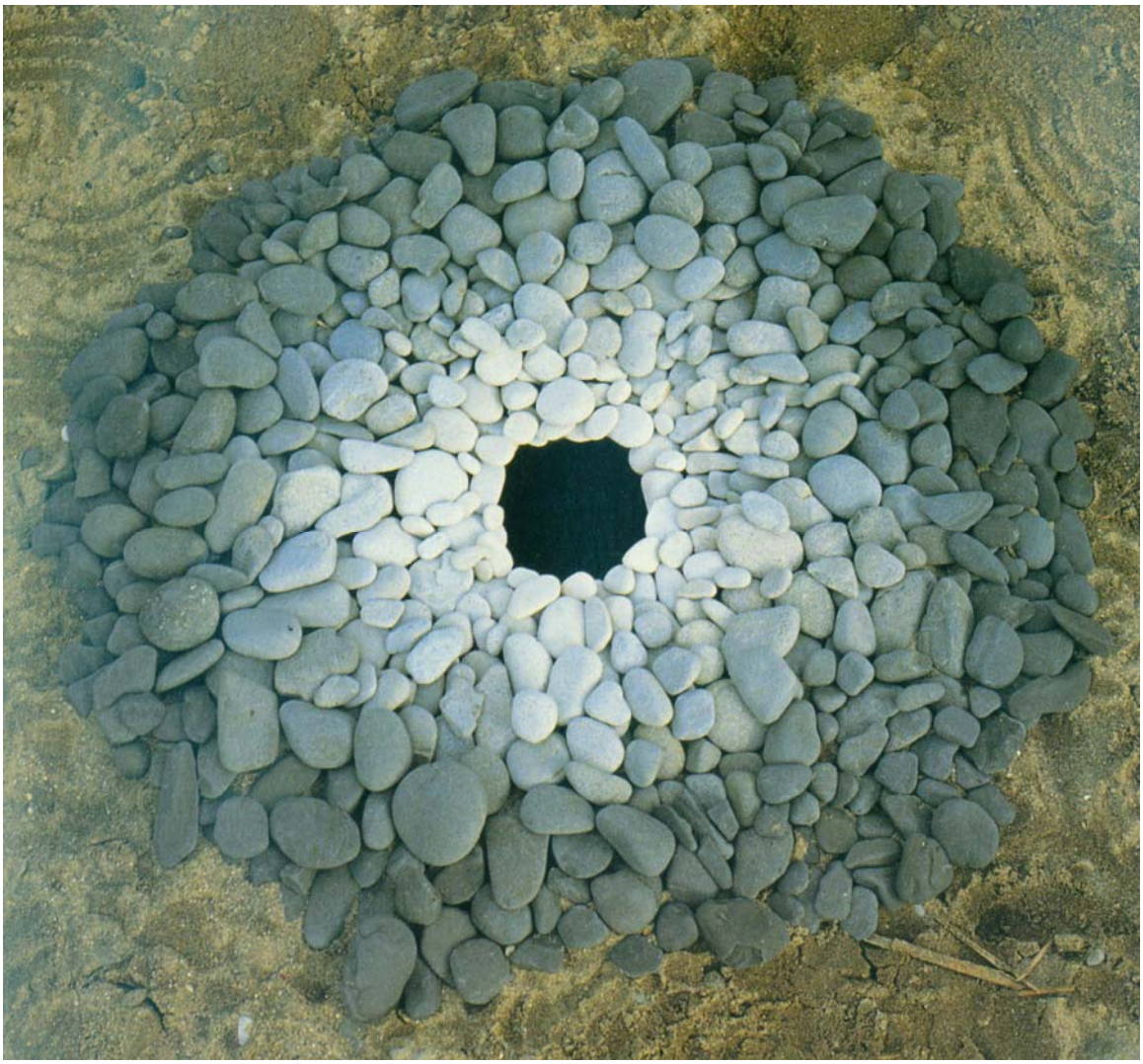

Figure 16: Andy Goldsworthy. *Pebbles around a hole*. Kiinagashima, Japan, December 7, 1987.

Figure 17: Andy Goldsworthy. *Bracken*. Borrowdale, Cumbria, February 13, 1988.

Figure 18: Andy Goldsworthy. *Dandelions*. Near West Bretton, Yorkshire, April 28, 1987.

Dandelions
newly flowered
none as yet turned to seed
undamaged by wind or rain
a grass verge between dual carriageways

Figure 19: Andy Goldsworthy. *Snowball in trees*. Robert Hall Wood, Lancashire, February, 1980.

Figure 20: Andy Goldsworthy. *Stacked stone*. Blaenau Ffestiniog, Wales, June, 1980.

Figure 21: Andy Goldsworthy. *Large, fallen oak tree*. Jenny Noble's Gill, Dumfriesshire, September 15, 1985.

Large, fallen oak tree
used leaves with branches still attached
for supporting structure inside ball

Figure 22: Andy Goldsworthy. *Stacked ice*. Hampstead Heath, London, December 28, 1985.

Stacked ice
sound of cracking

CHAPTER 6

CHRISTO AND JEANNE-CLAUDE

If the work of Richard Long and Andy Goldsworthy exemplify land art of a small scale, then the work of husband-and-wife team Christo and Jeanne-Claude (both born June 13, 1935) demonstrate land art of a massive scale, where projects involve miles of land, millions of square feet of fabric, countless hours of negotiation, millions of dollars of their own money, and hundreds of people. But as the artists point out, "people think our work is monumental because it's art, but human beings do much bigger things: they build giant airports, highways for thousands of miles, much, much bigger than what we create. It appears to be monumental only because it's art."[110]

Even as monumental art, however, their work is marked by temporality. Their projects, which may take years or even decades to realize, are usually only exhibited for a few weeks, days, or, in some cases, hours. For instance, the coast at Little Bay in Sydney, Australia was wrapped for ten weeks in 1969 (see Figure 23); blue and yellow umbrellas in Japan and California were opened for eighteen days in 1991 (see Figures 24 and 25); and in 1972, the Rifle Gap in Colorado was hung with a curtain for twenty-eight hours (see Figures 26 and 27).

[110] Christo, interview with James Pagliasotti, "Interview with Christo and Jeanne-Claude," in *Eye-Level: A Quarterly Journal of Contemporary Visual Culture*, 2.

In a 2002 interview, Jeanne-Claude eloquently describes how temporality gives their work power and meaning:

> The temporary character of our works, our large scale works, is an aesthetic decision on our part. Throughout the millenniums, for 5,000 years, artists of the past have tried to input into their works of art a variety of different qualities. They have used different materials, marble, stone, bronze, wood, paint. They have created abstract images, figurative images, religious images, profane. They have tried to do bigger, smaller, a lot of different qualities. But there is one quality they have never used, and that is the quality of love and tenderness that we human beings have for what does not last. For instance, we have love and tenderness for childhood because we know it will not last. We have love and tenderness for our own life because we know it will not last. That quality of love and tenderness, we wish to donate it, endow our work with it as an additional aesthetic quality. The fact that the work does not remain creates an urgency to see it. For instance, if someone were to tell you, "Oh, look on the right, there is a rainbow." You will never answer, "I will look at it tomorrow."[111]

The ephemeral nature of these "temporary monuments,"[112] central to the theme of Christo's and Jeanne-Claude's work, gives the projects "more energy and intensifies [viewers'] response."[113] Part of this intensified reaction to the ephemeral nature of their work stems from Western culture's desire to preserve all art objects for posterity. Many vocal critics of Christo's and Jeanne-Claude's work decry what they perceive to be a waste of time, energy, and money on an artwork that is built only to be destroyed. However, that Christo and Jeanne-Claude plan for the destruction of their own art indicates their protest of the

[111] Ibid., 3.
[112] Chiappini, *Christo and Jeanne-Claude*, 16.
[113] Elsen, "The Freedom to be Christo and Jeanne-Claude," in Chiappini, *Christo and Jeanne-Claude*, 19.

traditional museum/gallery world. This protest is furthered by their working outdoors, beyond the confines of the so-called 'white cube': "it is in the populist nature of their thinking that they believe people should have intense and memorable experiences of art outside museums."[114] Like Long, Goldsworthy, and other land artists, Christo and Jeanne-Claude object to the idea of art as a saleable commodity to be viewed only by an elitist museum/ gallery crowd.

And like Long, Goldsworthy, and other land artists, Christo and Jeanne-Claude also face the irony of this situation. The temporality and locations of their projects limit the number of people who can see their work in person, while also requiring documentation of the work through photography and film. In fact, their "art works are frequently experienced only after the fact, through documentary photographs."[115] These photographs and films then become the very saleable commodities against which they are protesting.

However, unlike other land artists, Christo and Jeanne-Claude seem to embrace the irony of the situation and, more importantly, use it to their own advantage. While they do not receive royalties from books, films, or souvenirs related to their projects, selling photographs and other art objects to museums and galleries gives them a substantial income, which they use to fund subsequent projects. In fact, because of the income produced by the sale of their art objects, they are able to independently fund all of their projects. This method of project funding, a sort of "aesthetic recycling," gives them complete

[114] Ibid., 19.
[115] Yard, *Christo: Oceanfront*, 17.

artistic freedom.[116] As Christo states, "I would like to keep my freedom to do what *I* want to do. By keeping that freedom, I retain my intellectual individuality, and in a pragmatic way, also total financial control."[117] Without having to bow to public or private sponsorship, Christo and Jeanne-Claude have the power and means to pursue nearly any project, in any direction.

Thus wielding their own freedom, Christo and Jeanne-Claude create works that emphasize the importance of freedom, choice, and democracy: "the artists' prime concern is for the greatest possible degree of liberty and self-responsibility."[118] Or, as Christo often says, "Our work is a scream of freedom."[119] Christo's and Jeanne-Claude's emphasis on freedom stems largely from Christo's background. Christo grew up in Communist Bulgaria, where, as an art student at the Fine Arts Academy in Bulgaria's capital city, Sophia, from 1953-1956, he worked as a propaganda artist for the government. In this role, Christo worked with other artists to improve the appearance of the Bulgarian countryside, siting farm equipment and wrapping bundles of crops in aesthetically pleasing ways, so that passengers aboard the Orient Express could see the idyllic farmland of a successful Communist country.

In addition to inspiring a craving for freedom, working as a propaganda artist for a Communist government marked the beginning of his interest in the idea of wrapping objects. In fact, most of his early works of the late 1950's and

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[116] Klee, *Christo and Jeanne-Claude: The Wurth Museum Collection*, 32.
[117] Christo, interview with Masahiko Yanagi, "Interview with Christo," in Baal-Teshuva, *Christo: The Reichstag and Urban Projects*, 28.
[118] Spies, "The Fascination of Ephemeral Projects," in Chiappini, *Christo and Jeanne-Claude*, 90.
[119] Christo, interview with James Pagliasotti, "Interview with Christo and Jeanne-Claude," in *Eye-Level: A Quarterly Journal of Contemporary Visual Culture*, 5.

early 1960's are everyday objects—magazines, furniture, boxes, paintings, and oil barrels—wrapped in burlap, canvas, plastic, and other fabrics, and tied with twine and string (see Figure 28). The concept of wrapping objects is inextricably tied to politics, for "packaged objects [reflect] capitalism, while also referring back to the closed culture of Communism."[120]

While the idea of wrapping and democratic art derive from Christo's experiences in Communist Bulgaria, Christo's and Jeanne-Claude's interest in performance-based art can be traced back to Christo's experiences in Paris. After leaving Bulgaria, he went to Prague and then Vienna, where he studied at the Vienna Fine Arts Academy for a semester in 1957. When he moved to Paris in 1958, he dove into its feverous artistic atmosphere, befriending Joseph Beuys—a sculptor and performance and installation artist who maintained that because every person was an artist, art had the power to heal and improve society—and meeting John Cage, a performance artist and composer whose work, it will be remembered, also influenced Richard Long. These and other artists in Paris and abroad helped Christo to further develop his artistic ideas. More significantly, though, Paris brought Christo and Jeanne-Claude together. As a starving artist who earned money by painting portraits, he was commissioned to paint a portrait of Jeanne-Claude's mother. After their uninspired initial meeting and subsequent scandalous courtship, Christo and Jeanne-Claude had a son in 1960 and then gave birth to their first collaboration in 1961.

Although it derives from a variety of sources and from two minds, the art of

[120] Donovan, "Wrapping Things Up," in Chiappini, *Christo and Jeanne-Claude*, 25.

Christo and Jeanne-Claude remains unwavering in its vision and purpose. All of their projects force an alteration of perception—"masking the normal function or the normal appearance of an object, shifting it to a 'different,' 'other' context and dimension."[121] The "idea of concealing and translating an everyday object into an enigmatic *objet d'art*" plays a large role in Christo's and Jeanne-Claude's search to change the meaning of objects.[122] Rejecting the idea of the art object in the museum/gallery, "the result has been to transpose the objects onto another plane, to heighten them without putting them on a pedestal in the traditional way."[123] In other words,

> the wrapping amounts to an investiture, a rebirth, an inauguration. More than an alteration, it represents complete regeneration for a limited period of time. Wrapping raises the status of an object; it acquires prominence as the embodiment of a new vision achieved by means of a new appearance.[124]

But even as it raises it status, wrapping an object changes the object altogether, for "the object is possessed, but the possession is imperfect. The object is lost and mystified."[125]

It should be noted that even with the layers of metaphoric meaning behind wrapping, Christo is quick to point out that not all of their work involves wrapping per se. Projects such as *Valley Curtain, Grand Hogback, Rifle, Colorado, 1970-1972* (see Figures 26 and 27), *Surrounded Islands, Biscayne Bay, Greater Miami, Florida, 1980-1983* (see Figure 29), and *The Gates, Central Park, New York City, 1979-2005* (see Figures 30-32) all alter the appearance of

[121] Chiappini, *Christo and Jeanne-Claude*, 16.
[122] Donovan, "Wrapping Things Up," in Chiappini, *Christo and Jeanne-Claude*, 26.
[123] Klee, *Christo and Jeanne-Claude: The Wurth Museum Collection*, 31.
[124] Ibid., 23-24.
[125] O'Doherty, *Inside the White Cube: The Ideology of the Gallery Space*, 103.

places without physically wrapping an object or a landscape.

Whether wrapped or not, this alteration of perception is primarily achieved through the use of fabric, for "the natural forms [are] accentuated by the fabric—in a sense made more visible rather than altered or disguised."[126] This seemingly contradictory state—a "'revelation through concealment,'"[127] an "'uncovering by covering'"[128] —adds a layer of meaning to Christo's and Jeanne-Claude's work. Moreover, fabric—fluid, luminous, and fragile—serves as the perfect media through which to convey their ideas of temporality, and as Christo states, "I love that element because it creates temporary, and not permanent, relations between things. It is very ephemeral."[129]

In addition, "the fragility of Christo's materials reflects a significant aesthetic decision."[130] The fabric, which always has the potential to be blown, or even torn, by the wind, adds a precariousness and unpredictability to a work subject to the whims of time and the forces of nature. In fact, due to the potentially destructive natural forces of a site, the fabric, mooring hardware, and other materials used in Christo's and Jeanne-Claude's projects are tested extensively by the project engineers for strength, durability, and safety. These "activities in advance of a project amount to feasibility studies," and serve to illustrate the amount of precise and practical planning involved in Christo's and Jeanne-Claude's projects.[131]

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[126] Yard, *Christo: Oceanfront*, 19.
[127] Chiappini, *Christo and Jeanne-Claude*, 16.
[128] Klee, *Christo and Jeanne-Claude: The Wurth Museum Collection*, 41.
[129] Christo, interview with Sally Yard, "Interview with Christo," in Yard, *Christo: Oceanfront*, 27.
[130] Yard, *Christo: Oceanfront*, 19.
[131] Spies, "The Fascination of Ephemeral Projects," in Chiappini, *Christo and Jeanne-Claude*, 90.

The extensive planning stage—what Christo calls the "hardware stage"[132]—involves countless hours of meetings with landowners, government officials, community members, engineers, permit officers, lawyers, environmentalists, and other private and public figures. During the 'hardware stage,' engineering and logistical details are refined, environmental and human impact reports are prepared (and in fact, Christo and Jeanne-Claude are the "first artists to voluntarily conduct human as well as environmental impact reports for their projects"[133]), and permission for access is negotiated. This stage in their process also touches upon the underlying political irony of their work:

> The corporate structure is marvelously parodied: plans are made, environmental reports sought from experts, opposition identified and met, energetic debate is accompanied by its share of democratic madness…. All this is followed by the hard-hat technologies of installation, sometimes revealing the incompetence of various suppliers and of American know-how.[134]

Just as this stage is full irony, so too is it controversial. Environmentalists protest the potential harm to local flora and fauna; community members disparage the massive funds, labor hours, and materials allotted to a temporal project. In addition, many people are threatened by their work simply because it represents an unknown. Far from shirking from the public debate about their work, however, Christo and Jeanne-Claude welcome it. In fact, their "works are fueled by resistance."[135] They see the resistance both as a way to foster a public

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[132] Christo, interview with Masahiko Yanagi, "Interview with Christo," in Baal-Teshuva, *Christo: The Reichstag and Urban Projects*, 21.
[133] Elsen, "The Freedom to be Christo and Jeanne-Claude," in Chiappini, *Christo and Jeanne-Claude*, 19.
[134] O'Doherty, *Inside the White Cube*, 104.
[135] Spies, "The Fascination of Ephemeral Projects," in Chiappini, *Christo and Jeanne-Claude*, 94.

dialogue about art, and as a form of participation: they are “anxious to obtain a maximum participation in the work—and this must certainly include extremes of opinion.”[136]

In an effort to establish this public dialogue, and to encourage as many people to participate as possible, Christo and Jeanne-Claude provide the public with as much information as possible, through public community meetings and extensive press coverage: “for psychological reasons it is more important, at least in the preliminary phase, to supply [their] public with pragmatic information that everyone can understand and cope with.”[137] Indeed, “conflict, wittingly included, takes [them] to the mass media with a scale of publicity that art does not otherwise have.”[138]

The resistance, while sought as a form of public participation, does often negatively impact, or at least slow, the realization of projects. For nearly all of their projects, they have had to negotiate for years—as in *Valley Curtain* (1970-1972), *Running Fence* (1972-1976), and *Surrounded Islands* (1980-1983)—and in some cases, even decades—as in *The Pont Neuf Wrapped* (1975-1985), *Wrapped Reichstag* (1971-1995), and *The Gates* (1979-2005). These “long-term deadlines are a measure of the resistance triggered by Christo and Jeanne-Claude’s suggestions.”[139]

Resistance is not the only form of public participation that Christo and Jeanne-Claude pursue. During the course of the ‘hardware stage,’ they consult

[136] Spies, *Christo: Surrounded Islands, Biscayne Bay, Greater Miami, Florida, 1980-83,* 10.
[137] Ibid., 12.
[138] Ibid., 11.
[139] Spies, “The Fascination of Ephemeral Projects,” in Chiappini, *Christo and Jeanne-Claude*, 91.

with engineers and other technically skilled experts, to ensure the feasibility of the projects. Then, once a project has been fully designed and permission granted, they seek the help of dozens of paid experts—engineers, skilled laborers, photographers, and the like—as well as hundreds of unskilled laborers ('volunteers' who are paid minimum wage) to install the project. In this way, the viewer becomes a participant in Christo's and Jeanne-Claude's work, an art which "requires active, not only passive, public participation."[140] The public participation benefits the artists, who are able to complete their massively-scaled works, as well as the participants. In fact, Christo's and Jeanne-Claude's projects "provide deep satisfactions for [their] participants of an almost primitive and ritualistic character."[141]

The very fact that Christo and Jeanne-Claude seek out public participation in all its incarnations separates them from other land artists, like Long and Goldsworthy, who pursue a rather solitary art. In fact, Christo and Jeanne-Claude consider themselves to be not land artists, but environmental artists, "because we work in both the rural and the urban environment."[142] For them, the distinction lies in the fact that land artists typically create in remote places, while environmental artists, per their definition, create in public spaces. There is certainly some validity to this viewpoint, but Christo and Jeanne-Claude are quick to dismiss the need to definitively label their work; as Jeanne-Claude says, "Christo and I believe that labels are very important, but for bottles of wine, not

[140] Schmied, "Eight Aspects and a Summary," in Baal-Teshuva, *Christo: The Reichstag and Urban Projects*, 11.
[141] Hunter, "Introduction," in Yard, *Christo: Oceanfront*, 10.
[142] Jeanne-Claude, interview with James Pagliasotti, "Interview with Christo and Jeanne-Claude," in *Eye-Level: A Quarterly Journal of Contemporary Visual Culture*, 1.

for artists, and we usually don't like to put a label on our art."[143]

Regardless of labels, Christo and Jeanne-Claude maintain their connection to these land artists in their attention to nature. Indeed, their works "have the power to measure up to the landscape, they converse with nature, fuel the awareness of reality not only to reveal its beauty or to reiterate its value, but also to bear witness to its fragility and the ephemeral nature of things and humans."[144] In order to do this, Christo and Jeanne-Claude connect to their sites on many levels. They study the landscape in which they plan to realize a project, and in fact, "behind every envisioned project lies a thorough knowledge of topography, meteorology, and the social environment on which the finished work will depend."[145] Moreover, they are committed to protecting the ecological balance of their chosen sites: they conduct environmental impact studies to ensure the health of the ecosystem before, during, and after installation; they restore the sites to their original conditions, removing all trace of having been there; they recycle all materials used in their projects. Christo and Jeanne-Claude admit to remaining connected to their sites long after the project has been removed: "we love to hold hands and look at, in our mind's eye, our work that is no longer there but the site is there."[146]

Just as the artists connect to these sites, so too do the viewers and participants, for Christo's and Jeanne-Claude's art changes the way people see

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[143] Jeanne-Claude, interview with James Pagliasotti, "Interview with Christo and Jeanne-Claude," in *Eye-Level: A Quarterly Journal of Contemporary Visual Culture*, 1.
[144] Chiappini, *Christo and Jeanne-Claude*, 17.
[145] Spies, "The Fascination of Ephemeral Projects," in Chiappini, *Christo and Jeanne-Claude*, 89-90.
[146] Jeanne-Claude, Christo, interview with James Pagliasotti, "Interview with Christo and Jeanne-Claude," in *Eye-Level: A Quarterly Journal of Contemporary Visual Culture*, 10.

and connect to landscapes. For example, their project *Running Fence*, *Sonoma and Marin Counties, California, 1972-1976* (see Figure 33), "is not a picture of something else. You are simply looking at the landscape in a new way because of the way the object is placed."[147] As a minimalist gesture, *Running Fence* "can be described as a linear statement in the landscape that becomes an organizing element for perceiving the whole."[148] While this gesture repositioned the viewer in the landscape, it also held political implications: "acting as an artificial barrier, the work connected the land to the sea and the sky surrounding it, making explicit the arbitrary nature of political and geographical barriers."[149] *Running Fence* thus reveals the layers of meaning present in Christo's and Jeanne-Claude's work.

Nor are these layers of meaning absent from their urban projects, which also address issues of temporality, site-specificity, and perception of landscape. For instance, they wrapped the Pont Neuf (see Figure 34), a historically, socially, and even physically significant bridge: as Paris's oldest bridge, connecting the left and right banks with Ile de la Cité, it enjoys constant pedestrian and vehicular movement. Wrapping the Pont Neuf breathed new life into a heavily used but often unnoticed monument, and changed the way people saw and used the bridge. *The Pont Neuf Wrapped* was of course an aesthetic exercise as well, as Christo and Jeanne-Claude had an "admiration for its aesthetic and engineering

[147] Walker, "Minimalist Gardens Without Walls," in Mark Francis and Randolph T. Hester, eds., *The Meaning of Gardens*, 121.
[148] Ibid., 121.
[149] Kastner, *Land and Environmental Art*, 72.

design and an appreciation for its crucial siting in a landscape."[150] Their appreciation for the bridge's silhouette was made visible in the project's design, where "ropes held down the fabric to the bridge's surface and maintained the principal shapes, accentuating relief while emphasizing the proportions of the Pont Neuf."[151]

This emphasis on the bridge's form was clearly a goal of the project from the very beginning, as the many studies, sketches, collages, and scale models indicate. This process—studying the subject from all angles and refining the aesthetic details—is not unique to *The Pont Neuf Wrapped* project. In fact, Christo undergoes this process for each and every one of their projects. In the so-called 'software stage,' he works with a variety of media, including pencil, crayon, paint, pen, charcoal, and pastel, along with photographs (usually by their preferred photographer, Wolfgang Volz), maps, fabric samples, and twine, to create exquisite collages (see Figures 25, 27, 29, 30, 34). Serving as documentation of the creative process of each project, these collages are used to study various views and vantage points, as well as light effects brought about by weather; as Christo states, "the drawings are extremely important to clarify our ideas and to crystallize the idea."[152] These collages, artworks in and of themselves, are then sold to museums and galleries in order to fund subsequent projects.

Significantly, these artworks are singularly Christo's work; this is the one

[150] Bourdon, "The Pont Neuf Wrapped, Paris, 1975-85," excerpt in Chiappini, *Christo and Jeanne-Claude*, 152.
[151] Baal-Teshuva, *Christo: The Reichstag and Urban Projects*, 120.
[152] Christo, interview with James Pagliasotti, "Interview with Christo and Jeanne-Claude," in *Eye-Level: A Quarterly Journal of Contemporary Visual Culture*, 6.

portion of the couple's work that is done by Christo alone. All other facets of their work—from the initial concept to the extensive negotiations with the public to the actual realization of the projects—are the work of both Christo and Jeanne-Claude. Hugely successful and fruitful, their collaboration is nonetheless a source of frustration and contention among art critics and historians. In a 2002 interview, however, Christo set the record straight:

> Jeanne-Claude and I have been working together since our first outdoor temporary work: *Dockside Packages, Cologne Harbor, 1961*. The decision to use only the name "Christo" was made deliberately when we were young because it is difficult for one artist to get established and we wanted to put all the chances on our side. Therefore, we declared that Christo was the artist and Jeanne-Claude was the manager, the art dealer, the coordinator and the organizer. And, this served us very well for many years.
>
> Of course, all our collaborators always said, "Christo and Jeanne-Claude", but for the public and the media, it was "Christo." By 1994, though… we decided we were mature enough to tell the truth, so we officially changed the artist name "Christo" into the artists "Christo and Jeanne-Claude."
>
> All works created to be indoors, from 1958 until today, such as Wrapped Objects and Packages, drawings, collages, scale models and lithographs are works by "Christo." All works created to be outdoors, and the large scale indoor temporary installations, are works by "Christo and Jeanne-Claude."[153]

Just as with their names, the work of Christo and Jeanne-Claude is often wrought with controversy. But the artists maintain a clear and simple vision of their artistic aims: "we only create joy and beauty."[154] The purity of this mission is

[153] Ibid., 1-2.
[154] Ibid., 7.

evident in every one of their projects.

Figure 23: Christo and Jeanne-Claude. *Wrapped Coast, One Million Square Feet, Little Bay, Sydney, Australia, 1968-1969.*

Figure 24: Christo and Jeanne-Claude. *The Umbrellas, Japan-USA, 1984-1991.*

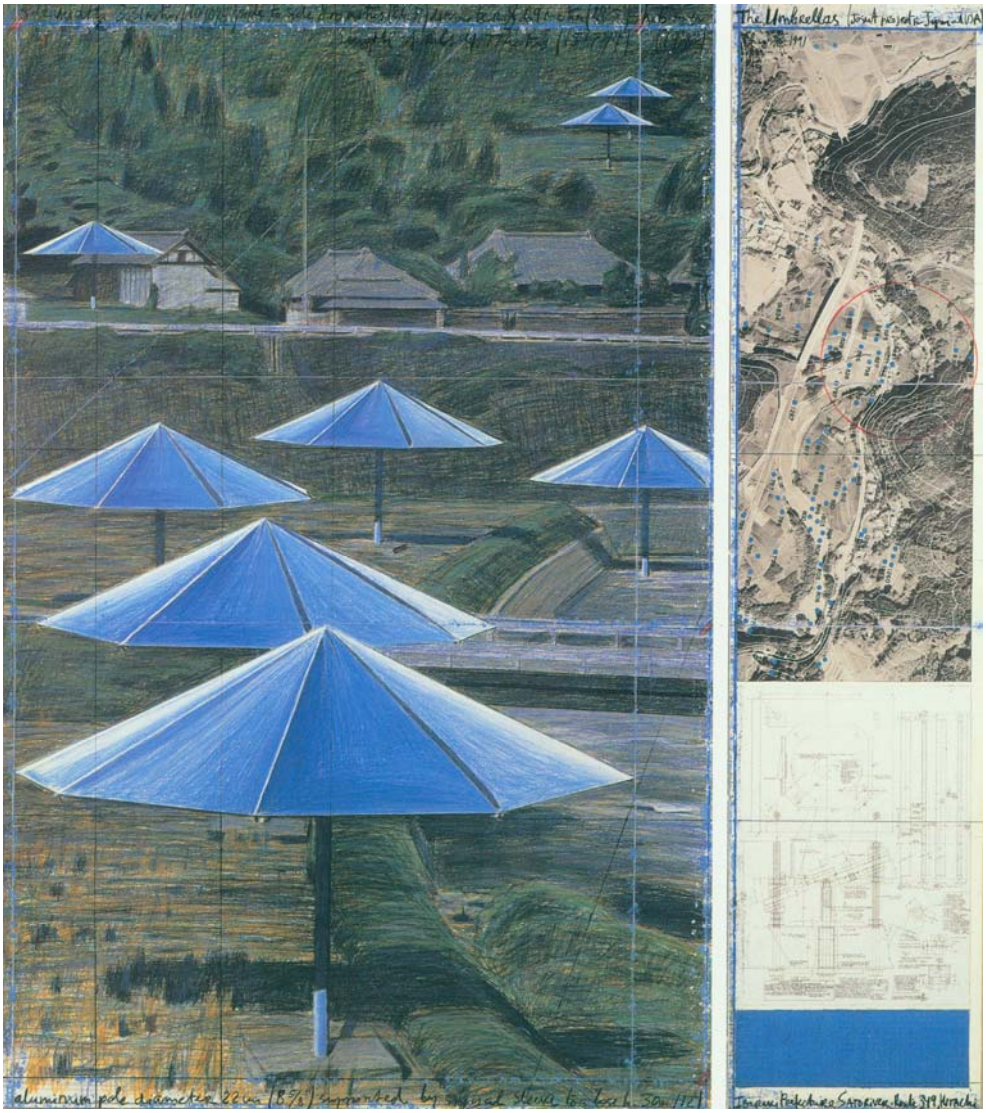


Figure 25: Christo and Jeanne-Claude. *The Umbrellas, Japan-USA, 1984-1991.* (Drawing in two parts, 1991.)

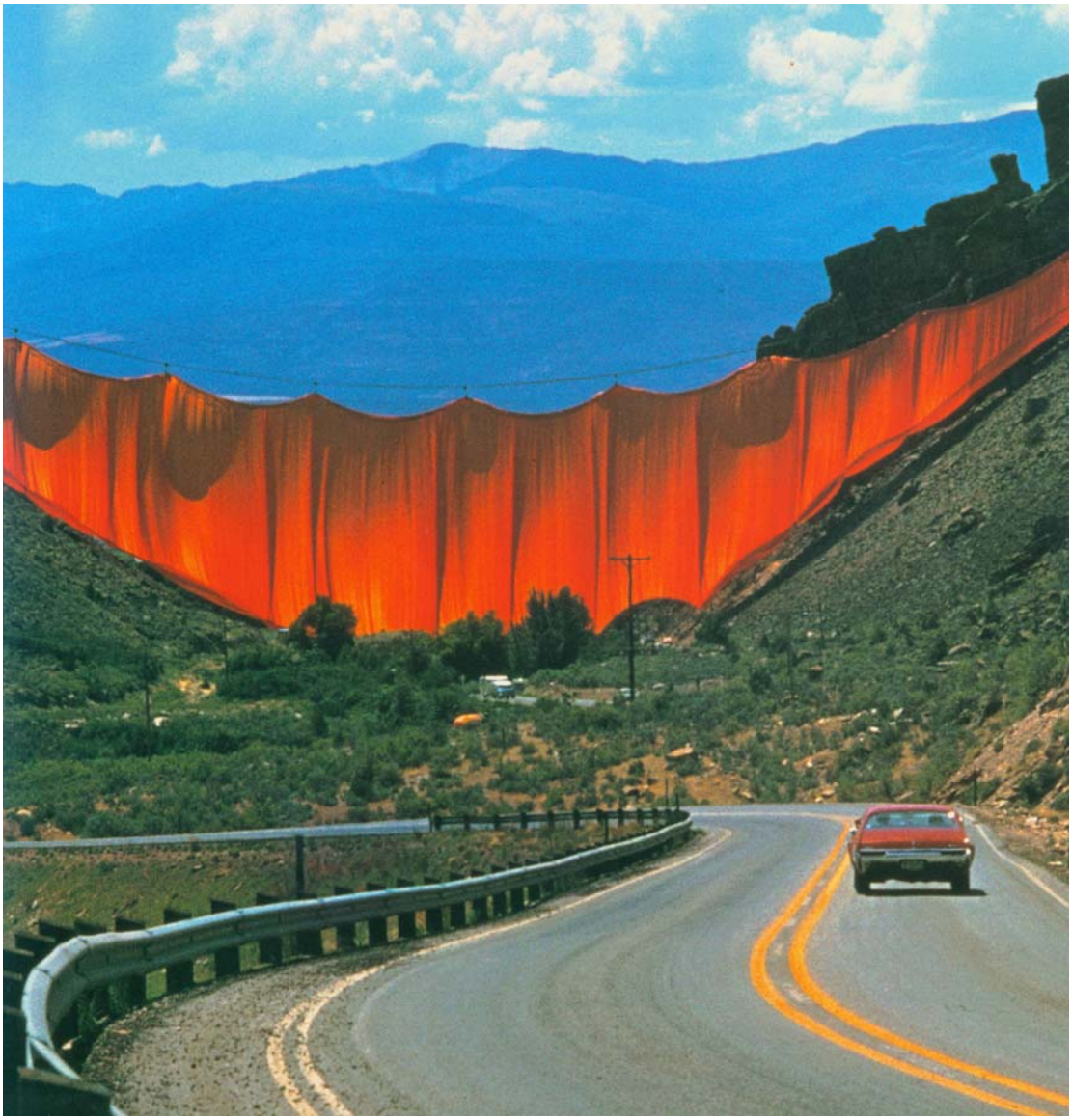


Figure 26: Christo and Jeanne-Claude. *Valley Curtain, Grand Hogback, Rifle, Colorado, 1970-1972.*

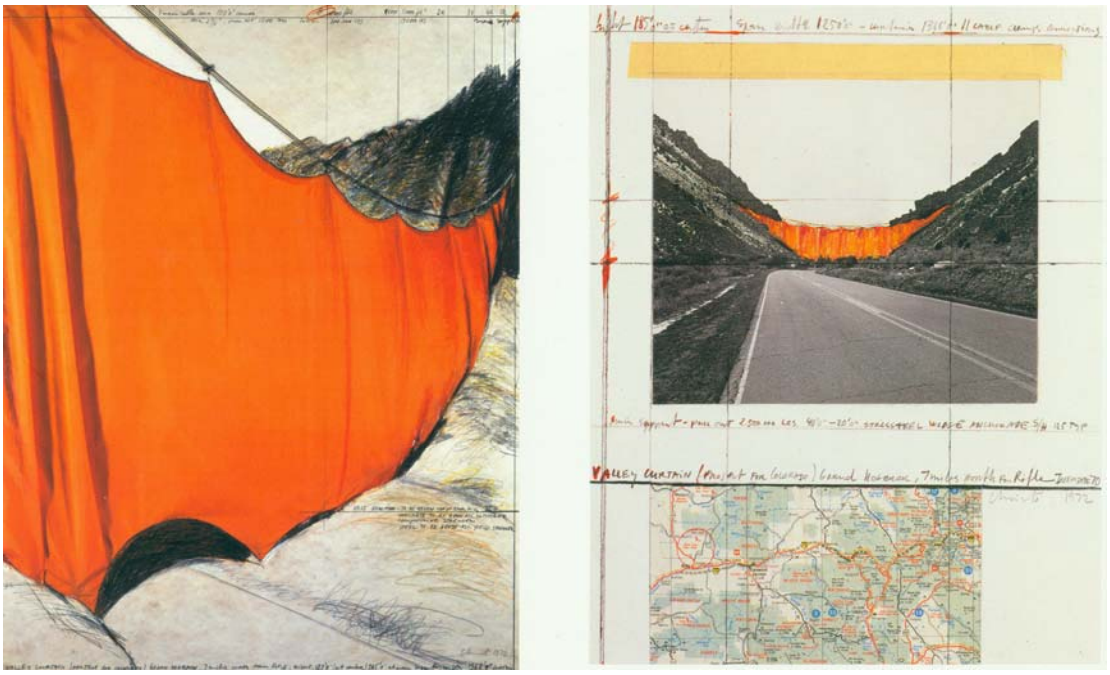


Figure 27: Christo and Jeanne-Claude. *Valley Curtain, Grand Hogback, Rifle, Colorado, 1970-1972.* (Left: Collage, 1972. Right: Painted Photograph, 1972.)

Figure 28: Christo. *Package 1961.*

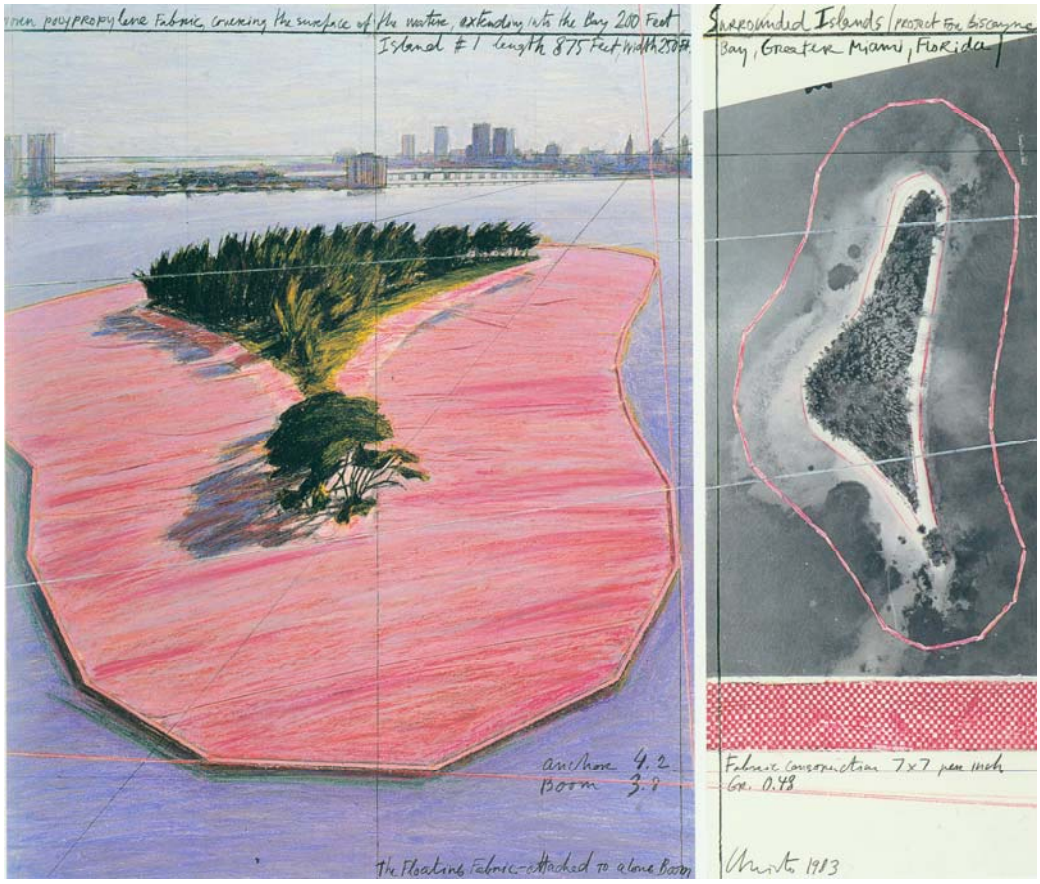
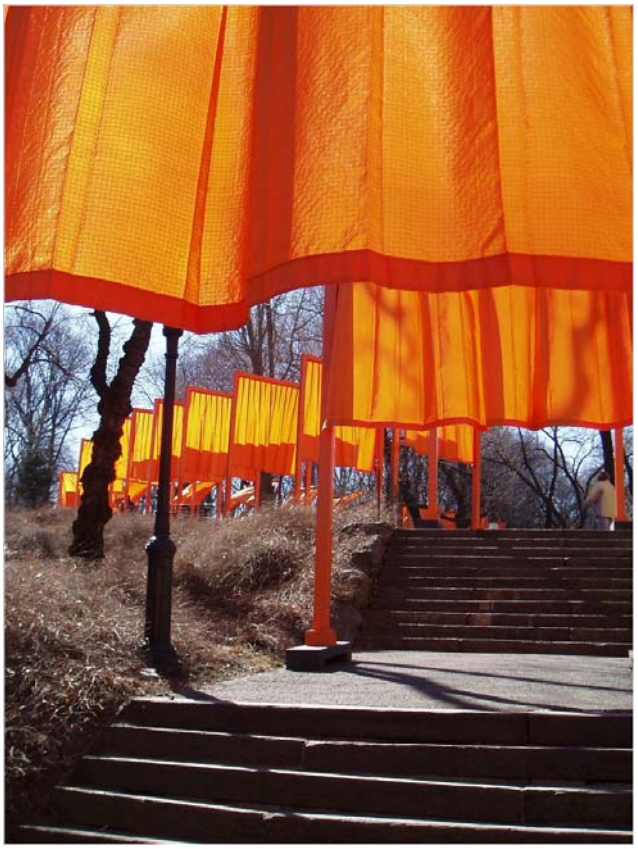


Figure 29: Christo and Jeanne-Claude. *Surrounded Islands, Biscayne Bay, Greater Miami, Florida, 1980-1983.* (Collage in two parts, 1983.)

Figure 30: Christo and Jeanne-Claude. *The Gates, Central Park, New York City, 1979-2005.* (Drawing in two parts, 2003.)



Figures 31 and 32: Christo and Jeanne-Claude. *The Gates, Central Park, New York City, 1979-2005.*

Figure 33: Christo and Jeanne-Claude. *Running Fence, Sonoma and Marin Counties, California, 1972-1976.*

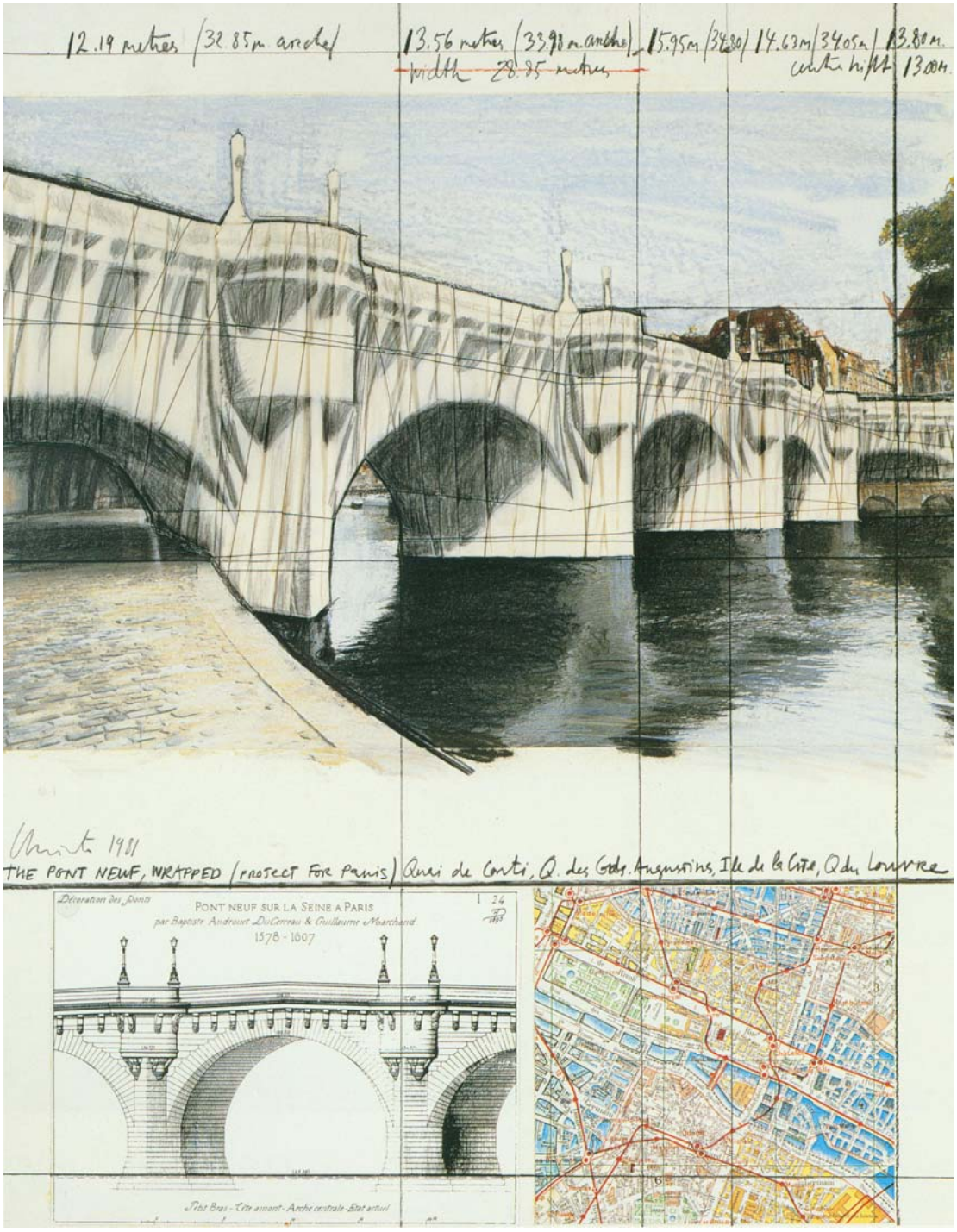


Figure 34: Christo and Jeanne-Claude. *The Pont Neuf Wrapped, Paris, 1975-1985.* (Collage, 1981.)

CHAPTER 7

SYTHESIS

In order to compare and contrast the four case studies by means of the eight benchmarks set forth in the methodology chapter, a matrix was created (see Table 1). This simplified comparison allows for an easy synthesis of the ideas presented by Long, Goldsworthy, and Christo and Jeanne-Claude.

- **Environmental Sensitivity.**

All four land artists proved to be quite environmentally sensitive, as this was an initial requirement for studying them. All four artists are non-destructive in the creation of their land art pieces, leaving little or no trace of their having been at a place. Both Long and Goldsworthy primarily work with natural materials they find on site, while Christo and Jeanne-Claude recycle all materials they use and are fastidious about returning the site to its original condition. Arguably, Christo and Jeanne-Claude are less environmentally sensitive than the others, as their projects sometimes require drilling into rock (*Valley Curtain*, for example), installing anchors (as in *The Umbrellas*, for instance), or other similarly invasive construction undertakings. But that Christo and Jeanne-Claude painstakingly conduct environmental impact reports and restore sites to their

original condition are indicative of the effort they make to remain environmentally sensitive.

- **Time.**

All four artists address time in various ways. Long renders time visible through both the act of walking and the use of maps, while Goldsworthy embraces time as an agent acting on his art, by emphasizing the natural processes of growth and decay, and seasonal and daily rhythms. The changes nature brings on his art pieces are welcomed as a means of illustrating the temporality of life and nature. Christo and Jeanne-Claude use time as an element is their art as well, for their projects have a definite and preplanned lifespan. In a way, their temporal projects address time in all three directions: the past being the many years of negotiations required to bring the project to fruition, the present being the short lifespan of the actual project, and the future being the photographs and other works of art that preserve the memory of the project for posterity. In addition, all four artists see photography as an essential tool in recording their temporal art, selectively choosing certain images and ideas to be preserved and presented to the public.

- **Space/Place.**

The issue of space/place also presents a number of responses from the four artists. Long's walks are translated to places worldwide, and the pieces are remarkably similar despite their disparate locations. He does begin to address

specific sites in the materials he chooses to use, but the similarities in form vocabulary and the consistent methods of communication clearly show his art is less about a place and more about the concept of moving through a landscape. Like Long, Christo's and Jeanne-Claude's work is not entirely dependent upon a certain place. They often come up with a general design idea—such as wrapping a bridge or hanging a curtain between two mountain peaks—and then seek to find a place in which to realize these ideas, based on negotiations and feasibility studies. For Goldsworthy, however, site is of utmost importance, as it supplies not only materials, but also inspiration for his spontaneous work. He emphasizes the importance of a place and the need to get to know a site before beginning to work there.

- **Creative Process.**

Goldsworthy's creative process is an intuitive approach that requires knowledge of a place—its history, its weather patterns, its materials, its overall aura. Goldsworthy attentively listens to the land, deriving inspiration as he wanders on his own, recording observations of and responses to his environment in his sketchbook diary, and photographing his temporal pieces of art in their setting. In short, Goldsworthy views his work as a collaboration with nature.

Like Goldsworthy, Long is a solitary artist, but his creative process is less spontaneous. He plans his walks in advance, and the resulting art is sometimes planned, sometimes impromptu. In the role of traveler, often in a foreign land, Long works with a creative process that addresses how he situates himself in the

landscape. But he is less receptive to these landscapes as sources of inspiration, for he brings with him a preconceived set of form vocabulary and communication methods. These modes of communication reveal only parts of his private experiences and his ritualistic walks.

Unlike the solitary processes of Goldsworthy and Long, Christo and Jeanne-Claude, working as a couple, share ideas throughout the process of their art making, as well as engage the public in all phases of their projects. Moreover, the lifespan of their projects—years or even decades—allows for numerous revisions as details are worked and reworked; all details are preplanned. Christo's use of collages and other artwork during the creative process enables them to envision the project from many different angles long before the piece is installed.

- **Scale.**

The creative processes and the final products of these four artists necessarily relate to scale. Goldsworthy and Long primarily work at a small scale, enabling them to create many pieces in a relatively short period of time. This allows for the active experimentation with various forms, materials, and settings, and for the engaged refining of major ideas and aesthetic approaches. Goldsworthy's large-scale pieces are an exception to this; as commissioned pieces, their scale is predetermined by their need to be more permanent, and as such, they lack the power of his temporal, small scale pieces. Long's walks likewise present an ironic twist: while the scale of the actual sited sculptures is

small, the scale of Long's walks is frequently quite extensive, requiring days or weeks of walking. Christo and Jeanne-Claude work at such a large scale—involving tons of material and hundreds of workers over many years—that they are forced to create far fewer pieces than Long and Goldsworthy. The scale of their work necessitates that they work out all the details well before the piece is installed.

- **Viewer Accessibility.**

All four artists use photography as a vehicle for presenting their art to the public, but in varying ways. Long uses photography, texts, maps, and indoor installations as his main methods of communicating the essence of his solitary walks to viewers in museums and galleries. Goldsworthy embraces photography as well, and his books and films are the primary means by which his art reaches the public, in addition to the numerous exhibitions and residencies in which he participates.

Of the four land artists discussed, Christo and Jeanne-Claude reach the largest audience, for their work is largely about public participation. They encourage public participation at all levels, from discussions at community meetings to active involvement in the installation of their projects, and actively seek to remain highly visible in the media. To reach even more viewers via exhibits and publications, their work is recorded through photography, and

Christo creates artworks related to each project. In this way, they succeed in relocating "artists and viewer from observer of nature to participant in it."[155]

- **Artist Accessibility.**

Long, Goldsworthy, and Christo all attended art schools, where they were exposed to a variety of media, art history, art criticism, and current art movements, as well as to contemporary artists whose work served as inspiration. Their art educations certainly inform their work, and they are well aware of influences on their art. Specifically, Goldsworthy credits his having worked on a farm and his leaving the confines of the studio and taking to the outdoors as the two main influences on his work; Long names his art school colleagues as being instrumental in launching his aesthetic; Christo credits art school as inspiring him to embrace public participation, freedom, and the idea of wrapping.

Jeanne-Claude, on the other hand, studied Latin and philosophy as part of a traditional liberal arts education. Just as it is noteworthy that Jeanne-Claude received no formal fine art training, so too is it significant that only one of the four chosen artists is female—and she works with her husband, who, despite their efforts to rectify the issue of their name, still receives most of the credit for their work.

- **Culture**

The cultural backgrounds of the four artists also play a significant role in the art they create. In fact, "people's relationship to landscape is one of the most

[155] Kastner*, Land and Environmental Art*, 16.

significant expressions of culture."[156] More important, though, is the recognition that "the landscape is, in fact, a cultural construct."[157] By extension, then, the land art derived from a culture is a construct as well.

Both British, Long and Goldsworthy hail from a certain art historical context—specifically, a rich tradition of landscape painting and landscape design, which followed the evolution of the notions of the sublime and the picturesque. The British landscape also inspired in them a more pedestrian scale of art. Christo was raised in Communist Bulgaria, an experience that informed his work in the emphasis on personal freedoms and public participation; Jeanne-Claude was raised in Morocco and educated in France and Switzerland. Significantly, both Christo and Jeanne-Claude are now—and proudly claim to be—American, having been citizens for many decades.

As this synthesis has shown, the case studies serve as a fertile repository from which to draw ideas and inspiration for the author's two land art installations. Taking her cue from all four land artists studied, the author incorporated the notions of time and space/place, as well as environmental sensitivity, into her installations. Specifically, Christo and Jeanne-Claude served as the main sources of influence, especially their emphasis on public participation and interaction, the scale of their works, the planned lifespan of their projects, and the use of fabric as a means of altering perception of a landscape. Inversely, Goldsworthy and Long represented points of departure, as their private

[156] Beardsley, *Earthworks and Beyond*, 8.
[157] Beardsley, "Gardens of History, Sites of Time," in Mildred Friedman, *Visions of America: Landscape as Metaphor in the Late Twentieth Century*, 37.

and remote art fails to directly engage people in a manner fitting these installations.

The author's creative process incorporated both Goldsworthy's use of a sketchbook diary—for connecting to a site through direct and attentive observation—and Christo's and Jeanne-Claude's use of photo overlays as preparatory tools. In addition, photography as a means of recording temporary art—a method of all four studied land artists—was utilized.

A detailed discussion of the process and products of the two land art installations follows in the next chapter.

	Richard Long	Andy Goldsworthy	Christo and Jeanne-Claude
1. environmental sensitivity	non-destructive; natural materials	non-destructive; natural materials	non-destructive; site returns to original state; materials recycled; environmental impact reports prepared
2. time	idea of travel, of walking as measurement time; use of maps, photos to record temporal work	temporal art-- ideas of growth, decay, change as essential elements in nature, in art; photos and film to record temporal work	specific duration of installation; years to realize; photos to record temporal work
3. space/place	sited sculptures done in specific places; remote, removed from audience; done worldwide	done primarily on own property-- importance of knowing a place; removed, remote from audience; public commissions done worldwide	working worldwide, urban and rural sites, designed and 'natural' places; not entirely site-specific
4. scale	small/human scale	mostly small/human scale; some large-scale permanent pieces	very large scale-- both art and public involved
5. culture	British land artist-- lighter touch, smaller scale; walking as leisure activity	British land artist-- lighter touch, smaller scale	he's Bulgarian-- worked as propaganda artist for the Communist government; she's French; they both claim to be American now, having lived in New York City since 1964
6. creative process	walks are planned, resulting art is planed or unplanned; solitary activity	work done spontaneously, intuitively; solitary activity; collaboration with nature; sketchbook diary	process takes years to realize; collages, lithographs, photos, done during planning process; couple; public heavily involved
7. artist accessibility	art school training	art school training; worked on a farm	he has art school training, she does not; she did not receive credit for early works
8. viewer accessibility	done in remote locations-- only shown as photos, maps, texts; shown only in museum and in books, film—elitist, expensive	temporal pieces disappear over time; only shown in books, films, museums-- expensive, elitist	even when done in rural places, public heavily involved; many viewers, many participants; all projects captured in photos, film, collages, for museum showing

Table 1: Matrix: 4 Land Artists + 8 Benchmarks

CHAPTER 8

LAND ART INSTALLATIONS:

AN APPLICATION OF IDEAS LEARNED

PART I: Observation and Preparation

As a means of applying some of the many concepts learned during the thesis research, the author proposed to complete two temporary land art installations. The location of these land art installations was the Founders Memorial Garden, located on the historic North Campus of the University of Georgia, in Athens, Georgia (see Figure 35).

A discussion of these land art installations first begins with a brief look at the site's history and design. In 1939, Hubert B. Owens, head of the landscape architecture department at the University of Georgia between 1928 and 1973, proposed a garden to memorialize the founding members of the Ladies Garden Club of Athens, which, having been founded in 1891, was the nation's oldest garden club. The garden was also conceived as a teaching garden for the landscape architecture department. Once the idea had been accepted, a site chosen, and funds raised, Owens, along with a number of faculty and students, designed the layout of the garden.

The design is comprised of distinct outdoor rooms, each unique in materials, design, and overall feeling. Elements include a brick courtyard, surrounded by the historic buildings of the site, a boxwood knot garden, a gravel terrace, a perennial garden with serpentine walls and plant beds, two arboretums, and a camellia walk. The combination of different materials, the subtle alignment of axes, and the harmonious use of informal and formal design elements make for a rich design.

The formal elements—the courtyard, boxwood garden, terrace, and perennial garden—were completed between 1940 and 1941. Construction on the project was halted during World War II, and resumed again in 1945. The informal areas of the garden—the south arboretum, camellia garden, the north arboretum, which includes The Living Memorial for members of the armed forces who had served during World War II, and the driveway—were completed by 1950. Over the years, despite maintenance issues and increased traffic to the garden, it has retained its unique character, and serves as a wonderful place for casual gathering as well as for outdoor learning.

This site was chosen for this thesis for numerous reasons. Its location on campus allowed the author to visit it nearly every day for the past two-and-a-half years of school. This frequent visitation afforded the author a keen awareness of the garden's layout and design, views and vistas, and plant and hardscape materials. Likewise, the author was able to observe the garden at various times of the day and year, as well as witness various user groups and typical activities

of these users, for the historic significance and the pleasant spaces make the garden a highly sought after destination for students, residents, and tourists alike.

More importantly, however, the Founders Memorial Garden also provided a unique place in which land art and landscape architecture could meet. As previously noted, designed landscapes represent one possible future for public art, for "public art's best chance, in this age of the corporate and bureaucratic hold on public experience, may lie in intimacy, in providing an oasis, a garden, a home in the vastness and impersonality of public contexts."[159] The author's affinity for public art and equal access to art certainly played a large role in the choice of this very public site for her land art installations.

But an even bolder idea brings land art and landscape architecture together: if "all gardens are earth art."—and Smithson would certainly agree—then the boundaries between the two are irrevocably blurred.[160] It is this very blurring of boundaries that allows for a landscape architecture student—with an art history and fine arts background—to create land art pieces in a garden designed by landscape architects but considered by land artists to be land art.

The Founders Memorial Garden thus provided the author with the ideal location for her land art installations. With permission for use of this site secured, the author kept a journal—in the vein of Goldsworthy's sketchbook diary—for the fall semester, in which she recorded observations of the garden's seasonal changes (see Part I of the Appendix for a complete transcription of the diary). A passage from October 18, 2006 reads, "And now, two weeks later, the garden

[159] Lippard, "Gardens: Some Metaphors for Public Art," *Art in America*, 139.
[160] Dotson, "Shapes of Earth and Time in European Gardens," *Art Journal*, 210.

has changed. It's heralding fall with changing leaves, confetti on the ground, new colors and smells. It's just after a rain storm—everything's wet and lush," while another passage from November 14, 2006 reads, "The Japanese maple tree is on fire!... The camellia is blooming; the bald cypress is gold. The crape myrtle is bare—smooth bark, upright branches." These journal entries serve to illustrate the author's close examination of the seasonal and weather-related changes occurring within the garden.

During the course of her observation, the author realized the difference between her site and those of Long and Goldsworthy, who work in remote areas, mostly devoid of people and relatively 'natural.' The Founders Garden, on the other hand, is a heavily used, designed space, where nature is continuously and meticulously maintained—in order to preserve a design—and seasonal and temporal changes are therefore altered. One journal entry from October 30, 2006 reads, "Lots of maintenance on the eastern path of the garden—bamboo being loaded into a truck, nandina pruned of its berries, vinca shaved back. So much work goes into this garden—most people never think about it. The maintenance is invisible." In a highly maintained designed space, natural processes are necessarily altered to the point of being far less visible.

With these observations, the author realized that working in a designed landscape poses different challenges for land art. Taking her cue from Christo's and Jeanne-Claude's urban projects, such as *Wrapped Walkways, Project for the J.L. Loose Memorial Park, Kansas City, Missouri, 1977-1978* and *The Gates, Central Park, New York City, 1979-2005*, the author saw this designed landscape

as a unique forum in which to advance the dialogue between land art and landscape architecture. The author recognized the significance of creating land art in a designed landscape as a means of highlighting the fact that "those who manipulate landscape for the purposes of art share a number of concerns with landscape architects… [and] may in fact represent the cutting edge of research in environmental design."[161] In other words, the 'cutting edge' for landscape architects is in fact land art, again illustrating the blurring of the boundaries between the two fields.

Recognizing the significance of this juncture, the author decided to focus on the design elements of the garden that often go unnoticed by its users, and use her land art installations to bring users' attention to these elements. As a journal entry from November 8, 2006 reads,

> This junction where I'm at will be great—land art in a *designed*, *maintained* landscape (vs. 'natural,' non-designed landscapes). In the Founders Garden, natural processes are less visible, because of so much human intervention and maintenance. So: land art here will be about commenting on *design*. And: it will be more about *people*, because the space will continue to be used, observed—*huge* opportunity to change the way people see the Founders Garden.

The design elements on which the author chose to focus were the axes, which subtly align to connect the various garden rooms of the formal section, and the stone retaining walls in the informal section, which, as vertical elements, highlight the topography of the site and provide a backdrop for various plant materials. As a journal entry from October 18, 2006 reads, "What I want to do is emphasize the design's good points: its rooms, its axes, its materials; and

[161] Howett, "Vanguard Landscapes," 39.

through that emphasis, make a new experience for garden users, most of whom pass through it every day."

The author also set forth some basic rules and stipulations for the materials used for her installations. She decided not to use natural materials, for three reasons. First, February, the time of year of the land art installations, naturally affords relatively dull colors, so the site would be best enlivened by bright colors. Second, because it is a designed landscape owned and maintained by others, there was a significant lack of available natural materials with which to work. Third, natural materials proved to be less suited for the scale that would fit the Founders Garden—a human scale somewhere between the small pieces of Goldsworthy and Long and the massive undertakings of Christo and Jeanne-Claude. A lack of sufficient funds ensured this to a certain degree, but more importantly, the Founders Garden seemed best served by land art pieces that would be on its same scale. The installations therefore demanded non-natural materials in quantities suitable for the scale.

Even without natural materials, though, the author was determined to be as environmentally sensitive as possible. To this end, she originally stipulated that the materials used had to be part of a closed loop: both recycled (i.e., second-hand) and recyclable (i.e., could be used/bought by someone else) or biodegradable, so that nothing would be thrown into the landfill. However, once the author began searching for the materials at local thrift stores and the nearby flea market, she realized the difficulty these restraints were causing. Because no closed-loop materials were available in quantities large enough to complete the

installations, the author rethought the original parameters. The revised stipulations specified that one material was to be purchased—at a heavily discounted price—and to be used for both installations, as a way of internally recycling the material. The material would then be donated to a local school for art projects, rather than thrown away.

The obvious choice for the material—to be used twice in two different installations—was fabric. This fabric had to be bright, as a way of bringing color into the dull February garden; it had to be inexpensive, as a means of keeping the costs down; and it had to be available in a large enough quantity to complete the installations. These criteria were met when the author happened upon two bolts of leftover Halloween felt, in bright orange. At a dollar a yard, the project cost just under $20 for both installations.

Next, the author completed preparatory studies of the two areas, using photo overlays in a manner similar to Christo (see Figures 36-40). These initial studies helped the author refine her ideas and review the pieces from various vantage points before installation began.

PART II: First Installation—Orange Wall

With all preparations in order, the author installed the first piece: she wrapped the lower stone retaining wall on the north side of the garden in the orange felt (see Figures 41-46). On Sunday, February 11, 2007, the author spent nearly five hours wrapping the wall. She recorded her experience in her journal: “The installation got off to a rocky start. I didn’t plan ahead for how I

would attach the fabric to the wall—just figured on wire or nails pushed into the dirt. But that didn't work—there's not much dirt at the top of the wall." She finally decided to use duct tape, "since it only has to hold up one day, and the weather is supposed to be nice." Stepping back from the work, the author contemplated the finished product:

> This was my least favorite of the ideas, but now that it's in place, I really like it. It's bold, simple, fun…. It's interesting to have it up now because across the street (Lumpkin) there's a construction fence up—and it's the same color! Serendipity…. I wish I had a softer, more forgiving fabric—like satin. The folds, the draping effect would have worked well in hiding imperfections. And I wish I could have sewn it or attached it better. These two regrets are due to lack of money—had to buy fabric on sale, had to make due with tape and wire.

Thus installed, the piece was left up for the next twenty-six hours, until 5:00 pm on Monday, February 12, 2007.

After the piece had been up for the allotted time, the author dismantled it. As expected, dismantling was far easier than installing. However, the dismantling was not without incident, for a gecko lizard got stuck on a piece of duct tape. Someone helped to dislodge him, but all of the gecko's toes were injured. Sadly, the gecko probably will not live much longer. While this appears to be a minor incident, it had larger implications for the author:

> I feel terrible—it all came rushing to me: the ridiculous self-entitlement. I chose duct tape to keep the fabric up—never gave a single thought to what it would hurt or disturb! Terrible! The shallowness of the project hit me—and perhaps I am being too critical. I chose things because they were cheap and easily acquired, without caring if they were manufactured in an ecologically sensitive manner, if they were going to injure or disturb

> any wildlife or plants. How shallow! How shortsighted! I think that's the problem with our Wal-Mart culture right now—easily and cheaply acquired, not thinking beyond the item.

Indeed, the gecko incident serves as an illustration of the fine line between environmental sensitivity and insensitivity of land art, an art that claims to be created for improving people's interaction with the environment but that can often be destructive to that very environment. The irony here begs for approaches to land art that are clear, insightful, and attentive to the layers of meaning of an art piece.

As planned, the author provided a survey at the site; the first installation prompted thirty-five people to respond (see Charts 1-4, as well as Part II of the Appendix, for the complete survey results). The author had sent an email to the Master of Landscape Architecture and Master of Historic Preservation students alerting them to the installation and encouraging them to complete a survey; a number of these survey responses, then, are friends and classmates of the author, a fact which likely skewed the results. In addition, the author's major professor, Marianne Cramer, took her undergraduate class to see the site. Because the author only alerted people within her department, the majority of responses—twenty-five out of thirty-five—came from landscape architecture students. But other departments, including history, journalism, historic preservation, vocal performance, international affairs, English literature, and geology, also responded.

In answering the first survey question, seventeen out of thirty-five responded that they thought the orange color signified that the wall was under construction. The juxtaposition of the Lumpkin Street construction with the wall

became not an example of serendipity, as the author previously thought, but a hindrance to unbiased survey responses. Had the construction not been taking place in the nearby vicinity, it is likely that many respondents would not have associated the color orange with construction, as there are a number of other associations. That the respondents could not look past the construction-like aspects of the wall may have hindered an accurate reading on their responses to the land art piece.

Indeed, the color was so jarring that most respondents could not look past it. Out of thirty-five responses, the words ‘orange’ and ‘bright’ were used a total of thirty-one times. The author was dismayed to learn of the issues caused by the color, as the color was certainly no more than a secondary consideration of the land art piece.

Despite the issue of the color, however, a number of important and insightful comments were made by the respondents. Some respondents expressed a sort of territoriality over the garden: one wrote that he/she was “awestruck at the audacity of the ‘artist’ to ruin a portion of the garden,” while another asked, “Where did the beautiful stone wall go?” These comments seem to indicate that some garden users felt that their rights to enjoy a public garden were somehow being infringed upon by the creator of the installation.

While comments like these seemed to be calling for a return to the status quo of the garden, other viewers reacted to the changes in the garden brought about as a result of the installation. Some respondents disliked the wall because it contrasted too sharply with nature: “it clashes with nature,” “it’s ugly, out of

place," "it disrupts the natural colors prevalent in the garden," "it's orange and doesn't mix with the green plants—very tacky," and "such a drastic contrast to the environment." These comments indicate that people felt uncomfortable with the juxtaposition of a bright, synthetic material in a 'natural' environment. These responses could also be interpreted to mean that the wrapped wall helped viewers to better notice or value the 'natural' environment around them.

While these responses seem to be a negative reaction to a changed place, some respondents wrote about positive effects the wall had on changing their perspective of the garden: the installation "highlights other aspects of plants drooping over the wall," "looked like backdrop for plants emerging from wall," and even "got me to look at the wall line." The author was particularly pleased to read these responses, as her intent in this piece was in fact to encourage people to notice elements of the garden that they hadn't seen before, or to see things they had seen before with fresh eyes. That this installation caused some viewers to notice the plants on and near the wall as well as the line of the wall indicates that it was successful to some degree.

One conversation with a viewer was particularly enlightening. He claimed that the failing of the piece was its scale: it was too big not to distract and detract from the garden, and yet too small to effectively change a garden user's experience of the place. The author's response to this comment was that she was limited by time and resources. She could not wrap all the walls on the north side of the garden, because that undertaking would have required three or four times the amount of fabric (and she had had a difficult enough time locating the

twenty yards she did find) and three or four times as many hours of solitary work (putting the time to complete the installation at around fifteen or twenty hours). Wrapping just the lower stone retaining wall, then, was a compromise due to a shortage of adequate resources and time. Therefore, the scale of the piece was determined more by practical logistics than an aesthetic program.

Whether the responses were negative or positive, though, the land art installation certainly created an exciting dialogue about public land art. This piece encouraged people to have opinions on art and to discuss art together as a viewing community.

PART III: Second Installation—Orange Axes

Looking at the first installation as a valuable learning experience, the author attempted to better plan and prepare for the second installation. The author improved her advertising of the project by hanging flyers in buildings near the Founders Memorial Garden, to alert other departments of the installation. She also sent out a department-wide email to all undergraduate and graduate landscape architecture students, historic preservation graduate students, and professors in both the landscape architecture and historic preservation departments. The hope of this improved advertising was to garner more—and more diverse—survey responses. The author also decided to leave the installation up for two whole days, rather than one, so that more people could view it and respond to the survey.

Before beginning the second installation, the author cut the fabric into 4" wide strips, a task which took four hours to complete. Then, on Sunday, February 25, 2007, the author installed the piece in about five hours (see Figures 47-52). This installation experience was quite different from the first one, due to weather complications, as the author's journal states: "This was an exhausting day—because it was raining till 1:00, I waited till 2:00 to start the installation and was working feverishly until the sun set at 6:30. Didn't even have time to step back and observe things." Because the weather and daylight limited the time the author had to complete the installation, she had to make a few changes while working, decreasing the scope of the project and altering the initial vision of the work:

> Time ran out (because of weather) before I could finish as much as I had wanted to. I would have liked to drape ribbon over the boxwood hedges, the sundial, the statue, to really enforce the axes. And I would have liked to add additional axes in some of the outdoor rooms, but instead I had to leave about four out. But the ones I did [complete] all connect entries and exits to other rooms—rather than concentrating on interior axial relationships, it highlights the [garden] design's connectivity, showing how rooms open onto each other, how spaces connect, and showing axes people might not have seen before and reinforcing axes that they already knew. All in all, it was a rewarding (and tiring!) day, but I think it turned out well.

In addition to the timing, the installation presented some logistical difficulties. Just as the weather altered the timing of the installation so too did it affect the author's material choice: "It was very windy and I was trying not to use duct tape—after The Gecko Incident—but I am not sure it's going to hold. I will have to continually check back tomorrow and Tuesday to make sure it hasn't

blown off the axes." In fact, the author did have to use duct tape at the front of the Founders House, because the wind was particularly harsh there and the ribbon would not stay in place. Elsewhere in the garden, she used sticky tack, wire, and 9/16" metal staples; the strips of ribbon were held together by generic staples. Also, "it was difficult to get the lines perfectly straight—it would have been useful to have had someone helping me."

The garden was very busy during the installation. The author saw close to two dozen people, jogging, visiting the garden for a possible wedding venue, reading, studying, visiting campus, going to a meeting in the Founders House, riding bikes, and walking dogs. Many of these garden users stopped to talk to the author, curious about what she was doing. One student, after the author explained what she was hoping to achieve through the installation said, "It really works well," while a woman said she first thought it was "a crime scene." A few people asked permission before they entered the garden, fearing they were intruding or barred from entering. The author worked around all garden users so as not to disturb them while they were in the garden.

On Monday, February 26, the author visited the installation periodically throughout the day to check on the status of the piece. After the morning's first check, the author noted three areas that, due to high winds, high traffic, and surface materials, would require vigilance: "One, all axes on pea gravel. When people walk on this, it uproots the staples very easily. Two, boxwood area—seems to get a lot of traffic. Three, steps from/to Lumpkin Street—high traffic area, very windy and open." Indeed, wind throughout the first day caused much

destruction of the land art piece, which the author had to repair quite frequently by adding more duct tape or pushing uprooted staples back into the ground.

The second day of the installation—Tuesday, February 27—was far less windy and required minimal repairs, but the author continued to make periodic checks on the installation as well as to observe garden users. However, by the second day, the "ribbons [had] taken on a worn look—like they [had] been here a while" and they were "starting to take on whatever material they [were] part of—covered in pea gravel, in grass."

That the orange ribbon became soiled reinforced the author's opinion that the piece looked, in general, rather disheveled. The author bemoaned the appearance of the installation:

> I will be the first to admit that this looks pretty sloppy—the ribbon in the serpentine garden is filthy because the ground was very wet and muddy yesterday; the wind keeps ripping up parts, blowing them off axis; some have come undone of their staples, giving it a general sloppy look. It basically looks badly made. I think I would have preferred a stiffer fabric—or even paint! And better attachments. Again, resources—time and money—being inadequate. This feels like a trial run, a mock-up.

Like the first installation, the lack of preparatory work affected the overall aesthetic of the installation.

Despite the appearance, the author took numerous photographs of the installation to preserve the temporary piece. After the installation had been up for the allotted time, it was dismantled on Tuesday at 5:00 pm. Thankfully, the dismantling occurred without incident.

While checking on the piece during both days, the author observed people's reactions to and interactions with the piece. She overheard many people ask, "What's this orange tape for?" or something to that effect. Most people walking by the orange axes looked down at the ribbon, looked up to see where it went, looked around in confusion, and then carefully—and respectfully—stepped over the ribbon before continuing on to their destination, or before beginning the activity they came to the garden to do, such as reading, talking, or walking. Those garden users who came in groups looked down at the axes, talked to each other, pointed around at the other orange axes, and then continued on their way.

Certainly, the presence of a land art installation did not appear to alter the uses of the garden; garden users carried on their normal activities. It did, however, alter some ways in which the garden was used. First, the axes seemed to dictate, to some degree, movement through the garden—some walked down the center of the serpentine garden, while others consciously walked along side of the ribbons on the camellia walk; and no one chose to sit on an axis. Second, the speed at which they walked through the garden may have been slowed, for some people appeared to take a few moments to look at and try to understand the land art installation before continuing on. Third, the orange axes—especially at the bamboo walk on the eastern side—seemed to draw some people into the garden; these people might not have entered the garden at that time had the installation not been there.

Many classmates of the author asked her where the land art installation was located. They saw the axis at the Lumpkin Street steps, but did not see the rest until directed there. The author was disappointed that "it's not as readily visible from the main path as the first installation, but on the other hand, it will be seen by those who actually enter and use the garden purposefully."

Indeed, many of these people—who use the garden frequently and regularly—responded to the survey provided at the site. Over two days, the author collected fifty-four responses (see Charts 5 and 6, as well as Part III of the Appendix, for the complete survey results). Again, the majority of responses—thirty-seven out of fifty-four—came from landscape architecture students. Other departments represented included business (four), historic preservation (two), ecology, real estate, music education, grounds maintenance, pharmacy, forestry, art (ceramics), biology, linguistics, English, and Public Service and Outreach (all of which had one response per department). The variety of departments represented made for diverse and enlightening comments. In addition to the survey responses, the author also received thirteen anonymous stream-of-consciousness writings from Mary Anne Aker's graduate class, Ideas of Community (see Part IV of the Appendix for a complete transcription of these essays).

It should be noted that three survey responses seemed to be reacting to the existing statue in the serpentine garden. Comments such as "she's very sultry;" "It looks Greek!;" "graceful, sad, pretty;" "lonely, peaceful, immodest;" and "distinctive, majestic, timeless" seem to be about the statue rather than the land

art installation. Because these comments are about the statue, they will be discounted from the analysis of responses, but still counted in the tallies of survey responses. The fact that the survey box was located at the base of the statue most likely played a role in the confusion, but it is surprising that the land art installation went unnoticed by these three respondents.

Of those who responded to the land art installation, though, the survey responses were generally more positive than those from the first installation. The color orange was still a major issue for some, but far less so than the previous installation. Out of the fifty-four survey responses, words such as 'orange,' 'bright,' 'colorful,' and 'vibrant' were used a total of only eighteen times—markedly less than in the responses to the first installation. Likewise, only four survey respondents thought the orange was somehow related to construction work. In some cases, the orange was seen as a positive aspect of the work; one stream-of-consciousness essay stated that "orange stands out in the garden in the winter," while another poetically described it as a "tangerine glow." That the color played a significantly smaller role in people's responses can be attributed to the orange of the axes being less concentrated than the orange of the wall, as well as to the expanse of the installation piece, which unlike the wall piece, involved much of the garden space.

Because the color was less of an issue for the viewers, they responded more to the work and less to the material. The majority of survey responses to the land art installation referred—directly and indirectly—to the axial and linear nature of the piece. In fact, fifty-five answers (responses to both the first and

second questions of the survey) mentioned the axes, the lines, or the geometry of the piece. Some people likened the lines of the piece to the idea of mapping, with comments like, “2D mapping of 3D landscape; road map of landscape,” and “It kinda shows how landscapes reflect in 3D what they look like in plan.” While many wondered what the piece would look like in plan view, others noted that the installation helped to “see the spaces as more 3 dimensional areas.”

Even more so, people discussed the idea of being led through or into the garden by way of the lines. Comments such as “I wanted to follow the line,” “Liked how it lead me around—idea of path and entry,” “I was compelled to follow the lines to see what was at the end of each terminus,” “It led me into the garden and made me late for class!,” “I wanted to follow every line to see what areas of the garden were highlighted,” “It made me consider the relationships among the site,” “I found myself walking along the directional movement of the line. I felt that the line was guiding me, almost forcing me to walk a specific path,” “Lines of orange connecting nodes within the site, taking me places I’d never been,” and “I like the feeling of being led through the garden,” show that this land art installation was successful in encouraging users to experience the garden in a different way.

As one respondent wrote, “This work engages the participant, generates curiosity and pulls them through a path of discovery of garden delights!” Another wrote about the experience of processing the land art piece: “At first I thought of the lines as boundaries and divisions of space, then, as I began exploring the work, thought the lines related to paths. Finally saw the lines as related to

viewpoints and perspectives." In stream-of-consciousness essays, one student wrote, "I like that it leads a visitor (whether walking or just viewing) along the lengths and paths of the garden," while another remarked, "I walked all over the garden—something I haven't done in months!" These comments reveal that the land art installation encouraged some people to explore the garden with fresh eyes—and to see new things. The author was particularly pleased to learn that so many respondents reacted positively to a changed garden experience, as this was a major idea behind this land art installation.

Not all responses to this idea were positive, however. Some people remarked that the piece was poorly constructed. One wondered, "Could it have been constructed better—perhaps taut lines or a continuous fabric strip?" while another remarked, "Construction here is a big deal. Irregularity of the strips in terms of their piecemeal composition proves to be quite detrimental. A much sharper, crisper line, taut, flush with the ground, as a *regular*, manmade element [is needed]." The author was well aware of the lack of precision in the construction and knew that this would diminish the overall aesthetic quality of the land art installation.

Others wished to see the axes continue at various places throughout the garden, as the "inability to 'trump' the features" of the garden detracted from the impact of the piece. One person wrote, "I think it would have been neat to have the strip go right over the face of the statue or maybe wrap around it, breaking up the statue." Again, the author had originally planned to continue the axes over

the vertical elements of the garden—the boxwoods, the statue, and the sundial—but lack of time prohibited the completion of this task.

One viewer was critical of the lack of perceived site-specificity of the land art installation, commenting, “In my understanding of land art, the key element here is site-specificity, which it only accomplishes in the most ephemeral and flimsy sense of the word, exploring very simple, non-intuitive axial relationships in the garden.” The author would respond that the entire installation was designed around the site, as the idea for the axes came from observation of the garden’s design and intent. Not all gardens include multiple axes and garden rooms that connect; the intent of this site-specific work was to show how well these axes and rooms relate to each other.

Many people wrote about the confusion and frustration they felt when confronted by the piece. However, this sense of confusion was not accompanied by anger or territoriality as had been the case for the first installation. Comments such as “I want to follow the lines but they don’t lead me anywhere,” “I was confused about the focal point,” “I was thrown off, sort of confused,” and “What is the purpose? Is this art?” reveal that the land art piece seemed inaccessible to many viewers. The need to ‘understand’ a piece of art is a common issue for viewers, and again relates to the idea of encouraging public dialogue about public art. Having an opinion about art does not depend on a complete ‘understanding’ of the work. In fact, the enjoyment of an artwork can be independent of any viewer-acknowledged understanding; as one respondent

wrote, “it just doesn’t make sense to me. I don’t know what it means…. But I believe it looks really beautiful.”

As expected, this land art installation certainly generated public dialogue about art in general. One respondent wrote that this piece had larger implications for him: “Why would anyone feel this is necessary to do this? I’ve become very frustrated with the art world due to its sense of self-importance. All quality is lost on the artist in their vain attempt at making a point.” Similarly, another wrote, “In all honesty, and though I’m generally sympathetic to modern art, my first reaction was ‘This is really rather silly.’” One wrote about the limitations of responding to art, for viewers “cannot criticize motive, only the production and subsequent lack of realization.”

The other side of the public art debate was also represented, as people wrote comments such as, “We need more land art installations! Bravo! I love it!” and “[I] applaud the effort of installing.” Whether positive or negative, the variety of responses—from “pointless” to “thought-provoking,” from “boring” to “expressive,” from “disruptive” to “revealing,” from “uninspired” to “engaging”—show that this piece was successful in generating dialogue and encouraging people to have opinions about public art.

PART IV: Conclusion

Looking back on the two land art installations allows for an insightful analysis of the process and the products. These lessons learned include the following, in no particular order:

- **The choice of material is extremely important to a design or an artwork.**

The majority of the survey responses indicated a very strong reaction to the color of the material, highlighting the importance of material choice. Some of the hostility apparent in the responses was due, in part, to the shocking color and artificiality of the fabric that disrupted and intruded upon a 'natural' setting. Moreover, according to the land art installations' viewers, the color orange connotes danger, construction, and warning—all of which were entirely unintended by the author. Indeed, the author gave little thought to color theory and connotations when choosing the fabric. The choice of material was a practical solution to a logistical issue: the installations required a great deal of bright fabric at a low cost.

However, because there was only one material used in both installations, it took on a larger role in the viewers' reactions to the piece. This result was not expected, but in retrospect, it makes sense, for, as the author wrote in her journal, "It's like a recipe with one ingredient—obviously people will taste just that flavor."

- **Maintaining environmental sensitivity requires patience and creativity to look beyond the financial and logistical constraints of a project.**

In designing and installing these two pieces, the author's original intent was to maintain environmental sensitivity. However, during the course of the project, she was forced to cut corners, revise self-imposed rules, and compromise her initial vision, in order to complete the installations on time and within a reasonable budget.

Numerous instances illustrate the lack of environmental sensitivity of the project. First, no research was done to determine whether or not the materials (fabric, both kinds of staples, duct tape, wire, and sticky tack) had been made under environmentally and socially sound conditions—What harmful chemicals were used? How was waste disposed? Were natural resources exploited? Were working conditions and wages for laborers adequate and fair? None of these questions were at the forefront of the choice of materials. Second, no environmental reports were conducted to ensure the health and safety of the wildlife of the garden. Certainly, one gecko was injured, but smaller creatures were most likely harmed as well. Third, the two land art installations generated a certain amount of unnecessary trash (duct tape, flyers, signs, etc.). Much to the disappointment of the author, this environmental insensitivity reveals the anthropocentrism and irony that often plagues land art.

- **Christo and Jeanne-Claude are highly visible, influential public artists.**

The survey responses received revealed the level of public visibility that Christo and Jeanne-Claude enjoy. In fact, for both installations, written

references to the famous couple totaled seven; verbal references voiced in personal conversations increased this number. While some of these references were favorable—"Homage to Christo!"—others were not—"Christo it ain't." Regardless of whether the reactions were positive, negative, or even neutral, the fact that both the author's land art installations conjured up connections to Christo and Jeanne-Claude is significant.

Certainly, the author fully acknowledges the influence Christo and Jeanne-Claude had on her work. But this influence is evident in more than just the material choice of bright fabric. It is evident in the choice to create temporary artwork in a public space with the intent to spark a public dialogue about public art and encourage people to voice their opinions. From Christo and Jeanne-Claude, the author learned the importance of fostering this dialogue, as well as the value of public interaction in general. Thus, while the installations in the Founders Memorial Garden presented an interesting repositioning of land art and landscape architecture, as initially intended, the unforeseen result of fostering an exciting dialogue about art in public spaces added an important layer to the work.

- **Creating public art is an emotionally charged experience.**

The act of publicly presenting art was remarkably difficult. As the author wrote in her journal, "doing these installations was very stressful—it's tough putting yourself out there, it's difficult to handle the many negative comments without taking them too personally." The author faced anger, territoriality, frustration, and confusion from viewers and garden users, as well as harsh

criticism that nebulously labeled the pieces 'ugly.' It was obvious that art created in a public space is fraught with controversy, which is necessary to encourage public dialogue about art. Though controversial, the author acknowledged that "it was a great experience overall—learning the process of land artists, working with the ideas of land artists, installing pieces (and enjoying beautiful weather!), getting feedback from the public."

The strength to install these two pieces came largely from Long, Goldsworthy, and Christo and Jeanne-Claude. Their collective sense of daring and spirited enthusiasm for art and the landscape encourage all people to go outside and create their own land art—and in so doing, explore and better understand the fascinating environment around them.

- **Creating these land art installations altered the direction of this thesis.**

The author originally intended the land art installations to be a significant part of this thesis, but, as she wrote in her journal,

> looking back now, though, these installations are less of a 'culmination' in the thesis than originally intended. They were a way to apply and learn from the ideas of land art, but they fall short of imparting any of these lessons on a larger audience. They were fun to do, but don't give a sense of conclusion to the land art/landscape architecture discussion. In fact, they generate even more questions! But this is a good thing…

Indeed, these land art installations served to redirect the author's research towards finding a more useful application of land art for landscape architects. The fact that a landscape architect created land art in a garden does not actually

contribute to the field of landscape architecture, but, as the following chapter will show, there are numerous ways in which land art can inspire and inform landscape architects.

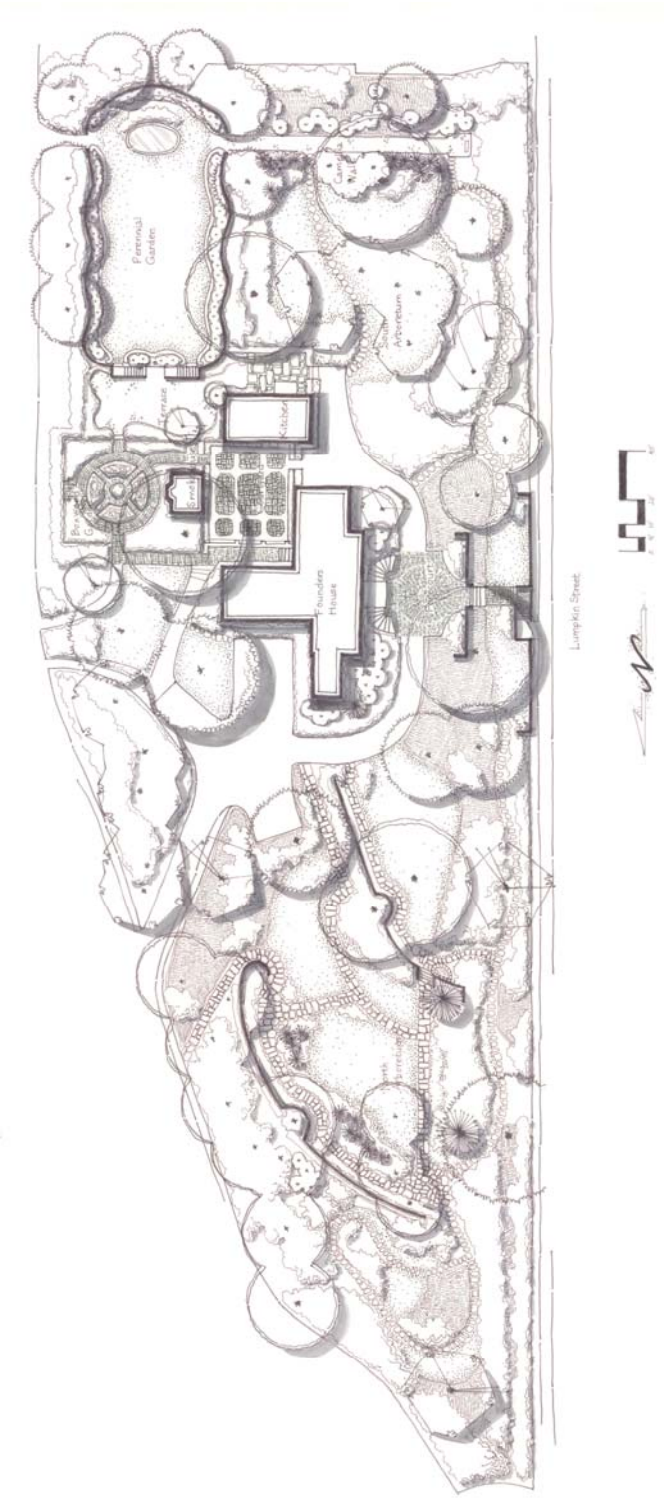


Figure 35: Founders Memorial Garden, University of Georgia, Athens, GA. Rendering by the author.

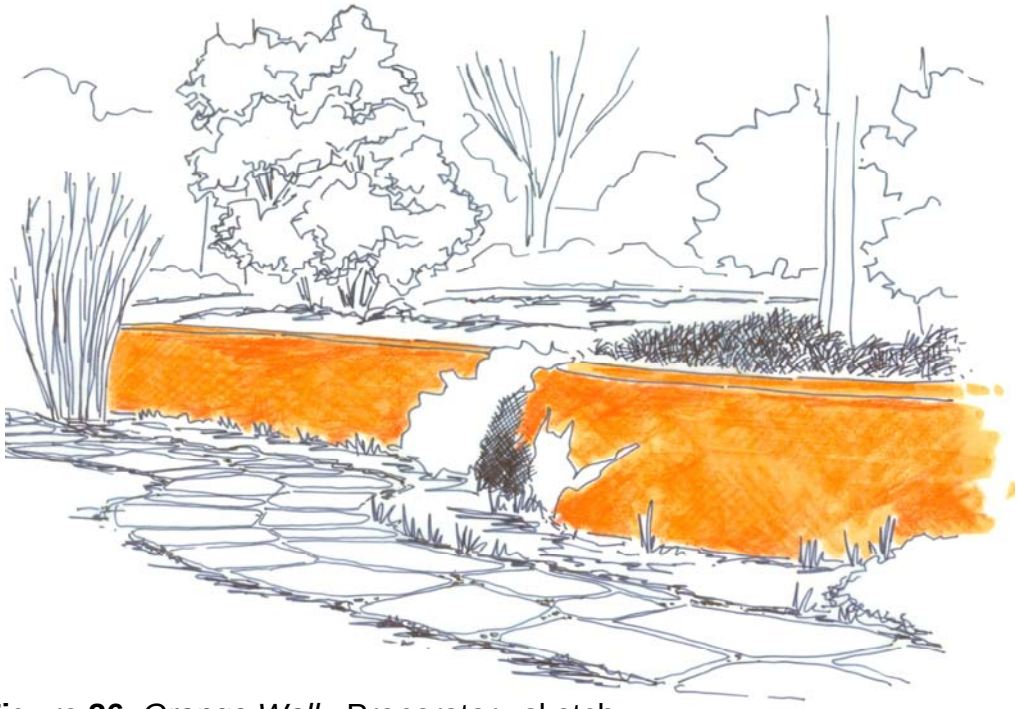


Figure 36: *Orange Wall*. Preparatory sketch.
Pen and colored pencil on trash paper.

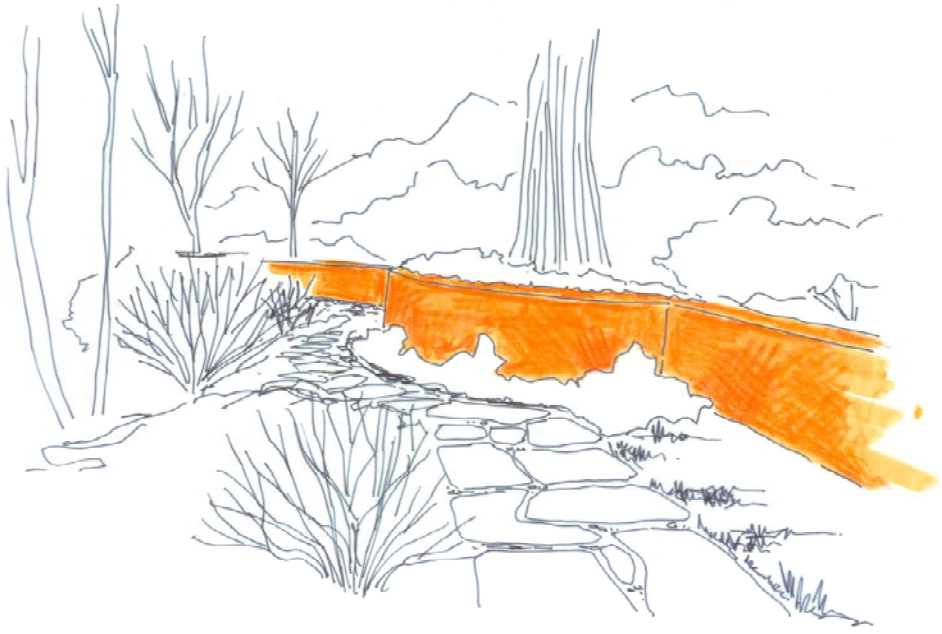


Figure 37: *Orange Wall*. Preparatory sketch.
Pen and colored pencil on trash paper.

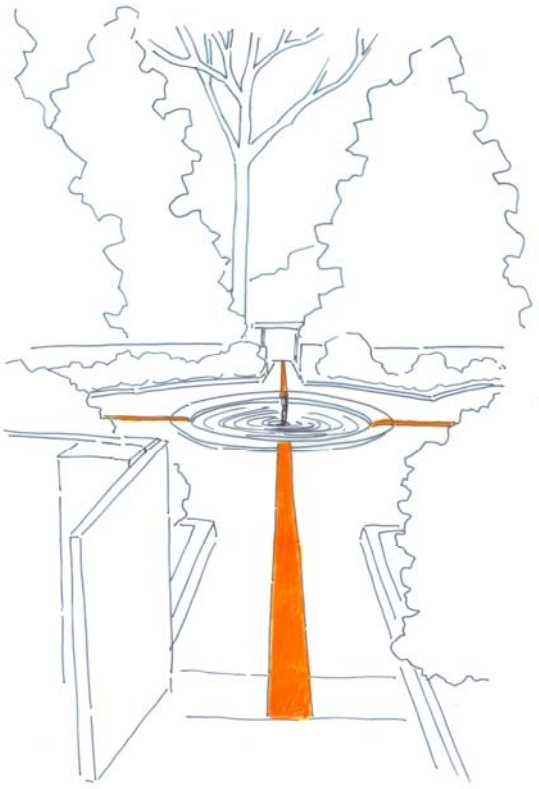


Figure 38: *Orange Axes*. Preparatory sketch.
Pen and colored pencil on trash paper.

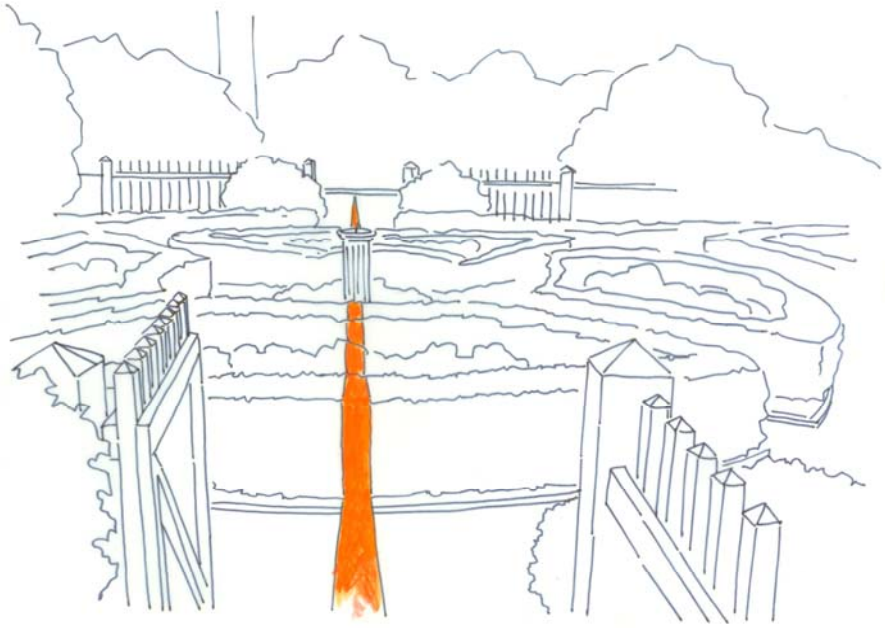


Figure 39: *Orange Axes*. Preparatory sketch.
Pen and colored pencil on trash paper.

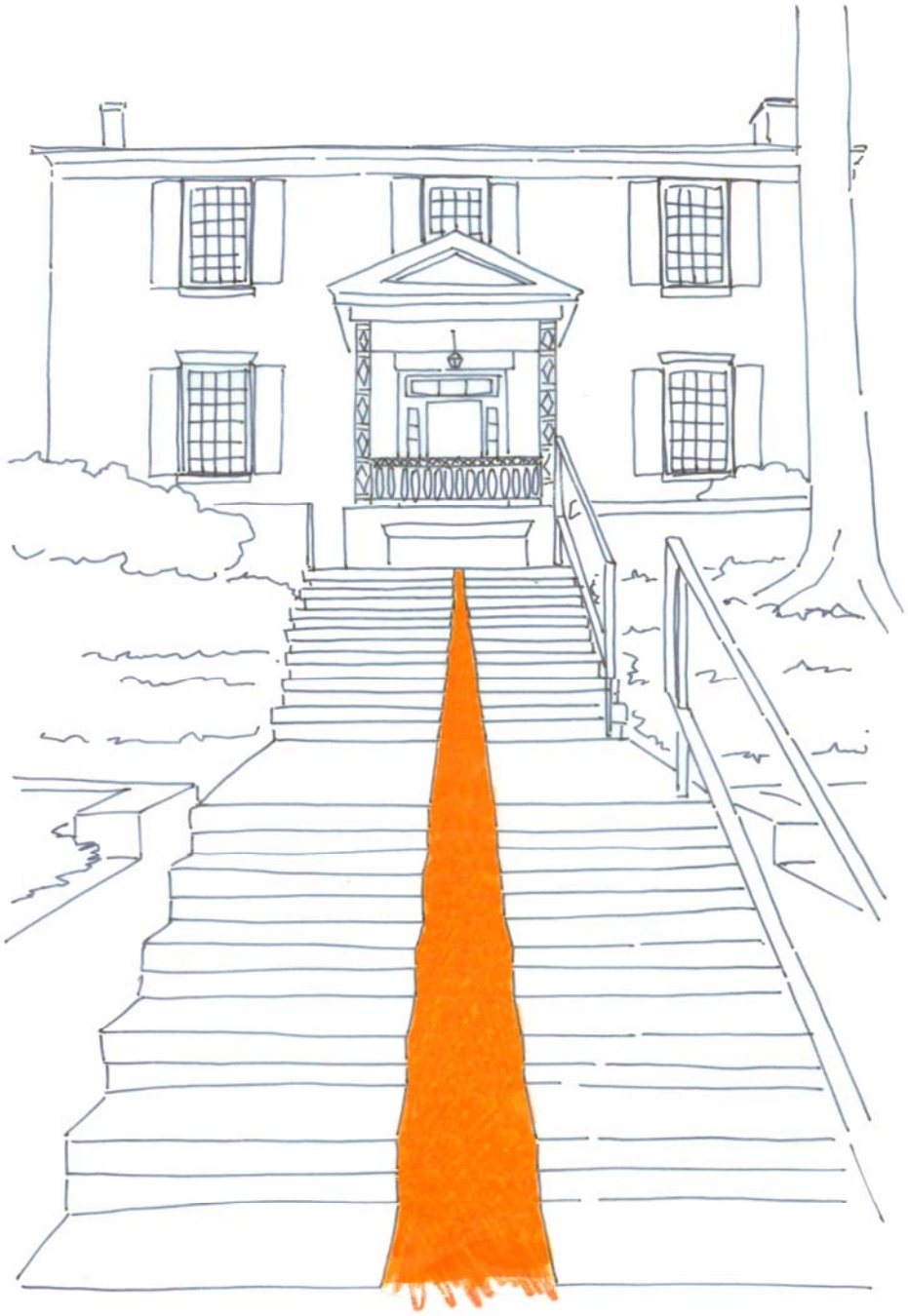


Figure 40: *Orange Axes*. Preparatory sketch.
Pen and colored pencil on trash paper.

Figure 41: *Orange Wall*. View from North Side. February 11, 2007.

Figure 42: *Orange Wall.* View from North Side. February 11, 2007.

Figure 43: *Orange Wall*. View from South Side. February 11, 2007.

Figure 44: *Orange Wall*. View from North Side. February 11, 2007.

Figure 45: *Orange Wall.* View from South Side. February 11, 2007.

Figure 46: *Orange Wall*. View from South Side. February 11, 2007.

Figure 47: *Orange Axes*. View of Founders House from Lumpkin Street. February 26, 2007.

Figure 48: *Orange Axes*. View of Boxwood Knot Garden. February 26, 2007.

Figure 49: *Orange Axes*. View through Kitchen Courtyard. February 26, 2007.

Figure 50: *Orange Axes.* Detail of Serpentine Garden Statue. February 26, 2007.

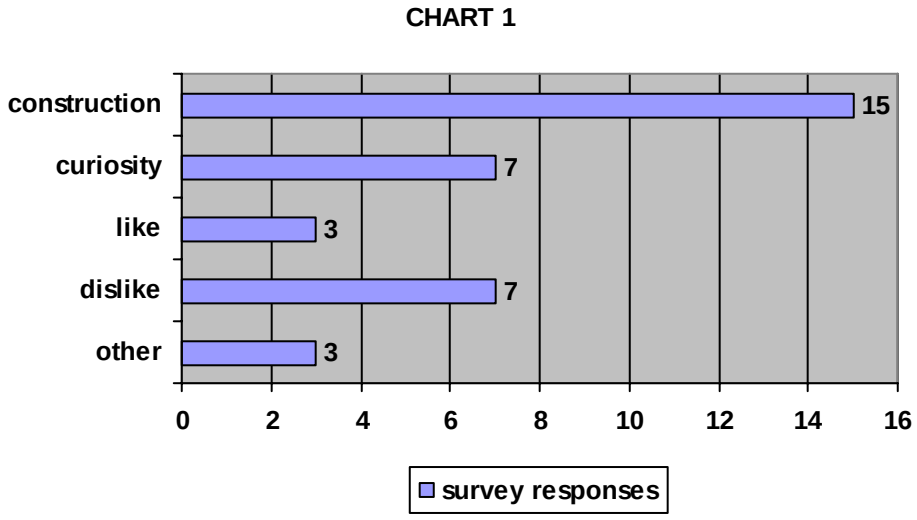
Figure 51: *Orange Axes*. View of Serpentine Garden. February 26, 2007.

Figure 52: *Orange Axes*. View of Fountain, from Bamboo Walk toward Camellia Walk. February 26, 2007.

SURVEY RESPONSES:

INSTALLATION #1 (ORANGE WALL)

QUESTION 1: What was your first reaction to the piece?

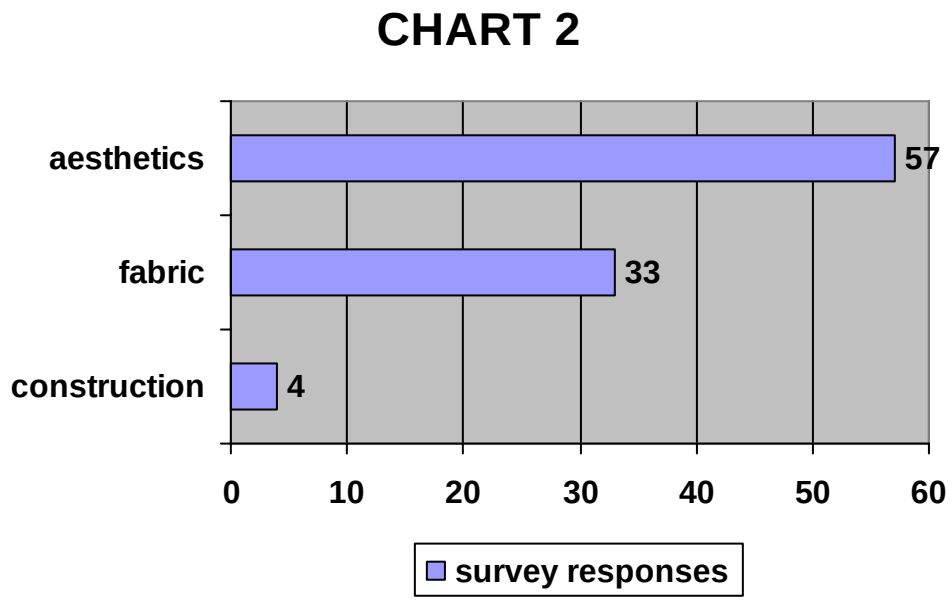


Of the thirty-five answers to the first question of the survey, fifteen respondents' first reactions to the piece were that it was under construction, while seven respondents were first filled with curiosity. The installation also sparked aesthetic opinions: three respondents immediately liked the installation, while seven did not. Three respondents had other first reactions. Please see Part II in the Appendix for the detailed responses.

SURVEY RESPONSES:

INSTALLATION #1 (ORANGE WALL)

QUESTION 2: List three adjectives to describe the piece.



As instructed, each of the thirty-five respondents presented three answers for this question, increasing the survey responses to ninety-four (some people did not provide three answers in their responses).

The responses to this question have been divided into three major categories. First, fifty-seven out of ninety-four responses related, in some way, to the aesthetics of the piece. The variances of the aesthetic opinions are presented on Chart 3. Second, thirty-three out of ninety-four responses related to the fabric. The variances of these comments are presented on Chart 4. Finally, four out of ninety-four responses likened the installation to a construction site. Please see Part II in the Appendix for the complete survey responses.

SURVEY RESPONSES:

INSTALLATION #1 (ORANGE WALL)

QUESTION 2: List three adjectives to describe the piece.

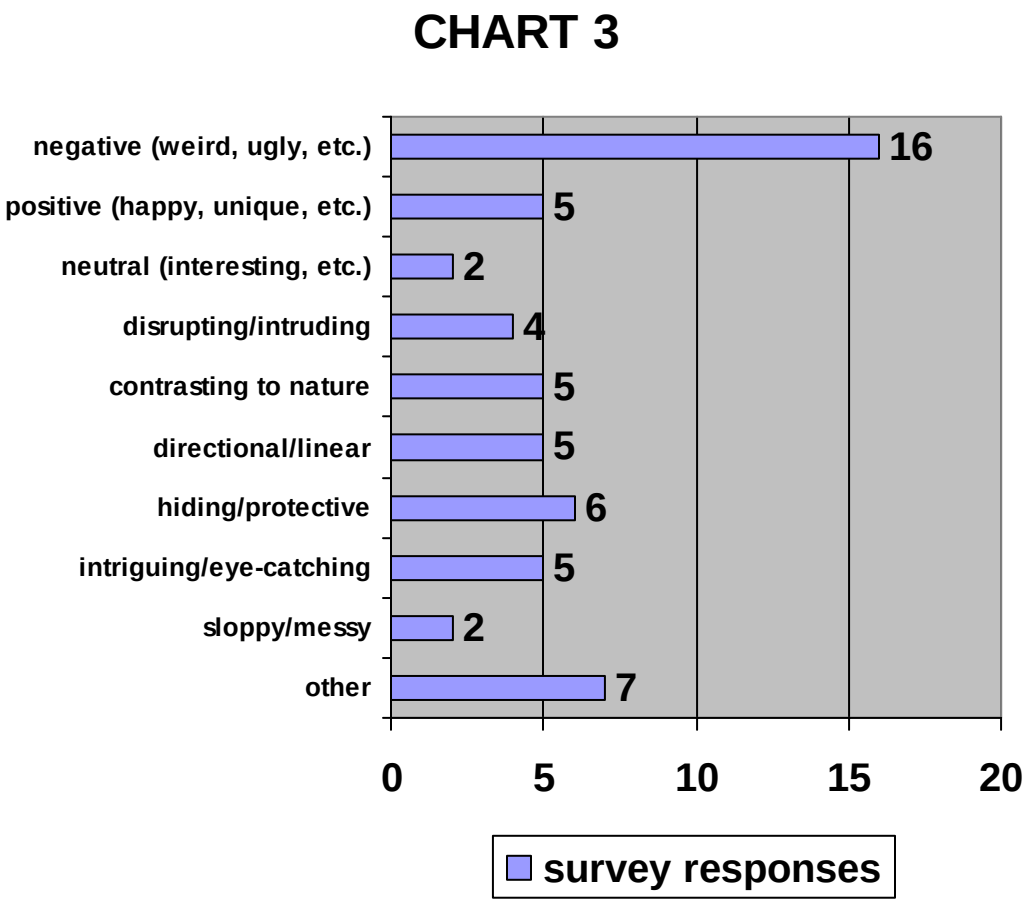


Chart 3 details the aesthetic-related responses to the second question of the first survey. Sixteen out of fifty-seven answers were negative, describing the installation as “weird” or “ugly.” Five responses described the installation in a positive light, using words such as “happy” and “unique.” Two responses remained neutral, calling the installation “interesting.” Four

described the installation as disrupting or intruding upon the garden, while five described it specifically as contrasting to the natural environment. Five responses labeled the installation as directional or linear; six wrote that the installation seemed secretive or protective. Five thought the installation was intriguing, eye-catching, and generally highly visible. Two wrote that the piece was poorly installed and looked “messy.” Seven responses presented other descriptions. Please see Part II of the Appendix for the complete survey responses.

SURVEY RESPONSES:

INSTALLATION #1 (ORANGE WALL)

QUESTION 2: List three adjectives to describe the piece.

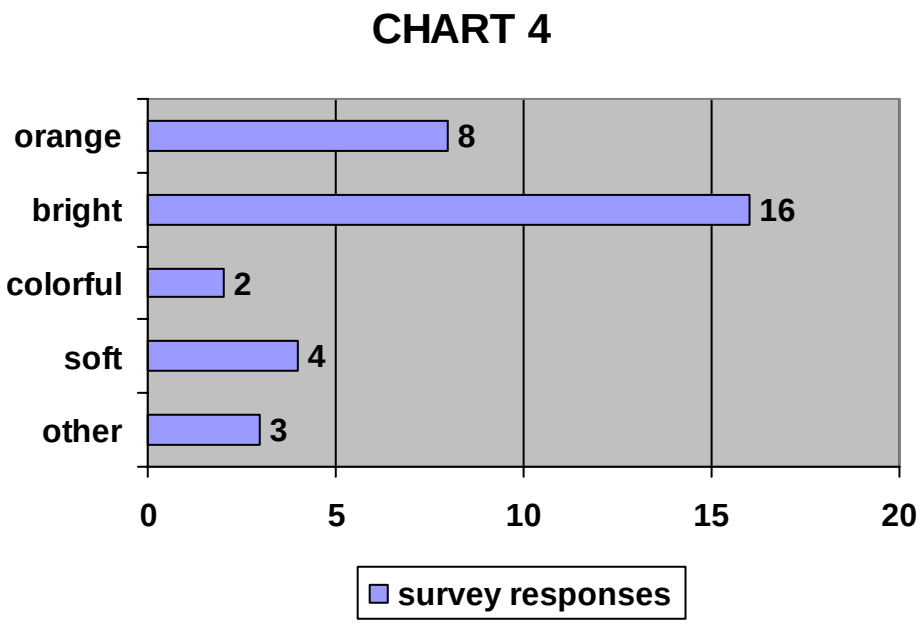


Chart 4 details the thirty-three responses to the second question of the first survey that described the fabric. Eight out of thirty-three responses described the fabric as “orange,” while sixteen labeled it as “bright.” Two used the word “colorful,” while four used the word “soft” to describe the fabric. Three responses presented other ways to describe the fabric. Please see Part II of the Appendix for the detailed responses to this survey question.

SURVEY RESPONSES:

INSTALLATION #2 (ORANGE AXES)

QUESTION 1: What was your first reaction to the piece?

CHART 5

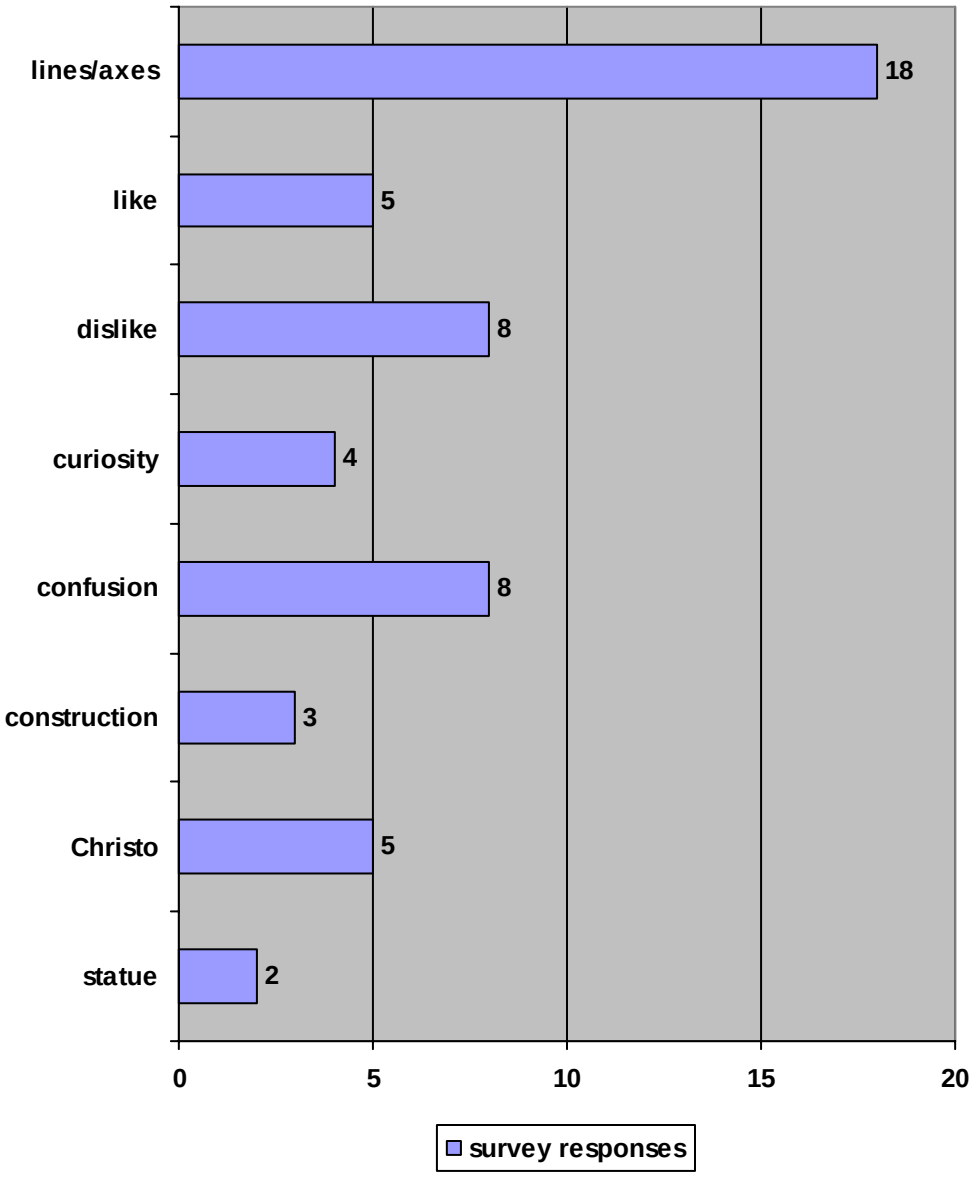


Chart 5 presents the major categories of the fifty-three responses to the first question of the second survey. The majority of respondents—eighteen out of fifty-three—reacted first to the linear and axial nature of the installation. Like the first installation, the second installation prompted opinions on aesthetics: five immediately liked it, while eight did not. Four wrote that their first reaction was curiosity, while eight responded that they were confused at first. Three thought that the area was under construction. Five respondents said that the installation reminded them of the work of Christo and Jeanne-Claude. Two respondents seemed to be reacting to the permanent statue in the Founders Garden. Please see Part III of the Appendix for the complete survey responses.

SURVEY RESPONSES:

INSTALLATION #2 (ORANGE AXES)

QUESTION 2: List three adjectives to describe the piece.

CHART 6

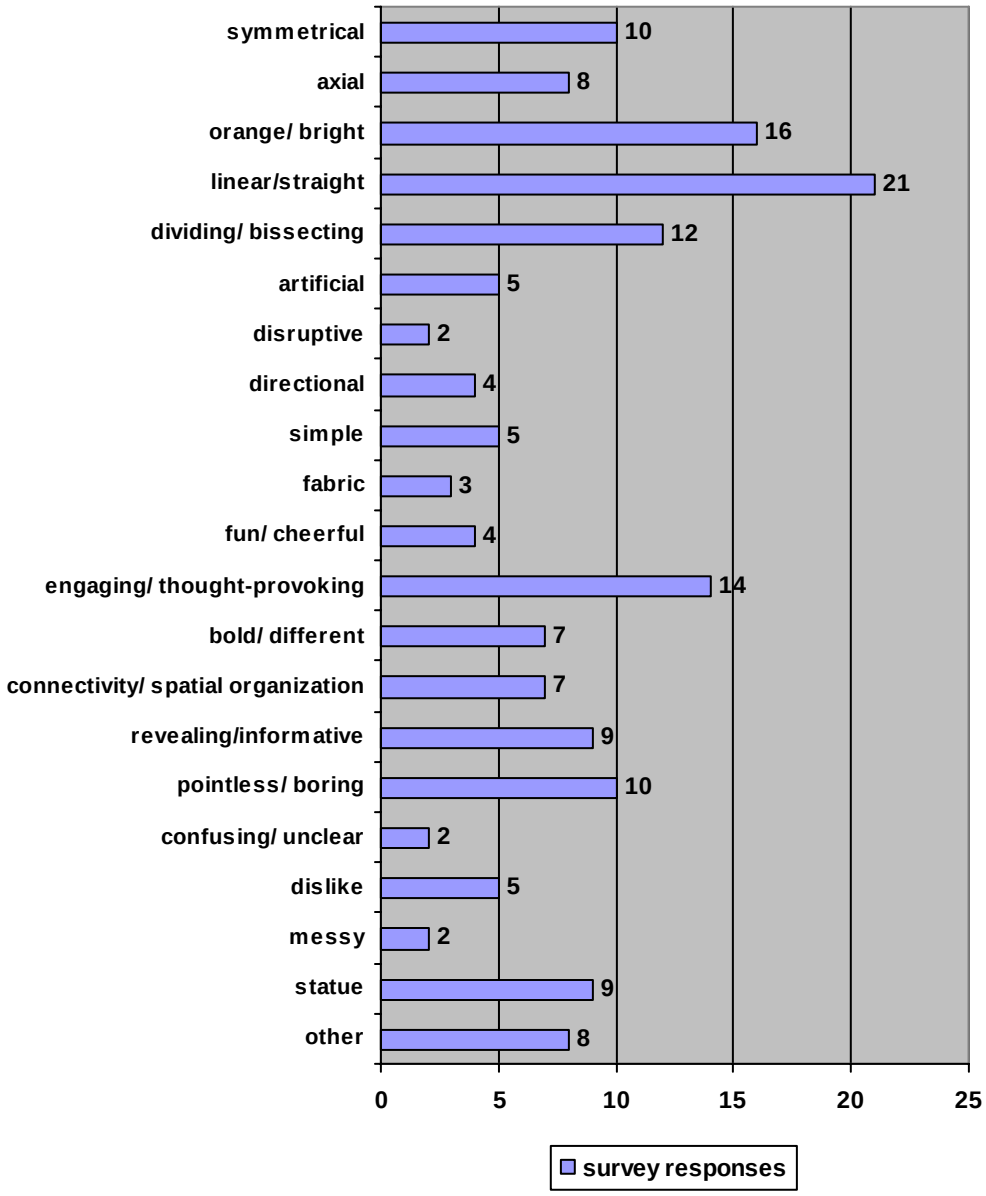


Chart 6 details the responses to the second question of the second survey. As instructed, the fifty-three respondents presented three answers, increasing the number of responses to 163 (some people gave more than three answers). Ten labeled the installation as symmetrical, while eight remarked on its axial nature. Sixteen responded to its color, describing it as “orange” and “bright.” Twenty-one responses described its linear quality, while twelve remarked that the installation divided or bisected the spaces of the garden. Five wrote that the installation was artificial, and, as such, contrasted with nature. Two described the piece as disrupting the garden, while four considered it to be directional. Five respondents labeled it as simple, and three commented on the fabric used. Four thought the installation was fun and cheerful, and fourteen described it as engaging and thought-provoking. Seven people thought the piece was bold and different, and another seven remarked on its connectivity and spatial organization. Nine found it to be revealing and informative, while ten thought it to be boring and pointless. Two were confused by the installation, five generally disliked it, and another two thought it was poorly constructed. Nine responses seemed to relate to the existing statue in the Founders Garden. Eight respondents presented other descriptions. Please see Part III of the Appendix for the complete survey results.

CHAPTER 9

CONCLUSION

The case studies and resulting synthesis, as well as the installation experience, provide a solid foundation on which to build the connection between land art and landscape architecture. As discussed, land art, from the mid-1960's to present day, has evolved thus:

> The great earthmovers who worked to forcibly rearrange the stuff of the natural world in an effort to mediate our sensory relationship with the landscape were succeeded by artists who sought to change our emotional and spiritual relationship with it. They, in turn, spawned a third approach, that of the literally 'environmental' artist, a practice which turned back to the terrain, but this time with an activity meant to remedy damage rather than poeticize it.[162]

The artists studied here fit mainly into the second category—even though their early work is contemporary with American land artists of the first category—as they all strive to reposition people within the landscape, changing the way they connect to and see the landscapes around them. As such, Long, Goldsworthy, and Christo and Jeanne-Claude have influenced the 'environmental artists' of today, who work worldwide to remediate

[162] Kastner, *Land and Environmental Art*, 17.

damaged landscapes and call attention to vital global and local environmental issues.

Significantly, Kastner's above description of the work of 'environmental artists' can also apply to the work of landscape architects. Many landscape architects work to repair damaged landscapes, improve the health of the earth, and positively change the way people interact with their environment. Of course, as reality would have it, many landscape architects work only to garner fortune and fame, forgoing environmental sensitivity and advocacy. But for the former group of landscape architects, who chose to use their profession to noble (or, some—probably the latter group—would argue, naïve) ends, the connection with land artists can be especially fruitful. These environmentally sensitive landscape architects can look to land artists, such as Long, Goldsworthy, and Christo and Jeanne-Claude, as well as their numerous contemporaries, for many ways to inspire and inform their work. Simply put, land art "has potential as a source of seed ideas for landscape architecture."[163]

Through a distillation of the case studies of the four land artists and the installation experience, the author has uncovered six suggestions for ways that landscape architects can use land art to inspire and inform their work. Specifically, land art can influence the work of landscape architects by helping them to:

- **Rethink the creative process.**

Landscape architects can learn a great deal about the creative process

[163] Howett, "Vanguard Landscapes," 42.

from land artists. The creative processes of land artists are richly varied and deeply personal, but surprisingly applicable to design projects. For example, Long imparts the value of knowing oneself through walking and moving through a landscape as a way to solidify an aesthetic, while Goldsworthy's creative process teaches the value of knowing a place as a means of inspiration for materials, forms, and overall design. Moreover, Goldsworthy's creative process mimics the natural processes with which he works; his touch is transient like that of nature, his palette includes nature's materials. Looking at Goldsworthy's creative process, it is clear that "Land Art draws us closer to the recognition of the possible coincidence of our own designs with those of nature."[164]

In addition, Goldsworthy's creative process underscores the usefulness of keeping a sketchbook diary of site observations, thoughts, and drawings which can inform subsequent work, while the creative process of Christo and Jeanne-Claude teaches the importance of producing numerous studies of a site as a way to know a place and to refine an aesthetic.

Christo's and Jeanne-Claude's creative process also teaches landscape architects that a connection to the public is essential to the success of any designed space. Listening to the wants and needs of the public during the programming stage of a design project increases the probability that a space will be well-used and functional, just as including the public in all phases of a design project increases the public's attachment to a place, which in turn increases visibility, use, care, and funding of a public space.

The creative processes of land artists may certainly influence those of

[164] Hunt, "Foreword," in Weilacher, *Between Landsscape Architecture and Land Art*, 7.

landscape architects; indeed, "what has privileged Land Art in the essentially barren conceptual field of landscape architecture is its sense of creative purpose."[165] However, it is important to note the difference between the work of land artists and the work of landscape architects, and, by extension, the fine line between art and design. Historian Catherine Howett posits that the contrast between art and design lies in the element of functionality: "art is admittedly liberating, and artists of the environment concern themselves only peripherally with those pragmatic imperatives of cost, safety, service, function, efficiency, etc., which are the operative realities of every day for the landscape architect."[166] Landscape architects must concern themselves with the practicalities of user programs, while land artists are freed from these utilitarian constraints.

However, these practical considerations should not, by any means, limit landscape architects' artistic visions. Indeed, landscape architects need to remember the "concept of landscape as idea—something lost in the pursuit of the functional landscape."[167] Because landscape architects are all too often weighed down by the practicalities of their work, studying land art—and particularly the creative processes of land artists—can remind them of the value that artistic expression has in their work.

In particular, this artistic expression receives direction and purpose from "*intention*: the inspired and instigating reason for making this landscape here and

[165] Hunt, "Foreword," in Weilacher, *Between Landsscape Architecture and Land Art*, 6.
[166] Howett, "Vanguard Landscapes," 43.
[167] George Hargreaves, quoted in Riley and Brown, "Most Influential Landscapes," *Landscape Journal*, 177.

at this time."[168] And 'intention' arises from the creative process, from the artist's or designer's search for inspiration, meaning, and revelation in their work. The creative processes of land artists, full of personal expression and intention, can serve as models for landscape architects seeking for ways to add meaning to their work.

- **Revisit the inventory and analysis phase.**

Looking to land artists' work can add an important layer of information to the inventory and analysis phase of design projects. Most landscape architects approach the inventory and analysis phase of their work in a strictly scientific manner, using Ian McHarg's overlay technique set forth in his seminal work of 1969, *Design with Nature*. Emphasizing the ecology of a place, this approach ensures a more environmentally sensitive and sustainable design that takes into account a site's natural features. However, while extremely valuable, and by no means unnecessary, this method fails in a few ways. First, the McHargian overlay method fails to include a site's less scientifically quantifiable assets: its smells, its colors, its textures, its overall spirit, and the emotions that these assets conjure for its users. Nor does it thoroughly address history and the larger cultural context in which a site is located. These assets are no less important than a site's slopes, soil types, views, and other McHargian categorical factors, yet they are all too often overlooked or dismissed during the inventory and analysis phase.

[168] Treib, "Nature Recalled," in Corner, *Recovering Landscape: Essays in Contemporary Landscape Architecture*, 32.

Second, most landscape architects dangerously maintain that the McHargian system is "atemporal, laying claim to a perpetual validity."[169] But no historically determined system can be without time and place. Acknowledging this fact undermines the universality with which most landscape architects apply McHarg's overlay method. Many critics remark on the dangers of universally applying the McHargian system. Historian Udo Weilacher bemoans the tragedy of the situation and its larger implications:

> It is nearly one hundred years since the preeminence of aesthetic quality in landscape architecture was abandoned in favor of functional, sociological and ecological considerations. The accompanying loss of expressive force and stimulus to society had serious implications and marked the beginning of a development which resulted in complete inarticulateness.[170]

Likewise, Marc Treib maintains that "landscape architects jumped aboard the ecological train, becoming analysts rather than creators, and the conscious making of form and space in the landscape subsequently came to a screeching halt."[171]

What is needed to counteract this issue, then, is a synthesis of the 'functional, sociological and ecological concerns' with a heightened attention to the artistry of landscape architecture. Because this sense of aesthetic sensibility can be achieved, in part, by an emotional and spiritual connection to site, landscape architects can learn from land artists some of the many ways to better connect to places. Simply put, "Land Art seems to restore to landscape

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[169] Ibid., 32.
[170] Weilacher, *Between Landscape Architecture and Land Art*, 9.
[171] Treib, "Nature Recalled," in Corner, *Recovering Landscape: Essays in Contemporary Landscape Architecture*, 31.

architecture its old and largely lost concern for the intricate melding of site, sight, and insight."[172]

For example, Long, Goldsworthy, and Christo and Jeanne-Claude can teach landscape architects that observation of—and subsequent attachment to—a site comes from slowing down, from patiently looking and listening. Long's act of walking teaches that moving through a landscape at a pedestrian pace better allows a person to connect to a site. Goldsworthy emphasizes the importance of thoroughly knowing a site—its weather events, its light patterns, its natural materials—and using this knowledge to inform designs. In particular, Goldsworthy's sketchbook diaries can serve as models for landscape architects to better connect to a site through sketching and writing about observations actively gleaned from all five senses. More generally, Christo's and Jeanne-Claude's creative process of collages and studies shows landscape architects the benefits of keen observation. By adapting these methods to landscape designs, landscape architects can add an important layer of information to their inventory and analysis phase and better connect to their site, for "the recovery of landscape will begin only when we are ready to reconcile our senses with science."[173]

- **Reposition the notion of temporality.**

Land art can help landscape architects recognize and even embrace the temporality inherent in their work. For example, Long, Goldsworthy, and Christo

[172] Hunt, "Foreword," in Weilacher, *Between Landsscape Architecture and Land Art*, 6.
[173] Girot, "Four Trace Concepts in Landscape Architecture, in Corner, *Recovering Landscape: Essays in Contemporary Landscape Architecture*, 66.

and Jeanne-Claude show landscape architects the ways of non-attachment. Long creates temporary sculptures that are left, unmarked, in remote places; Goldsworthy seeks out materials and conditions that address the ideas of growth, decay, and change, such as working with ice and snow, or building sculptures in tidal waters. Christo and Jeanne-Claude plan a lifespan into their projects and after the allotted weeks, days, or hours, these projects are dismantled.

While these land artists actively seek out the ephemeral in their work, landscape architects must, by default, address the idea of temporality, as their designs are affected by time in all its incarnations—years that amount to significant plant growth, death, or change in form; seasons that change leaves, bloom flowers, and produce fruit; days where rain and snow alter the look and use of a place; and moments that bring sun or shade. Landscape architects must account and plan for all of these time-wrought changes when designing: it may takes years before, say, a designed allée or a privacy hedge takes on its intended effect, or the growth of a shade tree renders its understory planting inappropriate. Nor can they ignore the expected lifespan of their projects, for as communities grow and popular tastes change, designed landscapes are often replaced with more appropriate designs.

An acceptance of temporality in their work can extend landscape architects' services to include landscape management, which is crucial to ensuring the health of the landscape, the success of the design, the cultural significance of the place, and the management of a dynamic entity in constant flux. Land artists can help landscape architects embrace this idea and find

creative solutions to the many complex landscape management issues, for "in making landscape art, contemporary artists recognize landscape not as scenery but as the spaces and systems we inhabit, systems our lives depend upon."[174] Indeed, landscape architects must acknowledge "time as a critical dimension, and that landscapes must pass through stages from inception to maturity."[175]

According to art historian Udo Weilacher, temporality is a loaded issue, for transience can be seen as:

> resistance to the accumulation of possessions and to the traditional conception of art, as visual expression of the process of time, as a metaphor of the discontinuity of phenomena, as recognition and manifestation of the phase of decay in the natural cycle of life, as a characteristic of open work.[176]

Land art incorporates all of these ideas behind temporality. By looking to land artists, then, landscape architects can begin to reflect more realistically on the temporality of their own work. The immediacy of the need to address and embrace temporality lies in its larger implications, for "time reflected in change and change reflected in time may just be the keys to understanding the natural world and our place within it."[177] Once landscape architects have accepted and embraced the temporality of their work, they can use time as an effective design tool to bring more power and meaning to their designs.

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[174] Solnit, "Elements of a New Landscape," in Mildred Friedman, *Visions of America: Landscape as Metaphor in the Late Twentieth Century*, 102.
[175] Treib, "Nature Recalled," in Corner, *Recovering Landscape: Essays in Contemporary Landscape Architecture*, 38.
[176] Weilacher, *Between Landscape Architecture and Land Art*, 40.
[177] Treib, "Nature Recalled," in Corner, *Recovering Landscape: Essays in Contemporary Landscape Architecture*, 40.

- **Reenter the debate on public art and public space.**

Land art can help landscape architects more actively involve themselves in the debate over public art and public spaces. For example, Christo and Jeanne-Claude seek out this public dialogue through the creation of controversial projects. Much of the controversy surrounding their work stems from the fact that they spend great sums of money on temporary projects. People protest what they perceive to be a waste of time, money, and energy, and challenge the idea of what constitutes good art—or more specifically, good public art. This debate carries over into public spaces as well. Because they are designing these public spaces, landscape architects are inextricably linked to this debate, which confronts matters of opinion such as functional needs, aesthetics, and environmental issues. These opinions are as varied as the user groups that these public spaces serve—and as such, essential to the success of designed public spaces.

The debate on public art and public spaces is lead, to a large degree, by the age-old question of beauty. A definitive consensus on the idea of beauty has eluded people for centuries. More recently, two schools of thought have developed regarding the definition of beauty: on the one hand, the Beaux Arts tradition emphasizes symmetry and proportion in axial arrangements of space, as well as the importance of historical references, while on the other hand, the Modernist tradition posits the importance of function and technology in the search for an ahistorical, form-based aesthetic. While these are gross oversimplifications of significant schools of thought, they illustrate the gamut of

possible approaches to art and design, and the subsequent difficulty—or even impossibility—of defining beauty.

The idea of defining beauty in the landscape is even more elusive, as the success of a designed landscape rests not on the indefinable idea of beauty, but rather on other criteria. In her book *Form and Fabric in Landscape Architecture: A Visual Introduction*, Catherine Dee gathers various critics' and social scientists' criteria for judging a designed landscape, such as the notions of "responsiveness," "originality," "robustness," and "inclusiveness," as well as the four complementary qualities set forth by Rachel and Stephen Kaplan, namely "mystery, legibility, complexity, and coherence."[178] These criteria for judging designed landscapes are concerned with both an aesthetic side—how the landscape appeals to the senses—and a functional side—how well the design answers the needs of the users and the constraints of the project.

These two juxtaposing ideas of aesthetics and functionality connect land art to landscape architecture, and highlight the shortcomings of both. On one hand, people often disparage public art because it serves no apparent function, while on the other hand, people often decry functional public places as devoid of any aesthetic appeal. These simultaneous failings point to the need for cross-fertilization between art and design.

At the cusp of this junction of art and design, landscape architects possess a unique role in the debate on public art and public spaces. But in order to fully engage in this debate, landscape architects must recognize, accept, and even relish their role as mediators between art and design, between function and

[178] Dee, *Form & Fabric in Landscape Architecture: A Visual Introduction*, 14-17.

aesthetics. The confidence required to engage in this debate can be learned from land artists, for "Land Art's great appeal to landscape architecture rests upon… its emphasis on process, its invocation of abstraction and its confidence in its own artistry."[179] Nor should landscape architects lose sight of one of the main axioms of their profession, as "the re-presentation of land as art is a fundamental ambition of all landscape architecture."[180] Land art can help to remind landscape architects of this 'fundamental ambition' and the ways by which to achieve it.

And lest landscape architects be tempted to shirk from the public debate, they should remember that public art and public spaces are linked, like land art and landscape architecture, through Olmsted: both the father of landscape architecture and the first American land artist, he also became "by many measures, the nineteenth century's most influential political and public artist."[181] The nominal connection is again significant, linking landscape architecture, land art, and public art together, and drawing those from all three disciplines—if indeed a separation can be defined—into the debate about public art and public spaces.

- **Regain subjectivity.**

Land art can help landscape architects embrace the idea of subjectivity. To accommodate various user groups, landscape architects often design public

[179] Hunt, "Foreword," in Weilacher, *Between Landsscape Architecture and Land Art*, 6.
[180] Ibid., 7.
[181] Balfour, "Afterword: What Is Public in Landscape?" in Corner, *Recovering Landscape: Essays in Contemporary Landscape Architecture*, 277.

spaces in an objective manner, distancing themselves and forgoing their personal taste for the 'greater good.' The danger in objective designs is two-fold. First, it should be acknowledged that true objectivity does not exist—each designer, even when associated with a group, a movement, or a national identity, has unique ideas, beliefs, and experiences that inform his/her designs. Second, attempted objectivity inevitably lacks in emotions, accessibility, and immediacy. If a designer is not emotionally engaged or attached to a design, it is not surprising that users of that space would feel, by extension, a lack of emotional connection to that place. In other words, subjectivity breeds creativity and variety, two essential ingredients in good designs.

The hesitancy to design subjectively lies, in part, in the risk involved, for a subjective approach to design,

> sometimes seen as elitist by the general public opinion, presents a considerably higher risk of failure, especially in a knowledge society based on co-determination rather than a more objective design approach that is scientifically sound and backed by the agreement of the majority.[182]

So too does the cultural taboo—stemming from the institutions of slavery, colonialism, and others—of the self-righteous imposition of will and beliefs impede subjectivity. Because of the high 'risk of failure' and the cultural taboo of imposing one's will on another, the daunting task of accommodating many—dozens, hundreds, or even thousands—is often answered through a more objective approach, one backed by public opinion and reliable scientific facts. But these designs are more apt to feel sterile, detached, inaccessible.

[182] Weilacher, *In Gardens: Profiles of Contemporary European Landscape Architecture*, 18.

Looking to land art can begin to counter these pitfalls, by helping landscape architects embrace the idea that the "commitment to emotional quality goes hand in hand with a gradual acceptance of subjectivity."[183] Land art—like all branches of the visual arts—is almost entirely subjective, for even when these land artists are working with rules, these are mostly self-prescribed and self-enforced. All of the land artists studied here—Long, Goldsworthy, and Christo and Jeanne-Claude—operate by way of unique and personal approaches, from their aesthetic tastes to their preferred venues, from their favorite materials to their overarching themes. Because of their emotional attachment to and involvement in their art, the resulting art works are emotionally charged and creatively expressive. But subjectivity in art does not mean that these artworks can be understood only by the creator or that they are somehow inaccessible to viewers. On the contrary, because they are created with intense feelings, energy, and insight, they are bound to have emotional impact on viewers. Simply put, human emotions beget more human emotions.

This formula holds true for landscape architecture as well. Just as "the strongly experimental explorations of art repeatedly open up new ways of perceiving nature subjectively and experiencing landscape personally," so too can subjective landscape designs impact viewer experiences in positive, personal ways.[184] The call for subjective design does not, in any way, invite self-righteousness, a lack of compromise, or exclusivity. Rather, subjective design can better help users connect to a place—by the simple fact that the designer

[183] Ibid., 17.
[184] Weilacher, *Between Landscape Architecture and Land Art*, 39.

has already connected in some way and manifested this connection in the design.

- **Reaffirm environmental sensitivity.**

Today, “Americans confront two environmental crises: the first emergency involves the status of our natural landscape, more particularly what we have done to it; the second concerns our built landscape and what it is doing to us.”[185] Both of these crises put landscape architects at the forefront of the issue, demanding their expertise, knowledge, and perhaps most importantly, their creativity in devising solutions.

Land art can serve as one possible source of creative solutions to environmental issues. Nearly all land artists, by the very fact that they are creating land-based art, are creatively confronting the public regarding environmental issues: addressing disconcerting topics, such as landfills and toxic waste; educating the public on important current issues, including ecosystem health and global warming statistics; providing actual solutions, such as the creation of habitat and the reclamation of damaged lands; and connecting people to the landscape in new ways, changing the way they see, use, experience, and, hopefully, protect, the environment.

For example, Long reminds viewers of the transformative experience of walking—seeing places with the eyes of a pedestrian and interacting physically with the land. Goldsworthy works with natural materials and natural processes in

[185] Harris, “The Passing of the Great Space,” in Mildred Friedman, *Visions of America: Landscape as Metaphor in the Late Twentieth Century*, 86.

a respectful collaboration with nature. Christo and Jeanne-Claude alter entire landscapes—parks, buildings, coasts, mountains—with fabric creations, changing what people see, even when the installation has been removed.

Landscape architects are already aware of the impact their work has on environmental issues; whether they design sustainable projects is their choice. For those landscape architects who chose align themselves with environmentally sensitive work, land art provides a bank of innumerable examples of creative solutions and confrontations to environmental issues.

The six suggestions above are not meant to imply that no landscape architects are currently designing with these ideas in mind—in fact, a number of highly visible landscape architects practicing throughout the world approach design in an artful way. Rather, these six suggestions are aimed at those landscape architects who wish to add an exciting, inspired, and inspiring layer to their design work.

In the process of uncovering these six suggestions, this thesis has raised more questions than it has answered, prompting future research: Which landscape architects practicing today are designing with an artful approach? Are these landscape architects using any of the six suggestions uncovered in this thesis? If so, how have these landscape architects effectively layered land art-inspired design over functional design solutions? If not, in what ways are their designs made more artful?

What sorts of collaborations between artists and designers—land artists,

landscape architects, architects—are currently happening? What do these collaborations mean for our public spaces? What does the future hold for public art and its role in American society? How can the public participate more effectively in public art and public space design? How can land art and landscape architecture effectively be used for environmental education?

How do gender roles affect the land art of a culture? Is it important to analyze land art from a feminist point of view?

And: How does land art inspire you? How do you connect to the landscape around you? What will you create today?

APPENDIX

PART I: Diary

9.28.06

And so begins my garden Diary…

I come to the formal parts of the Founders Garden to do work that involves writing. I come to the informal parts to read and eat lunch.

Is this place too formal? I like that it's well used; it makes my heart happy to see people enjoying nature.

What will I do here? I will record what I see, how I feel, as those will change with every minute.

Today: it is a glorious day, my favorite type of weather (70˚ and sunny and breezy). Sun filters through the trees; the wind makes the shadows dance. And something smells fantastic—gardenia-like.

I wonder how hard this land art installation will be. I need to dive in….

10.18.06

It's hard to write a slow-down journal when you don't have time to slow down! School has been extremely busy—I have put the thesis on the back burner.

And now, two weeks later, the garden has changed. It's heralding fall with changing leaves, confetti on the ground, new colors and smells.

It's just after a rain storm—everything's wet and lush.

I have been thinking about my installations and how I can make them my own, rather than sad imitations of Goldsworthy. The main difference is the setting—he works in a natural/cultural landscape, i.e. the farmland of England, his wooded property. I will be working in a designed setting. What I want to do is emphasize the design's good points: its rooms, its axes, its materials; and through this emphasis, make a new experience for garden users (most of whom pass through it every day).

Possible ideas that have been rolling around in my head:

1. Axes—lines on ground plane to show how they intersect/interact
2. Boxwood hedge—material on top to give it a fresh new look
3. Stone retaining wall—vertical element with material in cracks; backdrop for plants; *bright*
4. Fieldstone steppers—material in their sunken depressions; again, *bright*

These things will delight, surprise users—can I observe unseen?—and encourage them to follow new paths (or old paths in new ways).

10.30.06

Lots of maintenance on the eastern path of the garden—bamboo being loaded into a truck, nandina pruned of its berries, vinca shaved back. So much

work goes into this garden—most people never think about it. The maintenance is invisible. Can my installations make it more visible? Would that alert people to dangers of using non-natives and/or invasives?

11.8.06

Thinking more about the methodology…. I can do this. Baby steps man.

So: two main issues/points/ideas:

1. CREATIVE PROCESS (*process*)
    - Design vs. art
    - Ego vs. program/users
    - Slowing down
2. ENVIRONMENTAL PROJECTS (*product*)
    - Collaboration with other disciplines
    - Land reclamation/artist-in-residence at waste facilities, etc.
    - Change way people interact with nature
    - Creation of useable spaces

This junction where I'm at will be great! Land art in a *designed*, *maintained* landscape (vs. "natural," non-designed landscapes). In the Founders Memorial Garden, natural processes are less visible—because of so much human intervention and maintenance. So: land art here will be about commenting on *design*. And: it will be more about *people* because the space will continue to be used, observed—*huge* opportunity to change the way people see the Founders Memorial Garden.

11.14.06

The Japanese maple tree is on fire!!

Leaves litter the ground. Why do we say that? They *carpet* the ground.

The camellia is blooming.

The bald cypress is gold.

The crape myrtle is bare—smooth bark, upright branches.

Maybe since I am working within a designed landscape, the media can/will change, like recycled paper.

11.06

Guerilla land art in the garden!! Someone (who???) has made leaf piles at the Japanese maple—radiating outward, in sync with path and bed edges.

2.11.07

First installation day!

It is absolutely gorgeous out—about 55-60˚ and sunny.

The installation got off to a rocky start. I didn't plan ahead for how I would attach the fabric to the wall—just figured on wire or nails pushed into the dirt. But that didn't work—there's not much dirt at the top of the wall. So I phoned a friend, who suggested duct tape—duh—and that works great! Since it only has

to hold up one day—and the weather is supposed to be nice—I think that'll work fine. We'll see….

This was my least favorite of the three ideas, but now that it's mostly in place, I really like it. It's bold, simple, fun.

Some people have already stopped by to talk about it with me. Two seemed to not like it; one said he did like it, and that it reminds him of Christo. I think that's because of the color (similar to *The Gates*) and the idea of wrapping.

I have been working for 3 hours already and I think I have a couple more to go. It's actually quite enjoyable—the weather is the main factor there.

I think I will even have enough fabric to wrap the fountain and the steps too, which will give it a finished feel.

What a great day to be outside!

All done! Approximately 5 hours to install (…and I'm sure it'll take only 30 minutes to dismantle it!)

It's interesting to have it up now because across the street (Lumpkin) there's construction fence up—and it's the same color!! Serendipity…

I took lots of pictures—to remember it by. Now it'll be up for the next 26 hours!...

I wish I had had a softer, more forgiving fabric—like satin. The folds, the draping effect would have worked well in hiding imperfections. And I wish I could have sewed it or attached it better—these 2 regrets are due to lack of money: had to buy fabric on sale, had to make due with tape and wire.

2.12.07

I killed a gecko lizard!! I was dismantling the wall, and some ran out from underneath—I don't know if they were attracted to the orange in particular, or if that's just their spot, or both. One fell onto the duct tape, and got stuck! Someone helped me get him off (I'm too squeamish to touch them), but his toes were all broken from being stuck! I feel terrible—it all came rushing to me: the ridiculous self-entitlement. I chose duct tape to keep the fabric up—never gave a single thought to what it would hurt/disturb! Terrible! The shallowness of the project hit me—and perhaps I am being too critical—I chose things because they were cheap, easily acquired, without caring if they were manufactured in an ecologically sensitive manner, it they were going to injure/disturb any wildlife or plants. How shallow! How shortsighted! I think that's the problem with our Wal-Mart culture right now—easily and cheaply acquired, not thinking beyond item.

2.25.07

Installation #2.

Zinger! This was an exhausting day—because it was raining till about 1:00, I waited till 2:00 to start the installation and was working feverishly until the sun set at 6:30. Whew! Didn't even have time to step back and observe things in this here journal.

It was a busy day in the garden—at least a dozen people, maybe more like two, passed through the garden: joggers, bikers, people seeing the garden

for a possible wedding venue, a man reading for hours, students studying for hours, people looking at UGA, students going to a meeting, dogs too! Lots of users. Many asked about what I was doing. One student asked what I was doing and I told him; he said, “It really works well.” A woman with her husband and son said she thought at first that it was a “crime scene.” A lot of people asked and then commented generally, saying, “It’s cool” or “OK” or “I was just wondering.”

It was very windy and I was trying not to use duct tape after The Gecko Incident, but I am not sure it’s going to hold. I will have to continuously check back tomorrow to make sure it hasn’t blown out of the axes.

It was difficult to get the lines perfectly straight—it would have been useful to have had someone helping me.

Time ran out (because of weather) before I could finish as much as I had wanted to. I would have liked to drape ribbon over the boxwood hedges, the sundial, the statue, to really enforce the axes. And I would have liked to add additional axes in some of the outdoor rooms, but instead I had to leave about 4 out. But the ones I did, all connect entries and exits to other rooms—rather than concentrating on the interior axial relationships, it highlights the design’s connectivity, showing how rooms open onto each other, how spaces connect, and showing axes people might not have seen before and reinforcing axes they already knew.

All in all, it was a rewarding (and tiring!) day, but I think it turned out well. Tomorrow and Tuesday I will observe people viewing it, keep an eye on it to make sure it stays on axis, etc.

2.26.07

10:00 am

I came back this morning around 9:30 am. Most of the installation was still intact, in ok shape. But some parts had blown loose of their moorings—it's still pretty windy. I went around and added duct tape where necessary. The 3 problematic areas are/will be:

1. All axes on pea gravel. When people walk on this, it uproots the staples very easily. I will have to keep my eyes on these areas (camellia walk and gravel terrace).
2. Boxwood area. Seems to get a lot of traffic, so I will have to keep checking these spots too.
3. Steps from/to Lumpkin Street. *High* traffic area, very windy and open. May have to take this one down today.

Observations so far—people are confused/curious. I have overheard a number of people say, "What's with the orange tape?" or something to that effect. People look up and back along the axes—looking to where orange is going or has been. People seem, for the most part, very respectful of it. I haven't seen anyone step on it yet; in fact, most people seem to go out of their way to step *over* it.

People—at least my classmates—are confused as to where it (i.e., the whole piece) is. They see the Lumpkin Street axis, but can't find the rest. Hopefully sandwich boards will help with this. I am bummed that it's not as readily visible from the main path as the first installation, but on the other hand, it will be seen by those who actually enter/use the garden *purposefully*—those who will perhaps benefit more from it/be more influenced by it.

I will be the first to admit that this looks pretty sloppy—the ribbon in the serpentine garden is filthy because the ground was very wet and muddy yesterday; the wind keeps ripping up parts, blowing them off axis; some have come undone of their staples, giving it a general sloppy look; it basically looks badly made. I think I would have preferred a stiffer fabric—or even paint! And better attachments. Again, resources, time, money being inadequate. This is like a trial run, a mock up.

12:00 noon

More people in the garden. Wind has died down, so it's still intact from an hour ago. Observed 3 people at bamboo walk entrance: they stopped, looked up and down at axis, talked to each other, walked in—maybe they wouldn't have come in otherwise? People seem to be using the garden in normal ways—reading, talking, walking. One viewer said she liked walking on the line; another said she thought people seemed to walk up the middle more.

2:00 pm

Seems to be ok. Still pretty windy but holding up ok. Observing people—they usually look at the ground, look up, follow the ribbon with their eyes, look around, seem baffled, keep walking, making sure not to step on it. Some point, talk to each other. Most stop and look around, briefly.

5:00 pm

Checked back before leaving for night—everything holding up ok.

2.27.07

9:30 am

Everything held up very well during the night—think the garden and the weather were both pretty calm last night.

The ribbons have taken on a worn look—like they've been here a while, like they're getting used to their surrounding and their surroundings are getting used to them. By "getting used to" I mean looking/seeming a part of, looking like it belongs there. The ribbon has rocks, mud, grass, leaves, etc., on it—looks cool, like it's aging.

11:30 am

I think I know now which benches are most popular (the shaded one in the knot garden and the table on the terrace) and which paths get used most often

(camellia walk as cut-through to Terry; through knot garden from serpentine garden)—because these are the places where the ribbon keeps coming up!

No new observations—people keep looking down, then up, then following the axis with their eyes, then continuing on. This seems to be the most common move.

Holding up well—less windy today; more duct tape used.

2:30 pm

Still looks fine—less wind, less traffic even? The ribbons are starting to take on whatever material they're part of—covered in pea gravel, in grass, etc.

No observable users—maybe no one new has walked by? It's been up for a while—no one is surprised anymore? Same reactions as before.

3.2.07

Yes, doing these installations was very stressful—it's tough putting yourself out there; it's difficult to handle the many negative comments without taking them too personally. Also, I never thought that the color would be such a big deal, but I guess it's like a recipe with one ingredient—obviously people will taste just that flavor.

Still, it was a great experience overall—learning the process of land artists, working with the ideas of land artists, installing pieces (and enjoying beautiful weather!), getting feedback from the public, etc. Looking back now, though, these installations are less of a "culmination" in the thesis than originally

intended. They were a way to apply and learn from the ideas of land art, but they fall short of imparting any of these lessons learned on a larger audience. They were fun to do, but don't give a sense of conclusion to the land art/landscape architecture discussion. In fact, it generates even more questions! But this is a good thing.

PART II: Survey Responses, Installation #1 (Orange Wall)

1. What was your first reaction to the piece?
    - Curiosity.
    - It looks like construction fencing. It clashes with nature.
    - Cool.
    - It's ugly, out of place.
    - Awestruck at the audacity of the 'artist' to ruin a portion of the garden.
    - I thought it was part of the Lumpkin construction.
    - It disrupts the natural colors prevalent in the garden.
    - I thought it was some sort of construction.
    - It's bright but doesn't really interest or excite me.
    - Something is being fixed.
    - I thought it had something to do with construction.
    - Construction materials.
    - Dramatic, colorful, work area, do not enter, highlights other aspects of plants drooping over the wall.

- More brilliant than Christo!
- It's orange and doesn't mix with the green plants. Very tacky.
- Where did the beautiful stone wall go?
- It thought it was construction. Such a drastic contrast to the environment.
- That I should follow the orange fabric.
- Curiosity.
- Thought bushes were being covered by gardeners to prevent freezing.
- Yoiks! Hmmmm….
- The color is so bright, and I was immediately curious about the fabric (what kind it was, texture).
- Surprise!
- Construction warning.
- Thought it was under construction. Then looked like backdrop for plants emerging from wall.
- I thought some kind of construction was taking place in the garden.
- What is this, construction site?
- I looked away.
- At first I thought it was a construction site.
- Go Bears!—The orange reminds me of the football team. It also reminds me of the art installation the couple did in NYC, Central Park.

- I love orange. Then, are they doing some maintenance work; an orange ditchdigger was working across the street.
- Confused, distracted.
- Because there is so much ‘orange’ associated with construction around here, I really thought the wall was to be torn down. I first saw it from above.
- Enjoy walls—seating, viewing, etc. Maybe accent the wall more. Do not remove.
- Under construction!

2. List three adjectives to describe the piece.

- Weird, interesting, ugly
- Intruding, bright, ugly
- Bright, happy, nestled
- Orange, soft, sparkly
- Horrid unaestheticism, focal point, orange
- Unfinished, sloppy, distracting
- Catchy, disorienting, bizarre
- Hunter orange, forced yet still flowing, bright
- Bright, plain, construction site-ish
- Bright, soft, out of place
- Orangey, don’t like it very much
- Outstanding, strange, cool

- Impending
- Bright, unique, brave
- Striking, bright, ugly
- Colorful, distracting, obscuring
- Orange, bright, bad
- Bright, unnatural, unattractive
- Orange, soft, undulating
- Horizontal, incorporated into the environment, eye-catching
- Orange, wrinkled, bright
- Soft, bright, smooth
- Construction-like, bright, directional
- Atrocious, mismatched, ugly
- Sinuous, shadows, elevation
- Interesting, odd, colorful
- Bright, contrast, linear
- Ugly, bright, odd
- Intriguing, festive, got me to look at the wall line
- Bright, contrasting, with the bulldozers so close and beeping it reminds me of construction—but can't think of an adjective—maybe something hazardous?
- Temporary, protective
- Bright, orange, disturbing

- Fearful (the wall would be torn down), wondering (what was going on—seen from above), relieved (to see it was part of a ‘study’)
- Walls fill a need, adds pleasure to a design, shows space
- ‘wall cozy’, wrapped, secret

3. What is your major?

- History- 1
- Journalism- 1
- Landscape architecture- 25
- Historic preservation- 3
- Vocal performance/ International affairs- 1
- Faculty SED- 1
- English lit- 1
- Geology- 1
- Unknown- 1

TOTAL: 35

PART III: Survey Responses, Installation #2 (Orange Axes)

<u>Day One:</u>

1. What was your first reaction to the piece?

- Dissectional; 2D mapping of 3D landscape; road map of landscape
- It is so linear, you need to smoke more herb
- It defines the axis of the garden and is a little distracting visually; applaud the effort of installing though

- I was confused about the focal point
- Too revealing
- What? Hope it's not permanent
- Curiosity. Also I wonder if it has a different feel in plan view
- I was thrown off, sort of confused
- Why are we doing this?
- Axis markers
- Very straight forward… in a good way! I like seeing something different.
- Curiosity
- In all honesty, and though I'm generally sympathetic to modern art, my first reaction was "This is really rather silly." It might be because I'm an ecology major and the right angles remind me of field quadrants.
- What the fuck?
- Symmetrical lines
- Confused
- Graphically isn't meaningful
- Jeanne-Claude/Christo look alike. Reminds me of Central Park Gates and Wrapped Paths.
- Confused
- Homage to Christo!
- What the hell?

- Very interesting
- It is fitting of the surroundings and pretty
- I don't understand
- Shows too much about the landscape
- I wanted to follow the line
- Construction going on
- Liked how it led me around—idea of path and entry. Especially like the width (crucial in determining success of piece) of the path/axis lines and how they are gently swiveling along the axis but remaining linear enough because of the staples, especially because it swivels more on top of organic surface rather than on paved surfaces where it stays more linear. Could have been cool to continue the lines over the fountain and statue.
- Way to go!
- I don't get it. I want to follow the lines but they don't lead me anywhere.
- I thought, "Oh shit, they're raping the garden to install utility lines."
- Interesting diagram of axis and spatial organization. Art? I like how different it is depending on where you stand. It kinda shows how landscape reflect in 3D what they look like in plan.
- Great axis! I liked that there was a focal point at the end of each terminus. I was compelled to follow the lines to see what was at the end of each terminus.

- This looks like a construction area.
- Christo it ain't.
- She's very sultry.
- Curiosity—where does it go? This work engages the participant, generates curiosity and pulls them through a path of discovery of garden delights! The last one was less active, more form focused—this one focused on forms, garden forms.

2. List three adjectives to describe the piece.

- Symmetric; orange; dissecting
- Orange; disruptive; artificial
- Loud; crisp; ??? [can't read]
- Axis; symmetry; linear
- Majestic; vulgar; revealing
- Division; three; straight
- Linear; out of place; directional
- Dividing; orange; vibrant
- Symmetry; separation; simple
- Orange; linear; felt
- Simple; thought-provoking; different
- Expressive; divisive; confident
- Pointless; rectilinear; haphazard
- Unclear; ugly; pointless

- Lines; color; cold
- Symmetric; axial
- Symmetrical; axial; geometrical
- Simple; straight; symmetry
- Colorful; informative; intriguing
- Interesting; geometry; revealing; bright orange!
- Linear; segregated; intentional
- Symmetrical; axial; division
- Graceful; sad; pretty
- Dividing; directing; not permanent
- Revealing; defining; highlighting
- Symmetrical; axial; divisional
- Orange; disruptive; divisive
- Linear; connectivity; contrast; simplicity
- Skinny; disjointed; partially hidden
- Confusing; bright; soft
- Alluring; minimalistic; organized
- Educational; spatial; linear
- Creative; linear; axial
- Messy; tacky; boring; orange
- Ok; interesting; ho-hum
- Lonely; peaceful; immodest

- Cheerful; engaging; multi-directional; revealing; structural; thoughtful; centered

3. Major/department:

- Business: 4
- Landscape architecture: 27
- Historic preservation: 1
- Ecology/biology/comparative literature: 1
- Real estate: 1
- Music ed: 1
- Grounds Maintenance: 1
- Pre-pharmacy: 1

DAY ONE TOTAL: 37

Day Two:

1. What was your first reaction to the piece?

- It made me smile. I then thought that maybe it was in relation to the construction across the street but that only lasted a second. It led me into the garden and made me late for class!
- To follow the line to a destination
- Interesting bisection of the garden lawn
- I wanted to follow every line to see what areas of the garden were highlighted.

- Not art, doesn't make sense, lines don't do much for me
- It looks Greek!
- If it were red, it would be like walking down the red carpet! Follow the yellow brick road! I like the feeling of being led through the garden
- How axial the garden is
- It made me consider the relationships among the site
- My first reaction was to figure out what this piece was about. At first I thought of the lines as boundaries and divisions of space, then, as I began exploring the work, thought the lines related to paths. Finally saw the lines as related to viewpoints and perspectives.
- I don't understand. I like the colors, orange, but it just doesn't make sense to me. I don't know what it means. It doesn't talk much about winter either. But I believe it looks really beautiful.
- Curiosity
- It reminded me of the Central Park art installation from 2004 (?) because of the color.
- That it reminded me of the artist who wraps things… Christo I think. My second reaction is to want to fold all the orange cloths up, like the garden needs to be tidied. That is probably my own neurosis rather than the installations. Thank you for allowing feedback!
- Axial, draws eye to garden focal points, livens up garden

- Why would anyone feel this is necessary to do this? I've become very frustrated with the art world due to its sense of self-importance. All quality is lost on the artist in their vain attempt at making a point.
- Hmmm… this is interesting!

2. List three adjectives to describe the piece.

- Light; colorful; fun
- Slinking; wiggling; dividing
- Predictable; uninspired; challenging
- Intriguing; dynamic; playful
- Line-y; lines; orange; why?
- Distinctive; majestic; timeless
- Evokes inquiry; makes one curious; we need more land art installations! Bravo! I love it!
- Symmetrical; axial; emphasis
- Ordinary; relationships; linear
- Linear; grided; directional
- Pretty; innovative; structured
- Continuance; discovery; linear
- Eye-catching; jarring; unusual

- Divisive—as in the garden feels like it's been arbitrarily sectioned off; unnatural—mostly orange in nature; thoughtful and thought-provoking; unable to be ignored
- Symmetrical; axial; orange
- Intrusive; annoying; hollow
- Bright; lengthy; odd

3. Major/department:

- Landscape architecture: 10
- Historic preservation: 1
- Forestry: 1
- Art (ceramics): 1
- Biology: 1
- Linguistics: 1
- English: 1
- Public Service and Outreach: 1

DAY TWO TOTAL: 17

PART IV: Stream-of-Consciousness Essays (Installation #2, Day Two)

When entering from the fenced in knot garden, my first reaction to the piece was a sense of compartmentalization. The thick orange lines reminded me of tape stuck to a floor to divide a room into sections as when two siblings would be fighting. I also thought about boundaries. Once entering the garden I found

myself walking along the directional movement of the line. I felt that the line was guiding me, almost forcing me to walk a specific path. Finally I saw it as an extension of my sight line.

Garden land art, reminds me of a big orange snake. Actually I first thought it was a fire hose until I had a closer look and started to examine the form more and more questions started to come to mind—why is this here, what were the design intentions, what actually fastens it to the ground/walls, does it look different or better in plan view, could it have been constructed better—perhaps taut lines or a continuous fabric strip, how does this relate to the overall concept of the Founders Garden. I think it would have been neat to have the strip go right over the face of the statue or maybe wrap around it, breaking up the statue. Is or will the installation be left longer on site more than just a day or so.

Looks to me as if a roll of tape or streamer was just rolled over the site, like a slinky going down stairs but then abruptly stopping.

It sure is a nice afternoon today.

Orange stands out in the garden in the winter.

Lines—leading.

Why does it end?

Why does it start?

Do I walk on it, next to it, over it? Do I follow?

Where will it take me? It bisects, it is in my way.

The line is straight, but soft.

Intersection: at what point does this x mark the spot.

Over the wall—me?

Tangerine glow

Directing vision

Creating paths

Movement from area to area

What lies beyond the wall?

Doesn't make sense, what is the purpose? Is this art? I would say not. It doesn't draw me in, or make me curious about where it leads, reminds me of crape paper streamers left lying around after a Halloween party. Don't know how it relates to the last piece except the color.

What is the point of this thesis—just to see if people will react at all? What is the question and sub-question? What are you analyzing? Why orange—would have a different reaction if it were purple instead.

(Sitting on the curving edge of bricks in lawn area north of fountain)

As I sit in the garden on a warm sunny morning, actually one the first warm days this spring, I am stimulated by the orange banners pulling my eyes and thoughts in different directions. Some 'streamers' lead me to wonder where to go on to, or end, and some abruptly stop leaving me to wonder why don't they

go along leaving me with the same sense of mystery and curiosity. It is a pleasing sense of mystery however and I don't really feel the need to go on and determine where the streamers go or end but leaves me with a pleasing sense of continuum. The streamers that stop at the bottom of the steps leave me feeling less pleased, they give the sense of abrupt end or stop, which is less pleasing that a sense of curiosity and continuance.

Where does this lead? I am inclined to explore where each "line" leads, and do so. I like that it leads a visitor (whether walking or just viewing) along the lengths and paths of the garden. The axis. It does make me visually continue the lines, under the buildings, beyond the wall behind the fountain. Continuity. Leading to the grassy area and beyond. Where the lines stop, I almost want them to continue (at the foot of the stairs, eg.), but then leading to the singular line could have meaning in itself.

Or—does this new, different thing in the garden make us look for meaning because we think we are supposed to? And as design students, are we just ready to critique? It's fun to have something new to explore—maybe that is the core. Thanks.

Response to land art installation:

When I first saw the orange stripe, I noticed how it went behind the placard on the Founders House front steps, and my mind immediately set to deciphering a pattern—of the direction of the felt, of what it went over, under, and

around. Then I set to finding the end. I walked all over the garden—something I haven't done in months! To me, it seems light and joyful—makes me want to 'figure it out,' at the same time I feel like there is no point, and it just invites me to notice the contours, corners, and elements of the garden in a new way. I seem to really notice the length and width of the space more. And see the spaces as more 3 dimensional areas with the addition of a monochromatic line.

As I sit here I am thinking about the warmth of the sun hitting me. There are light punctuations of traffic and noise of construction—a beep, a roaring engine sound. People are here like statues in the garden, perched in various positions reflecting. Oohh, that smell is bad and I get a whiff of it every time the wind blows from the left.

Tearing paper—always making a loud, pronounced presence.

Passerby look at us quickly and walk on by….

I find that about everything during this meditative process I am most conscious of sound—the continuous sound of the flopping water in the fountain is a nice background for the entire experience.

A pause…. Path is thought and it sound—maybe it's that seven minute silence. Now there's drifting, a sign of a short attention span….

Another pause—or change in rhythm is happening—maybe it's close to changing class time because everything is louder with more movement—or maybe it's the chatting close by.

Ahhh, saved by the song of a bird in perfect repetition noise.

[beep (long), beep beep beep (short short short)]

Orange lines to a destination? Follow? Orange stripe to the orange fishes. Students follow the line—cattle to slaughter. Beloved camellia walk. Pebbles rest on the high contrast felt. White pebbles. Do not step on the stripe. It escapes over the wall! Wiggles through the buxus.

Gift wrapping the garden. A garden divided.

Snaking across the terrace through the formal box garden. Slinking, burrowing…

Lines of orange connecting nodes within the site, taking me places I'd never been. Why? Does it matter why? They both organize and divide the site. They connect the site. Where do I go when the lines end? The sun feels good. Damn squirrels.

All lines connect to the water source. I first noticed the dramatic "flow" of the orange over the garden walls covered in ficus. Immediately I thought "waterfall," "flow."

You see the garden in a completely different way. Usually, there are "rooms," but these lines create segments of a puzzle—pieces of a whole.

The color is almost a warning—very harsh and unavoidable.

I think of industrial/mechanical features—do the lines represent underground pipes?

Also, I am here around noon. To the left side of the central line is complete exposure to sun, the right almost all shaded.

One word: *Derivative* (though it is unfortunate, from what I understand, that orange was the only color available)

In my understanding of land art, the key element here is site-specificity, which it only accomplishes in the most ephemeral and flimsy sense of the word, exploring very simple, non-intuitive axial relationships in the garden, does not really *relate* to the garden *or* Athens *or* the region and notions of pluralism that are inherent to Post-Modernist Land "Art."

Construction here is a big deal. Irregularity of the strips in terms of their piecemeal composition proves to be quite detrimental. A much sharper, crisper line; taut, flush with the ground, as a *regular*, manmade element. Does not register in the manner I believe was set out to be achieved. Whether or not it is a result of wear and tear, vandalism, or whatever, remains to be seen.

Inability to "trump" features in the garden also proves a liability. Go *OVER* the statue, *OVER* the water, *CONTINUE* axes on steps rather than truncate them abruptly.

Probably a bit more interesting in plan, but inability to achieve any level of 3-dimensionality is a burden as well.

"Art" (big A) is an inestimably difficult result to achieve. One cannot criticize motive, only the production and subsequent lack of realization.

Also, time is not an element here, as it so often is, because of the temporality of the installation as a result of uncontrollable constraints. It would have been interesting to witness transformations of “art” over time and how it inevitably/eventually loses axiality and structure via wear and tear, elements, vandalism, etc.

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Figure 2: Long *Mirage.*
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