"For Perone, touch is the fundamental gesture of sculpture.

One of the problems of sculpture is contact, the idea being rigid enough, it demands a stronger gesture of stone than is necessary. This is a very important difference in stone.
Set the trumpet to your lips, for a vulture is over the house of the Lord, because they have broken my covenant, and transgressed my law.

They make altars, but not through me. They set up pillars, but without my knowledge. With their silver and gold they make idols for their own destruction.

For they sow the wind, and they shall reap the whirlwind.

Were I to write for him my laws by ten thousand, they would be regarded as a strange thing.

They love sacrifice: they sacrifice flesh, and eat it; but the Lord has no delight in them. Now he will remember their iniquity, and punish their sins; they shall return to Egypt.

HOSEA 8

...bought about beginning, collapse..."

Scanned with CamScanner

"The subjects are: John Clarance

"They shall keep the

TUNNEL 25:JULIUS"
TUFNELL 6: David Nash
family tree

"If you have a good story one doesn't
tell it only once." — D. Nash

"Nash's sculpture responds extraordinarily well
to varied contexts (unlike the work of many
artists, which needs the studied neutrality of
the white space to work within), in particular
to rooms associated with mental work, and
to sacred spaces, or places defined by meditation
and prayer."

Wing oak
1998

"Nash] says that, for Brancusi, 'living in the
studio and his horse and his life were all
one — completely holistic. He cooked in his
kitchen for people, and he had actually created
a kind of village..."
"Acting once suggested that the smoke... might actually be the work."

BORN 1947

Died 2014

"[Acting once suggested that] the smoke... might actually be the work." — R. Ackling

"In art very sympathetic to one where one actually comes to a moment of... the more important or more desirable a piece of work, for me the less meaningful it is." — R. Ackling

Diagram
Thicket

Grove

Ambiguous space

Enclosure by walls

Enclosure by columns
from "Ecosystems, landscapes, and Oz" by D. Hickey

In big country you do not see in the ordinary way. [...] There is literally nothing to see, so that is what you look at: the nothingness — the no-thing-ness.

...private pieces — those which involve cutting away, digging out or marking — have much more Authority and intimacy with the country itself than the additive pieces like Smithson’s Spool Jetty. For me, there is a distinction between art which is attractive and art which I think is good.

I think art is concerned with marking out, activating, and controlling spaces.

AM I NOT NOTHING TO YOU?
Boetakes intro

Mark Dion - Newton Viviani

"Dion insists that the artwork is... an abomination."
"Dion states that the piece is perverse."

"The arbiter [of earth art] is... to mediate a visceral contact with nature... earth art resists delivering nature as a therapeutic image, such as a landscape..."

"reclamation projects risk being complicit with a socio-political order responsible for pollution"

Freshkills Park
NYC
Field Operations

Mark Dion

"I think most artists are motivated by what they love the most, and my engagement with the natural world came from a personal commitment."

"I'm like an artist version of a historian of science."

"The job of the artist is to go against the grain of dominant culture, to challenge perception and convention."

"Humor, irony, metaphor - these are sort of the bread and butter of artists."

TARRED RATS

Poor li'l rats...
“The art historian Nick Kaye argues that earth art performances and body art do not simply position the artist in relation to a specific place; rather, the artist’s body actually becomes the site of the artwork.”

“In his ‘Wound Series,’ Oppenheim correlates the surface of his body to the earth’s surface by cutting... his skin and then photographing both his wounded body and an area of altered land.”

“it is an fundamental difference from that other that evokes the primary passion of wonder.”

NYC mass grave aerial

from Ed Burtynsky photo
Phosphor Tailings Pond, 2012
Florida, United States
Boethius FOUR  The Body as Limit

"The artwork touches, seeing, and in one case even tasting..."

"...an ethos of ecology... by expressing moments of physical engagement with natural forces... the character of that encounter the subject matter of the artwork..."

"Peggy Phelan explains that in performance art, spectatorship is like consumption... the spectator must try to take everything in before that presence disappears."

"Phelan characterizes performance as reproductive."

"...in performance the body is metonymic of presence, so that despite its apparent availability, when the body is performed it disappears and becomes something else—dare, movement, "art." That addition of meaning... is the object of the spectator's gaze."

Marina Abramovic "House with the Ocean View"

Peggy Phelan

Marina Abramovic: Witnessing Shadows

"Unlike Chris Burden, Vito Acconci, Carolee Schneemann, Adrian Piper, or Dennis Oppenheim, all of whom were working in the capitalist United States in the early 1970s, Abramovic was exploring performance art in Belgrade under Tito's regime. A significant aspect of the US-based performance art of the early 1970s defined itself in opposition to the commodity-based art market. Attempting to create art that had no object, no remaining trace to be sold, collected, or otherwise "owned," performance artists of the same era were working against the accumulative logic of capital."

"Supposing..."
- P. Phelan

What the piece is about: what art decides in advance, in contrast to its creators.

Great art accumulates reference and meaning as it moves beyond the marsh and roast duck.
VOIDS

Cavern
SAM ABDON
BLUE MOUNTAINS

ELOPE HERE

* Save up money for 2 horses
* Draft note for wife
* Leave on the 10th of May, before dawn

the married man's map
Daughter, dear daughter, there's young men aplenty, is handsomer than he.