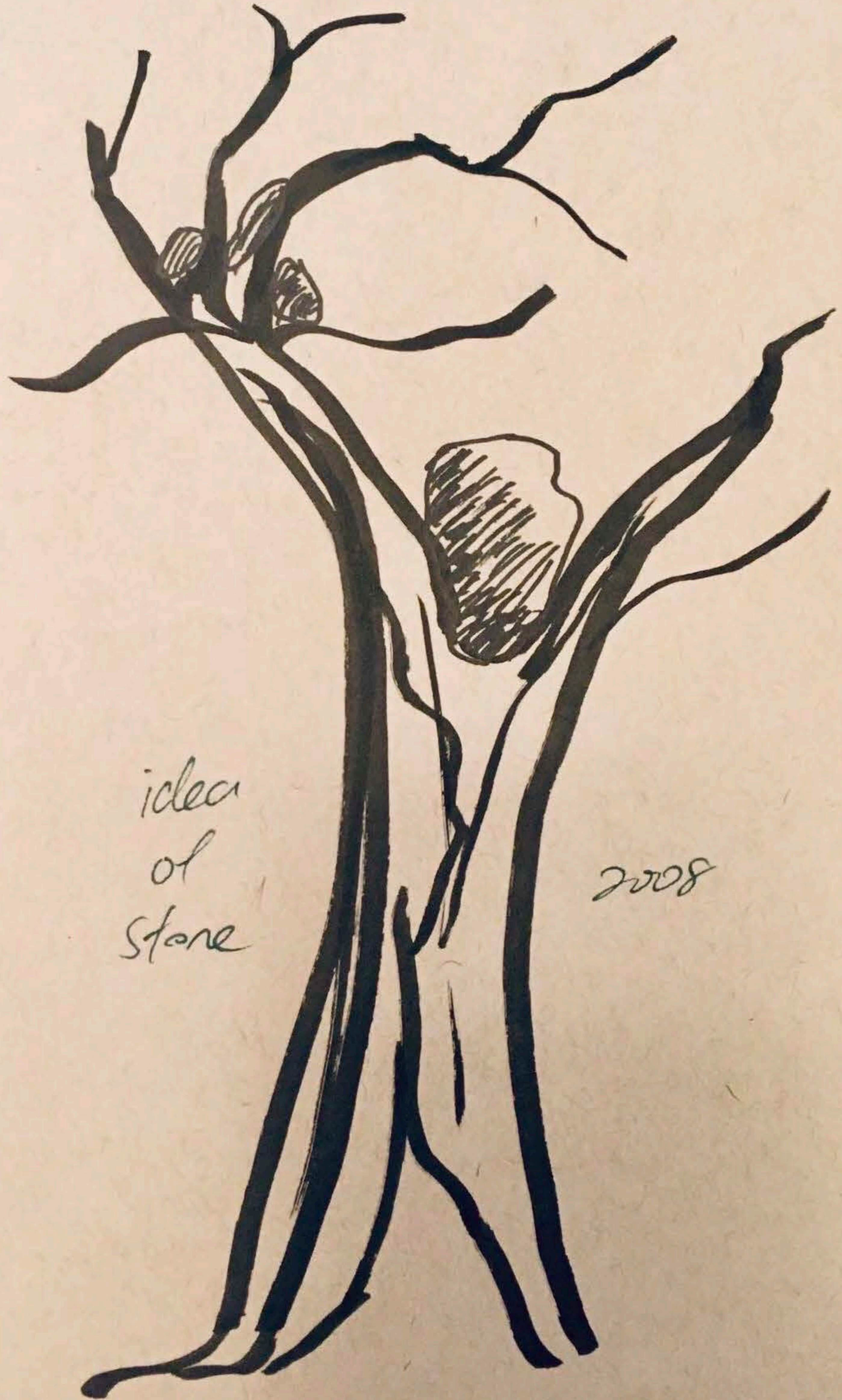


TUFNELL 13: Giuseppe Penone

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

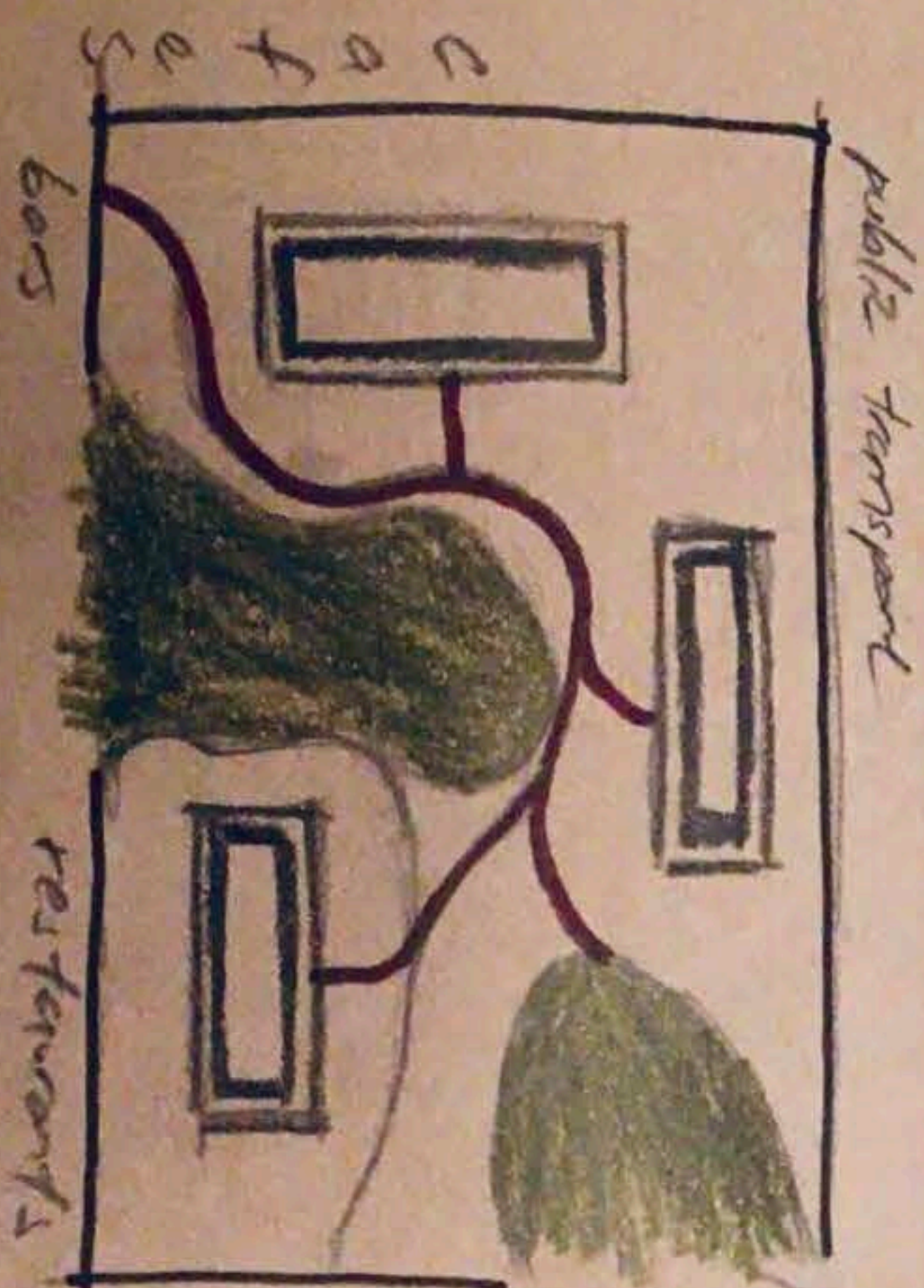
"One of the problems of sculpture is contact, the idea alone isn't enough, it doesn't work, an action is necessary. This action is transmitted through contact."



idea
of
Stone

2008

steep mounds
meandering walk



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.

- 4 They made kings, but not through me. They set up princes, but without my knowledge. With their silver and gold they made idols for their own destruction.
- 7 For they saw the wind, and they shall reap the whirlwind.
- 12 Were I to write for him my laws by ten thousands, they would be regarded as a strange thing.
- 13 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

"The subjects are
landscapes where human agency has
brought about breakdown, collapse ..."

Julian Charney
25: "They Shall Reap What
Sow the Wind"

informal markets
not perceptible

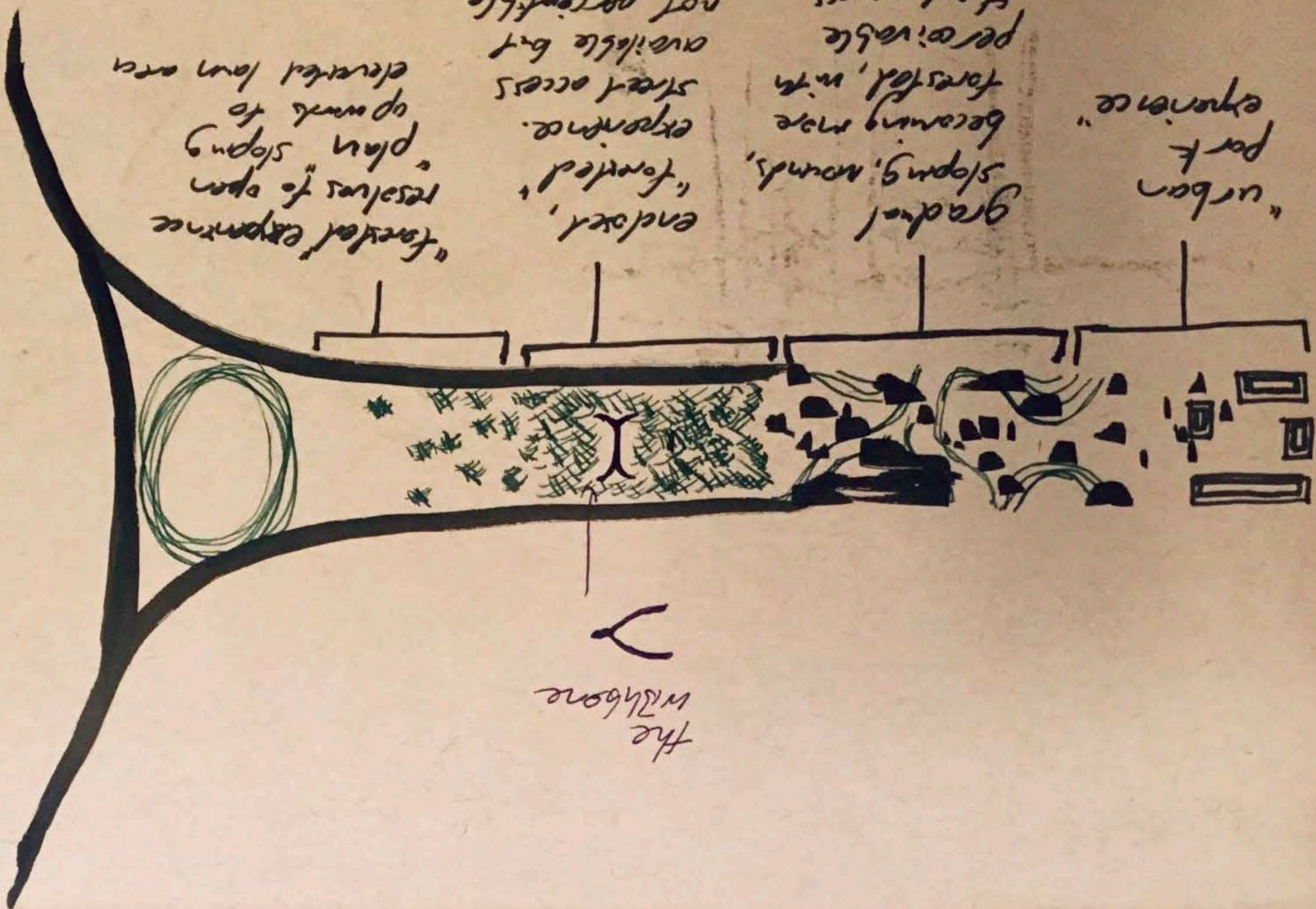
perceivable
street access

gradual, rounds,
sloping, more
forested, with
becoming more
perceivable

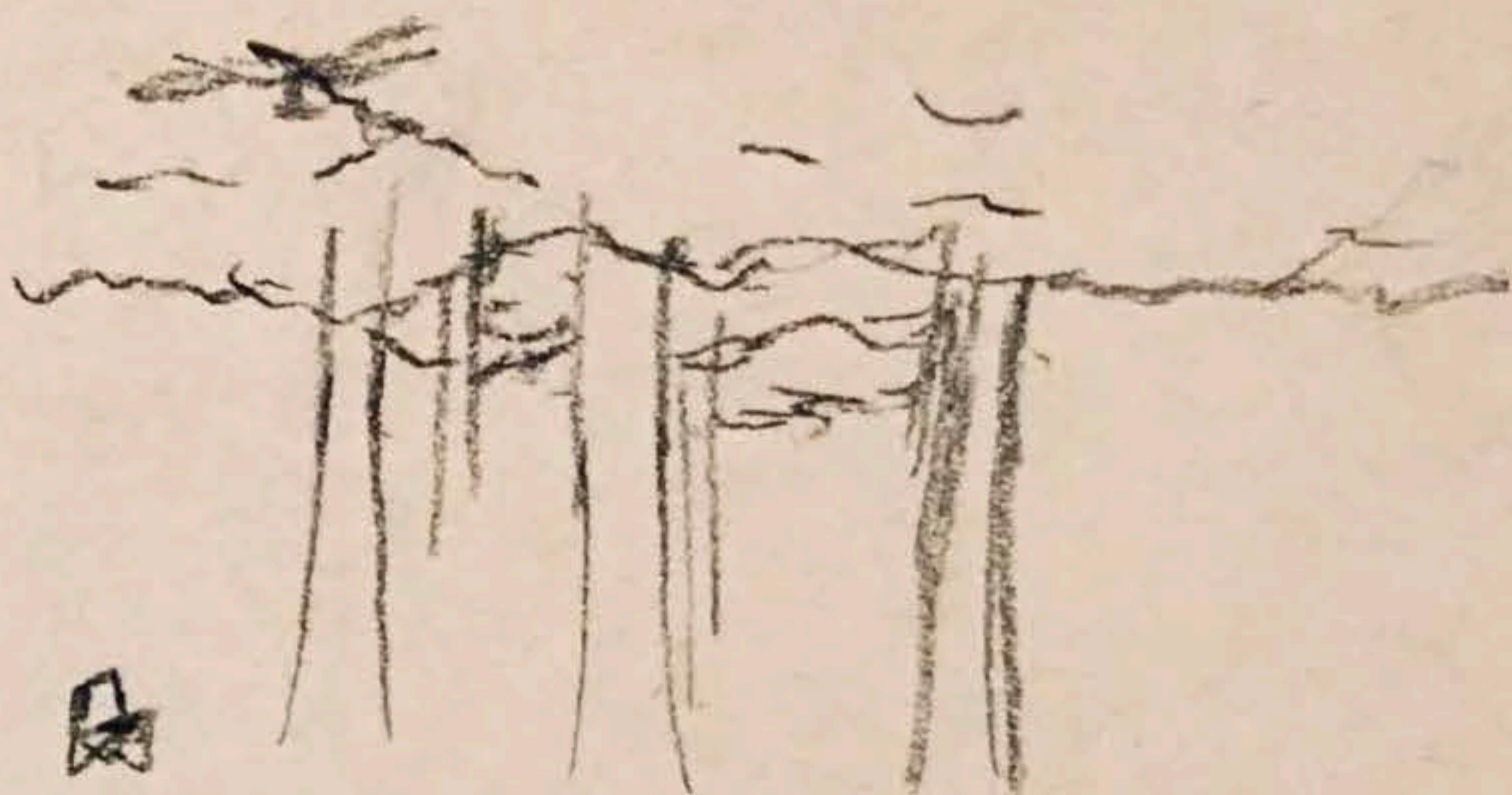
"urban
park
experience"

"forested experience
resolves to open
plan sloping
upwards to
elevated lawn area

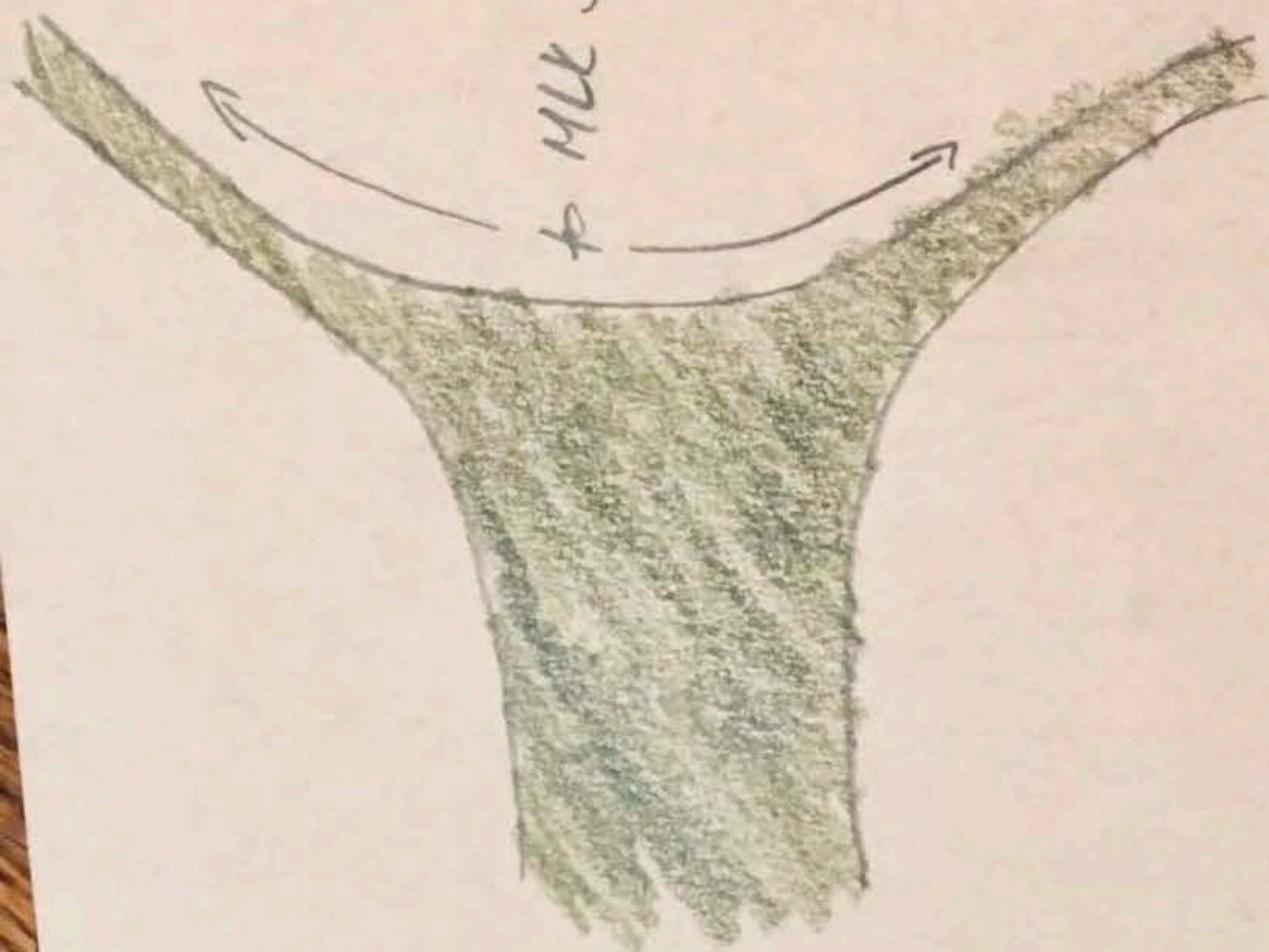
endless,
"forested"
experience.
street access
available but

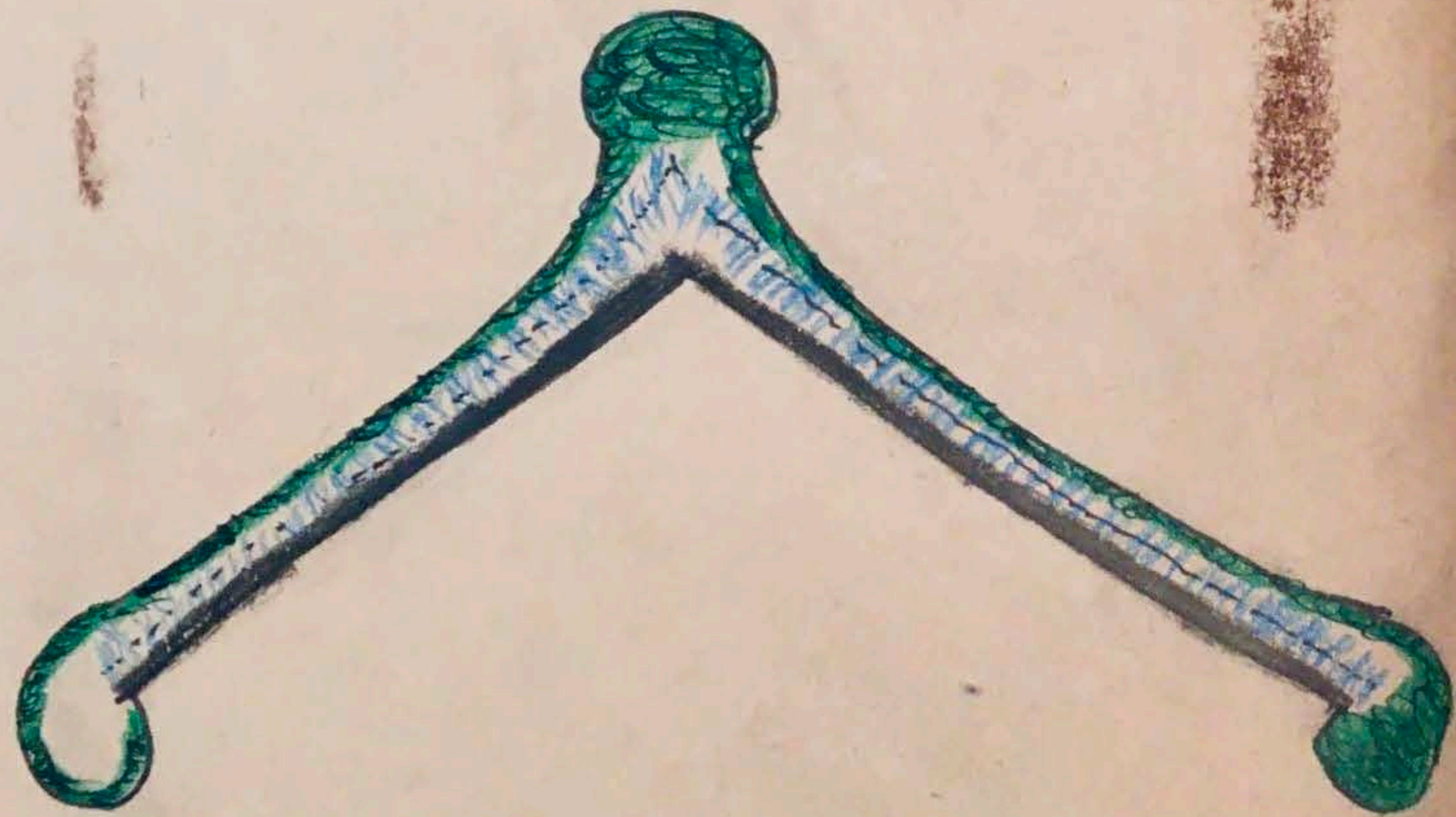


the
wishbone



to MLE & Blvd

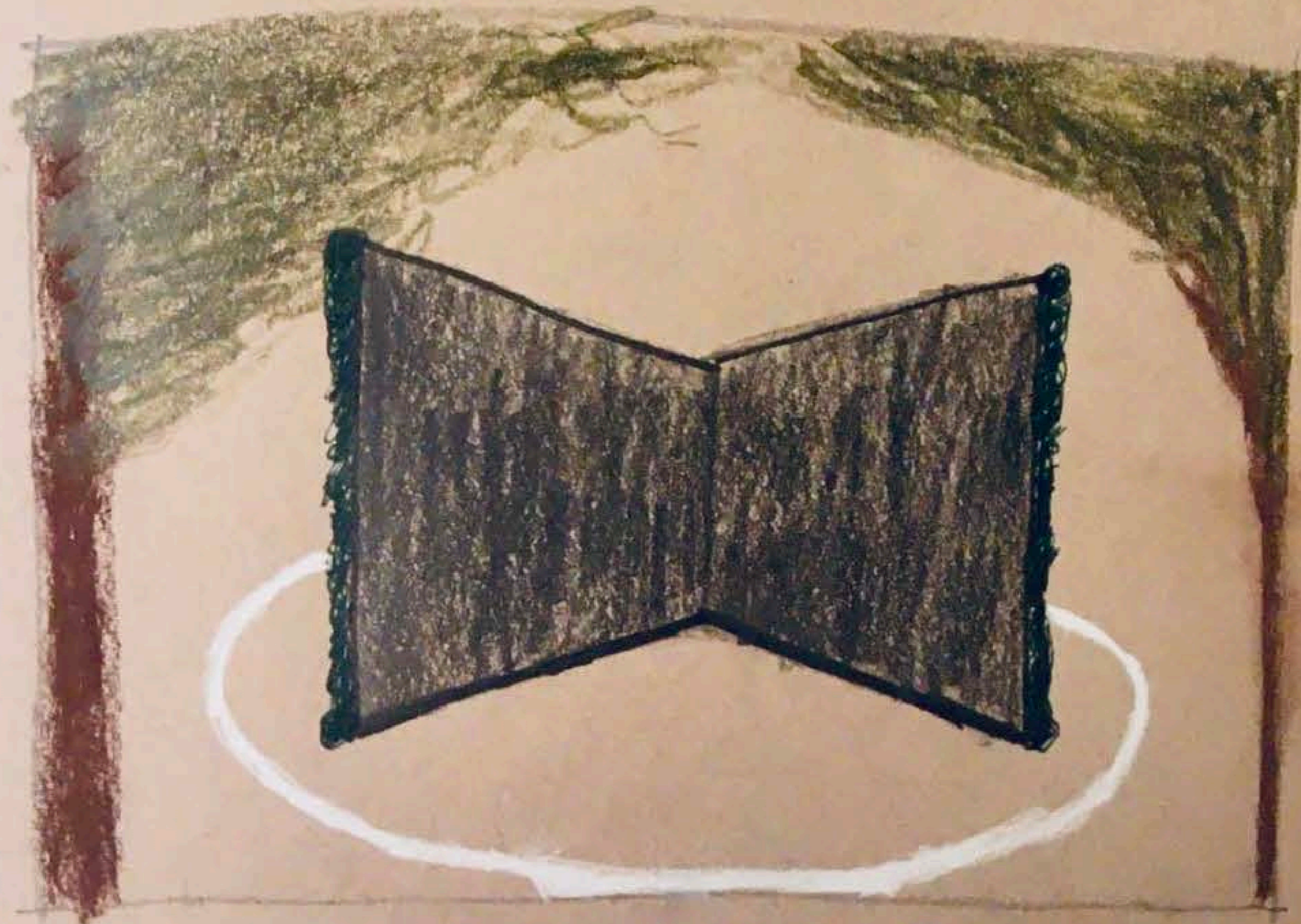




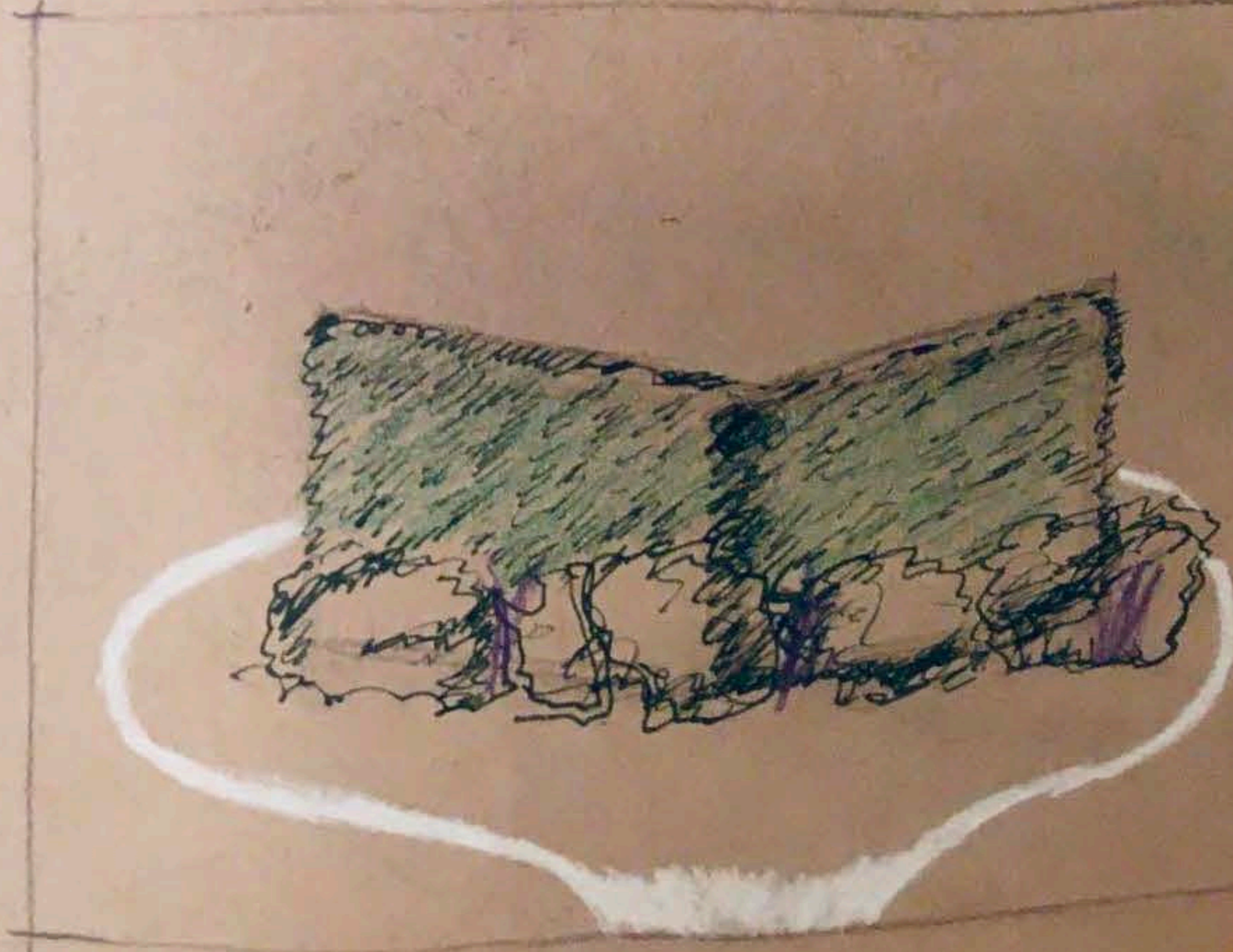
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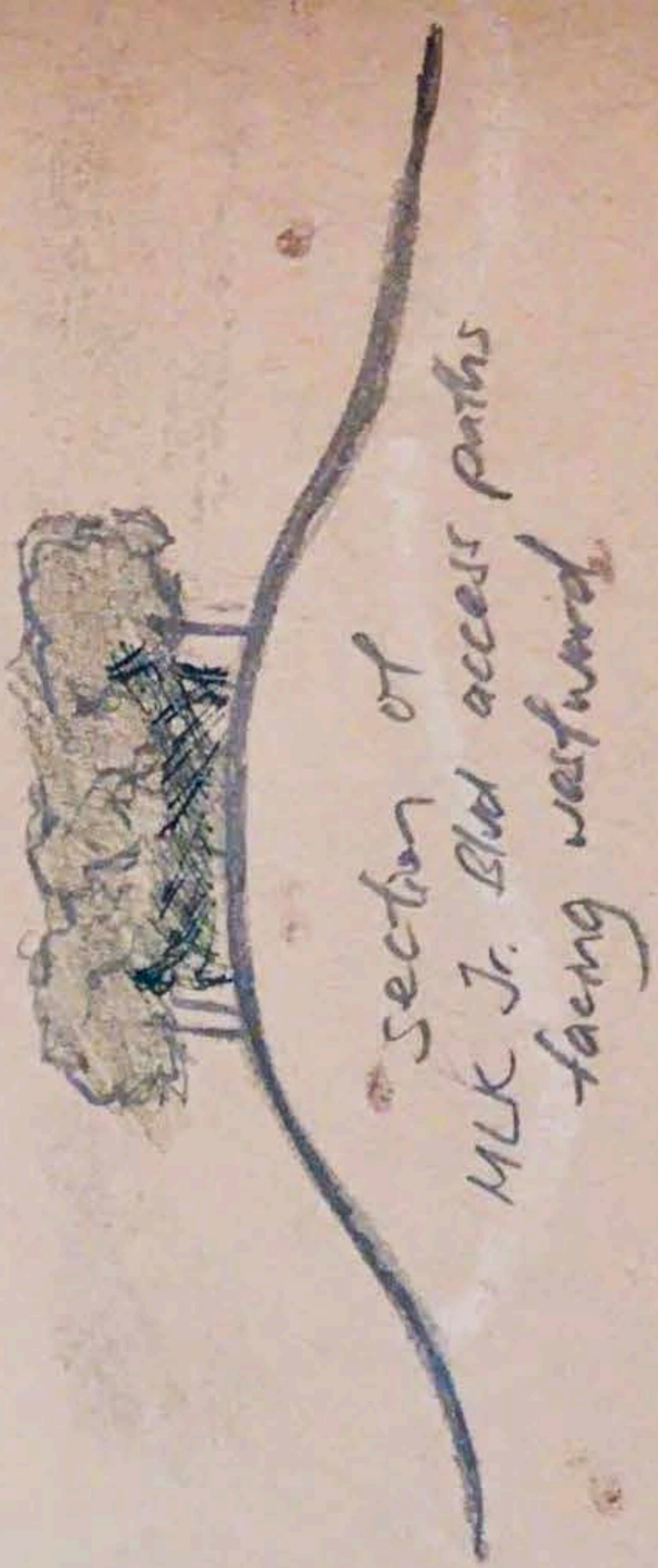
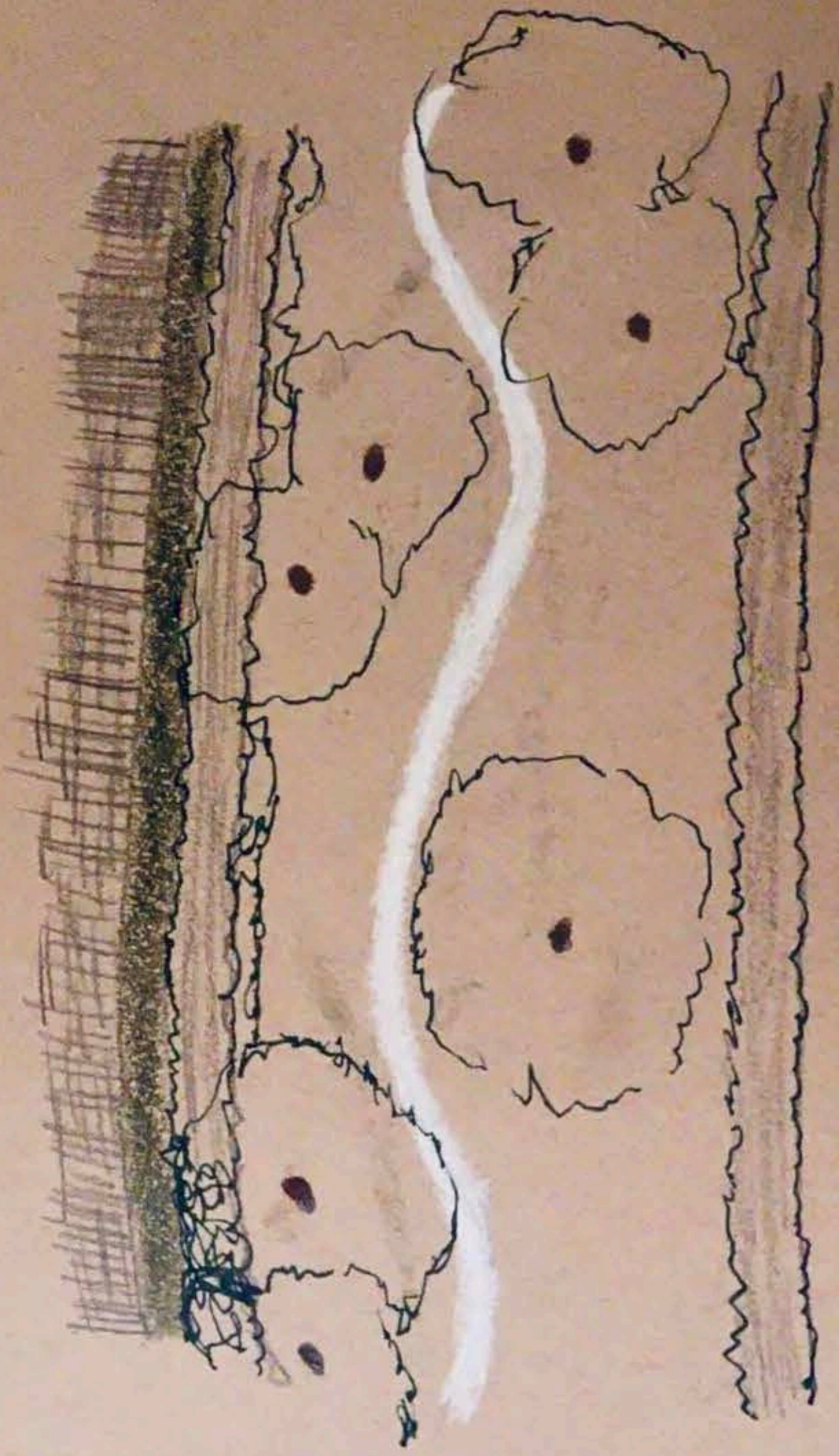
approaching from the west



approaching from the east

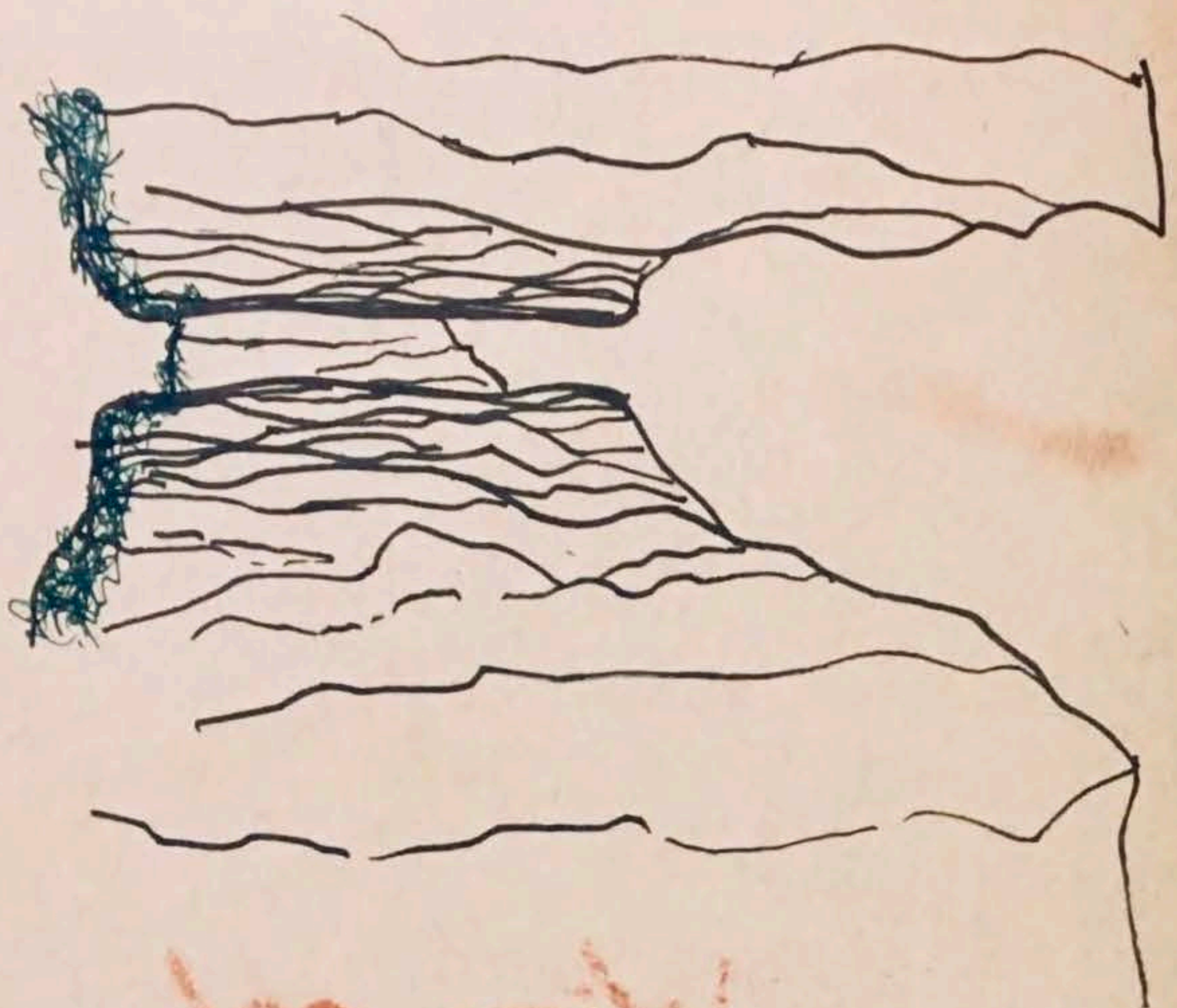


THE WISHBONE



Section of
MLK Jr. Blvd access paths
facing westward





Wing oak
1998



TUFNELL 6: David Nash family tree

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

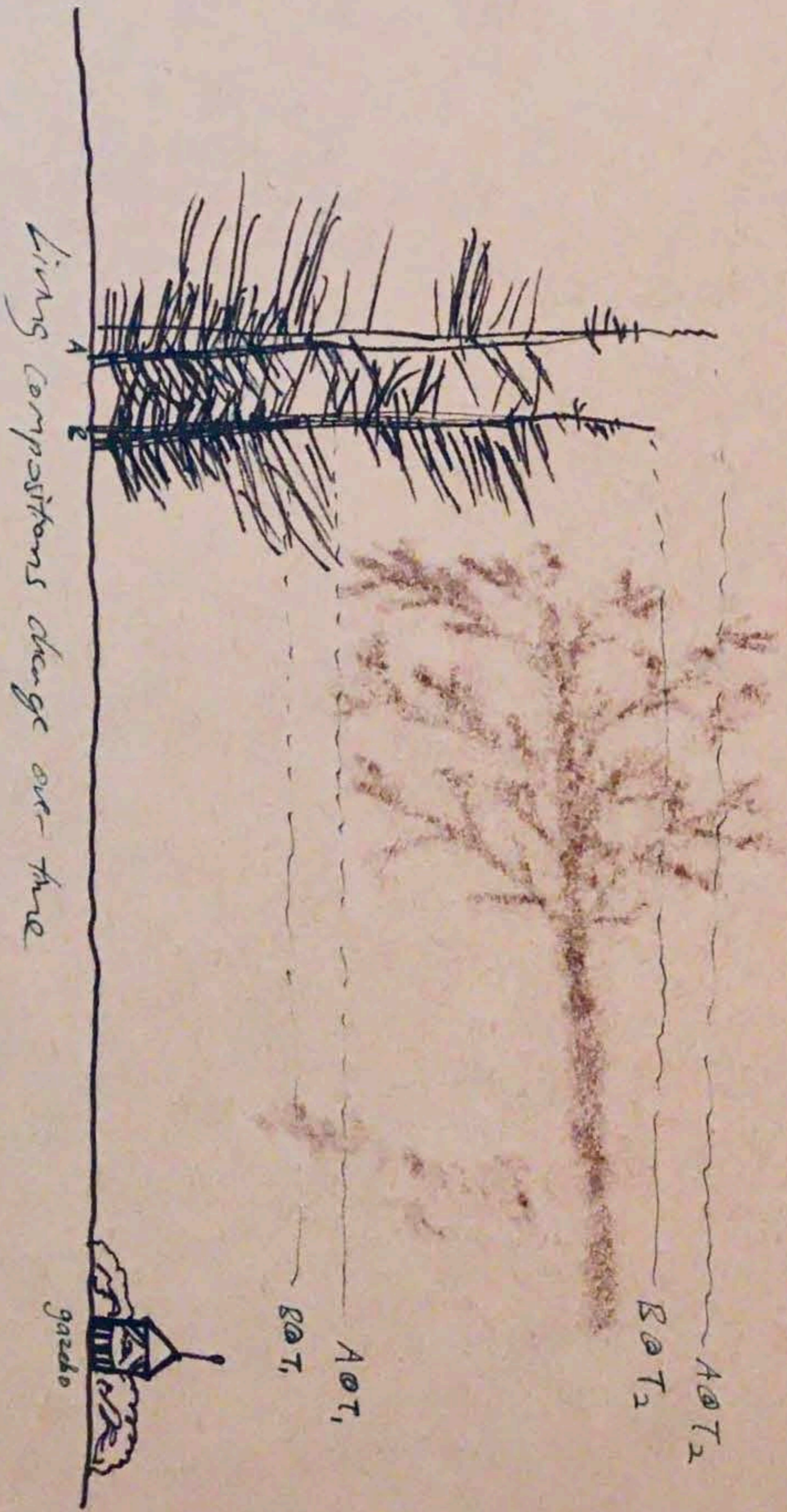
"Nash's sculpture responds extraordinarily well to varied contexts (unlike the work of many artists, which needs the studied neutrality of the white space to work within), in particular to rooms associated with moral work, and to sacred spaces, or places defined by meditation and prayer."

Wing oak,
1998



"[Nash] says that, for Brancusi, 'living in the studio and his home and his life were all one - completely holistic. He cooked in his kitchen for people, and he had actually created a kind of village...'"

Living compositions change over time



"in our fragmented and ambiguous time, the cycles of growth and decay that we engage with a garden's core allow us the space of participating in a greater pattern." (Moore, The Politics of Gardens)

TUFNELL: 1

Roger Ackling

"Ackling once suggested that the smoke... might actually be the work."

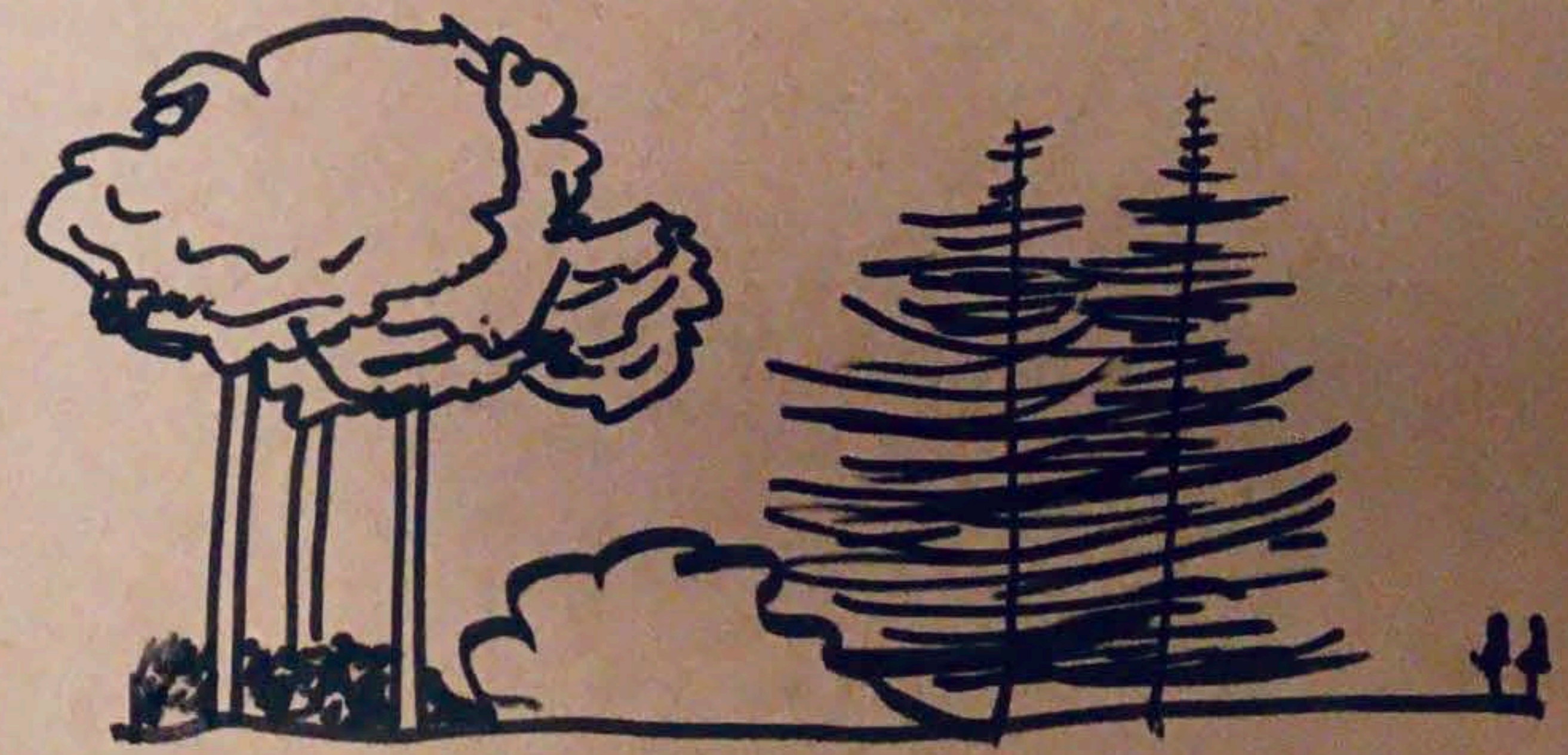
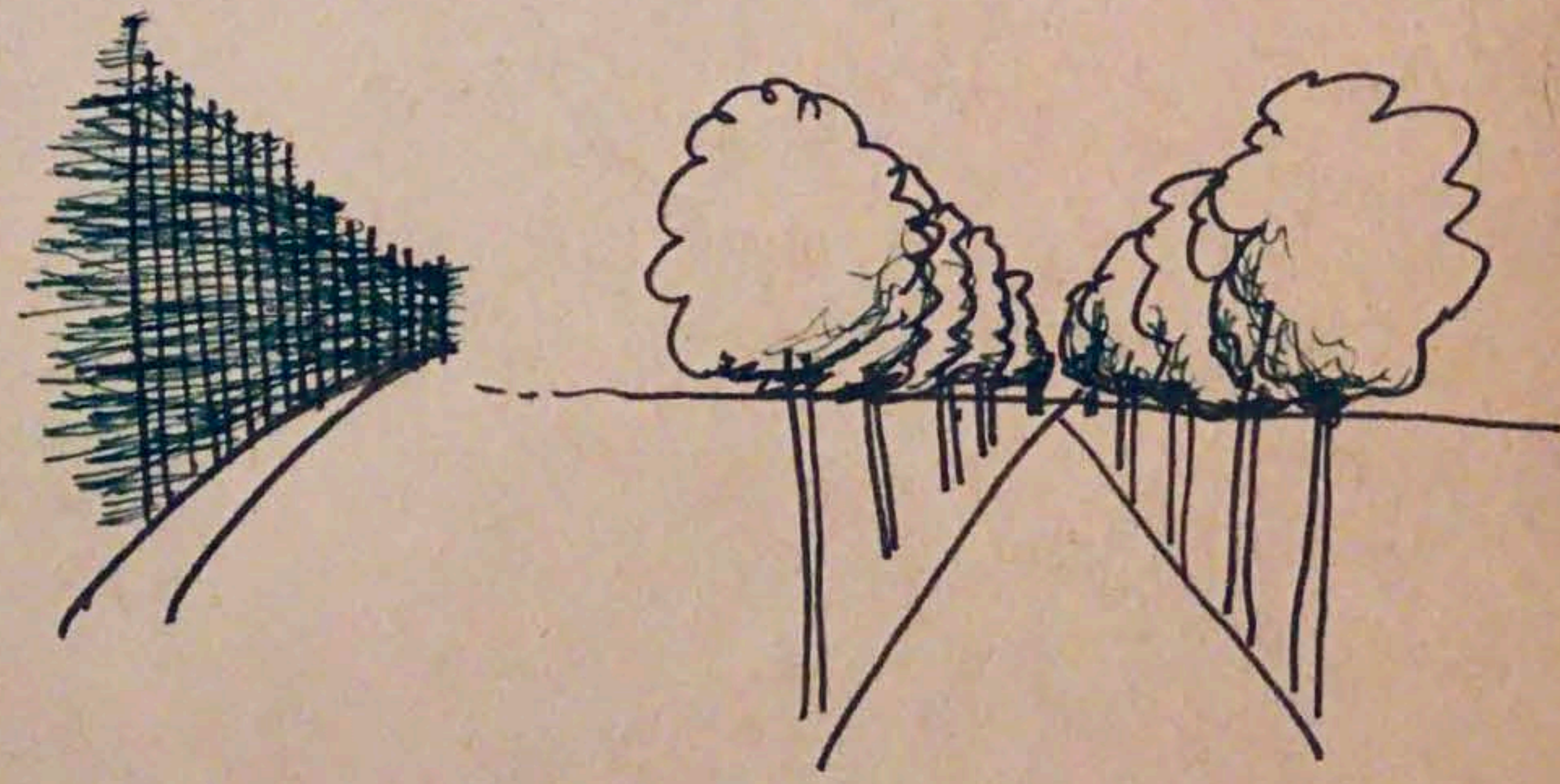
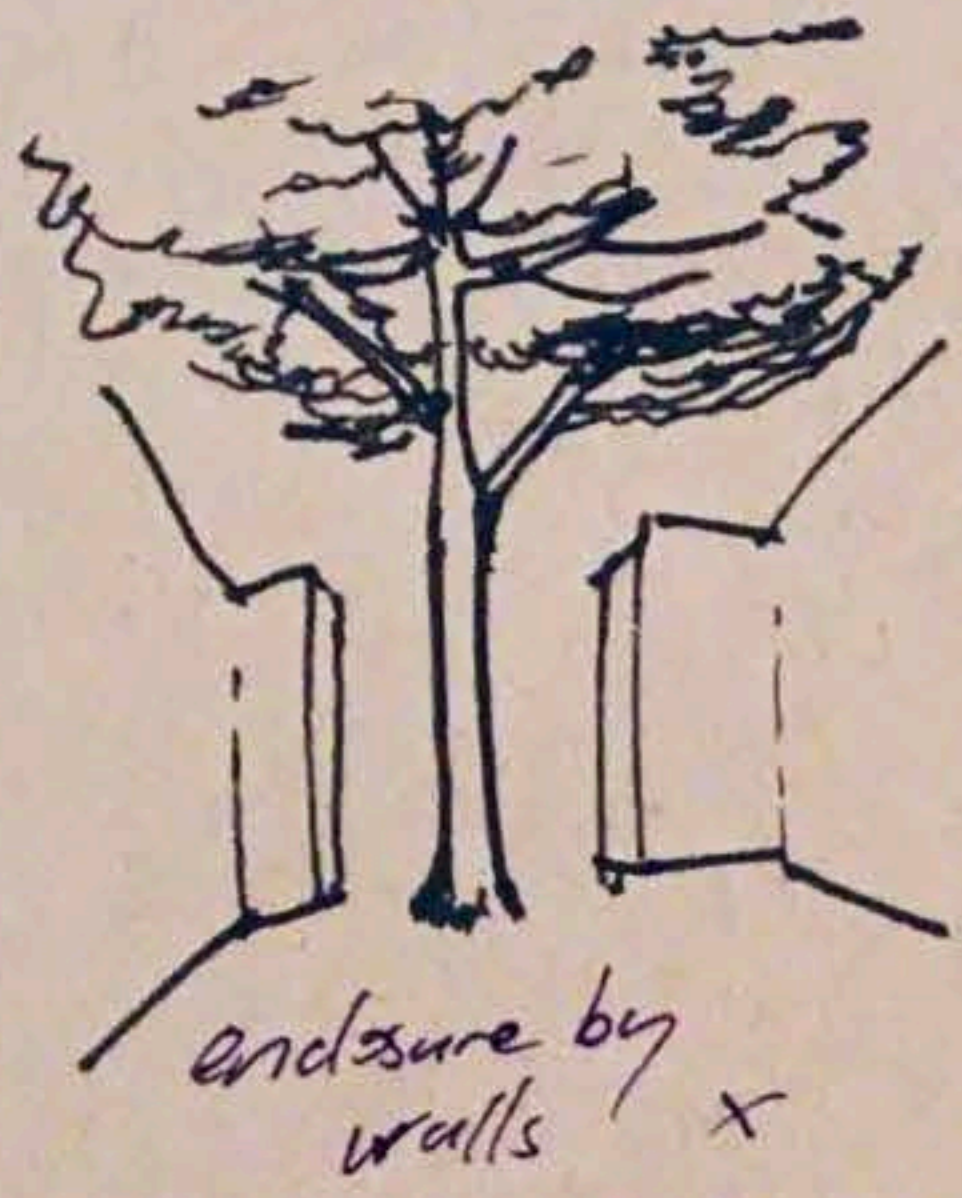
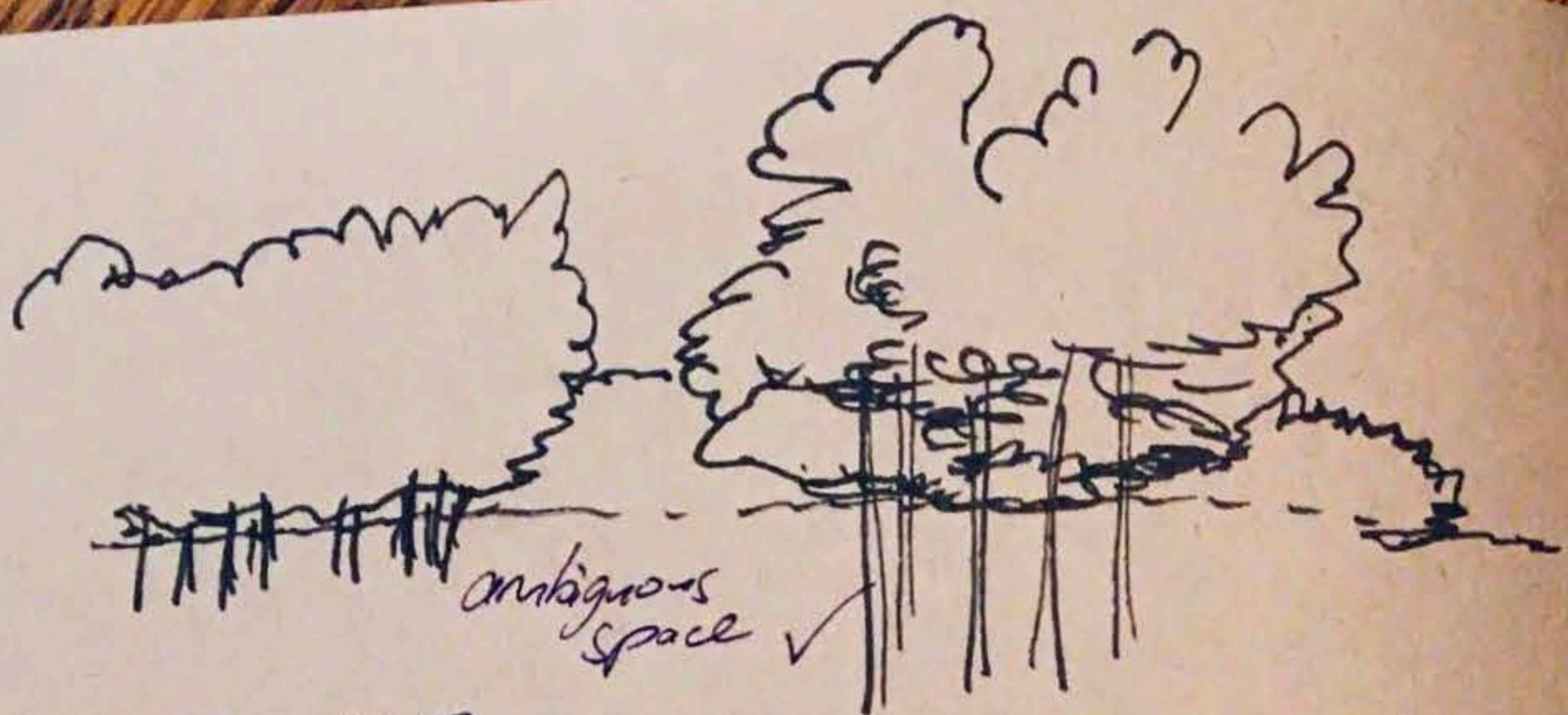
medium = sunlight
burnt wood
w/ sunlight

BORN 1947

"in not sure how to do it. I'm not trying to communicate anything. I don't have an objective." - R. Ackling



DIED 2014



Thicket



TEN ERCK
WEST TX RANCH

from "EARTHSCAPES; LANDMARKS, and OZ" by D. HIRKAY

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 Spiral Jetty. For me, there is a distinction between art which is attractive and art which I think is good.

[Earth art] is concerned with marking out, activating, and controlling spaces.



Boetzkes intro

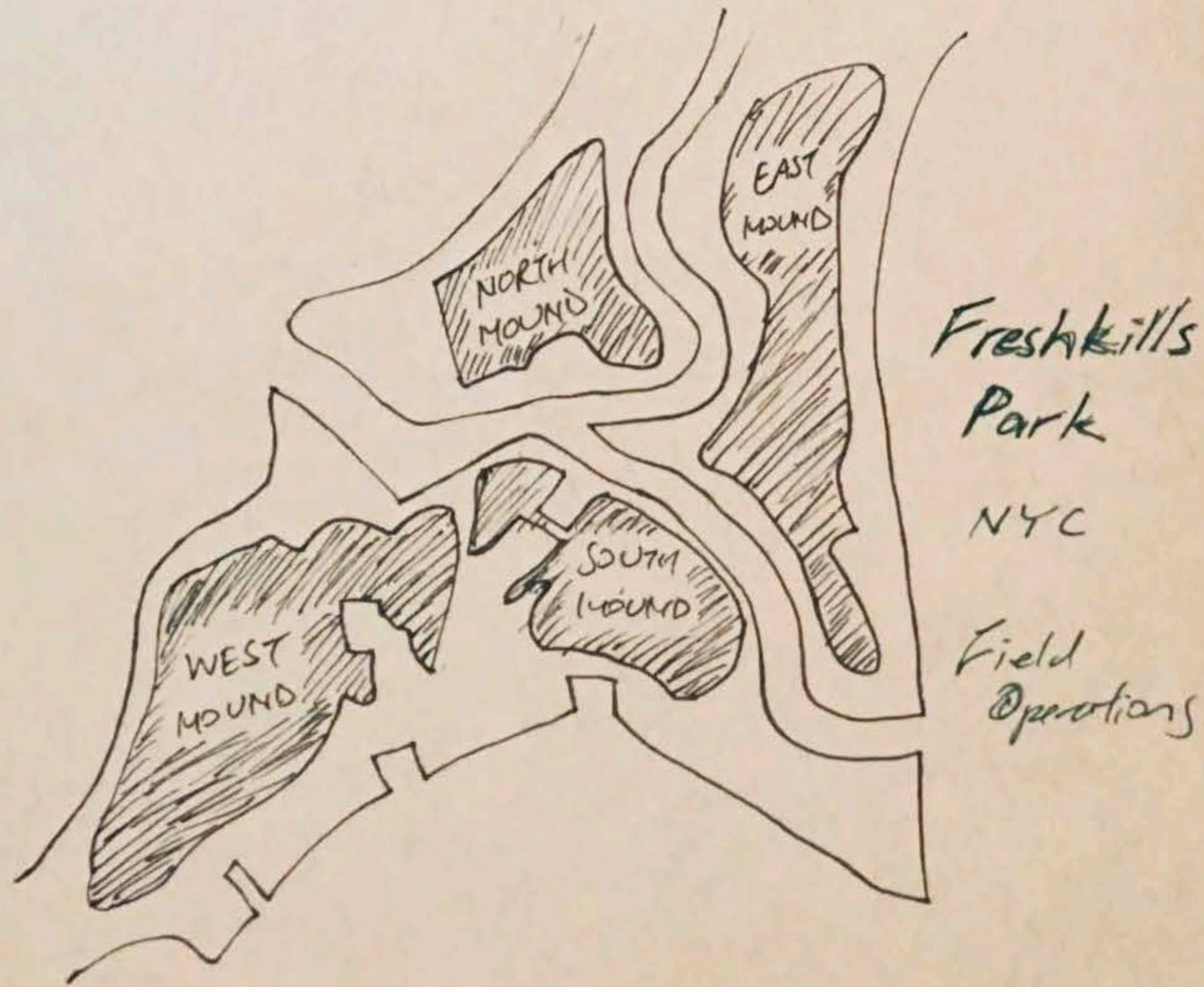
Mark Dion - Newcom Vivarium

"Dion insists that the artwork is... an abomination."

"Dion states that the piece is perverse"

"The ambition [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"



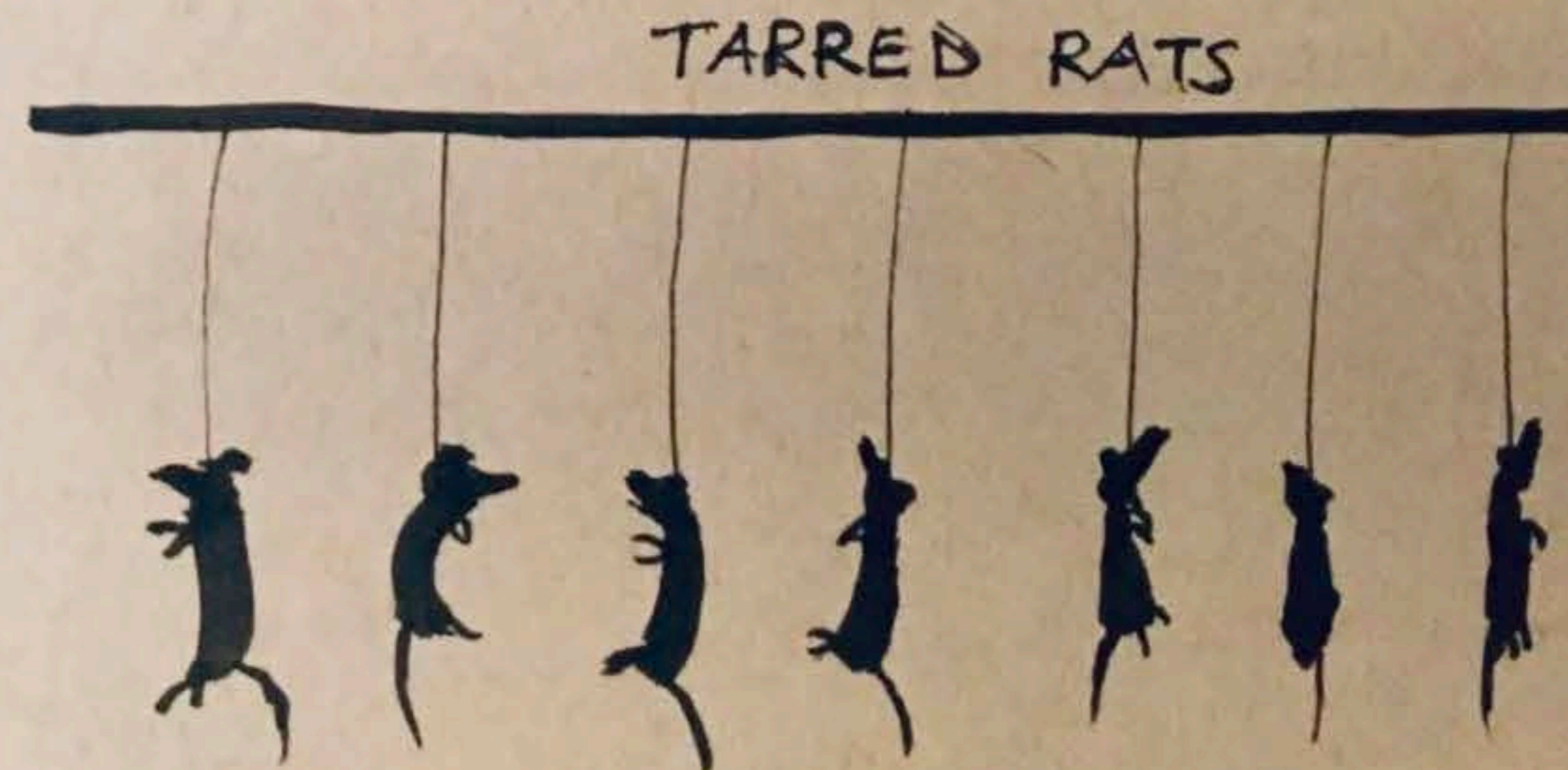
Mark Dion

"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."



Poor little rats.

~~He looks like the other poor little rats.~~
He looks like the other poor little rats.

Bretzkes

ONE

Contemporary
Art and the
Nature of Site

"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 our fundamental difference from that other that evokes the primary passion of wander."



Boetzkes FOUR

The Body as Limit

"The artworks position touching, seeing, and in one case even tasting..."

"... an ethics 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 nonreproductive"

"... 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 - dance, 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 "oriented," performance artists of the seventies were working against the accumulative logic of capital."

Politically radical aspects of live art is its resistance to commodity form.

"Performance remains a compelling art because it contains the possibility of both the actor and the spectator becoming transformed during the event's unfolding."

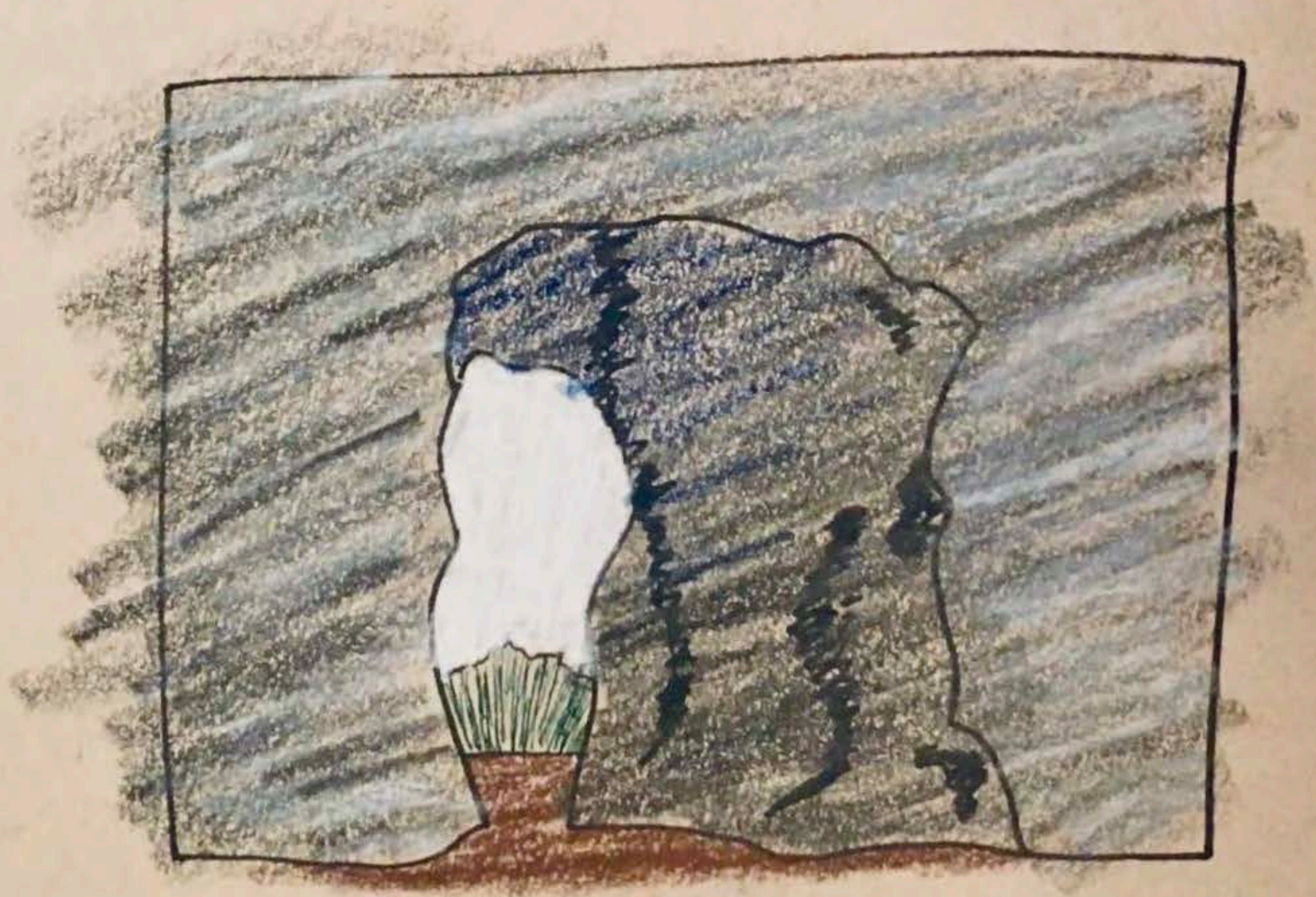
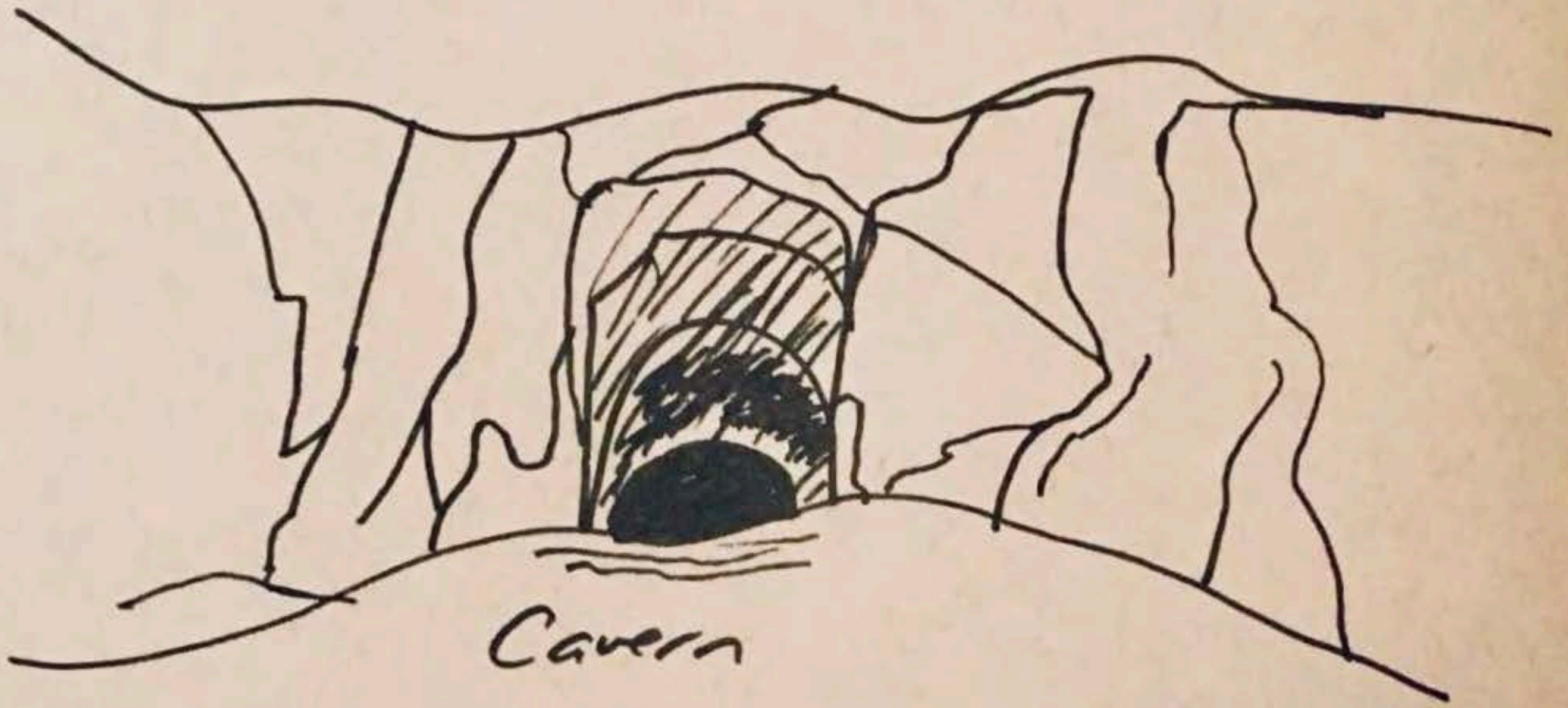
- P. Phelan

Great art accumulates
relevance and meaning
as it moves beyond the
control of its creators;
Weak art decides in advance
what the piece is about.



Industrial
Industrial

VOIDS



Da da DAH
 Da da DAH
 Da da DAH da da

one morning one morning
 One morning in they

I overheard a married man to a young girl say

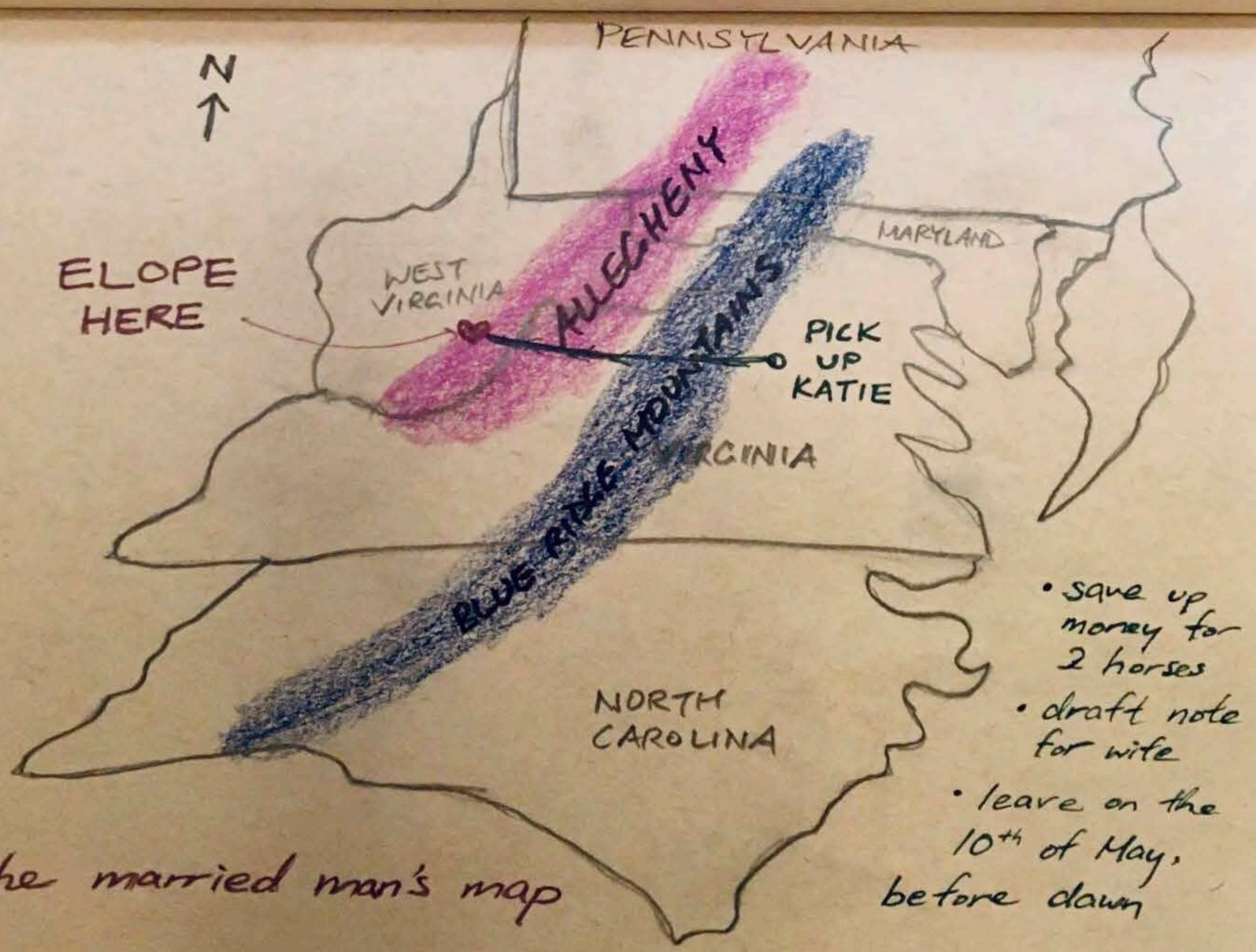
'So dress you up, pretty Katie
 and come along with me
 across the blue mountains to the Allegheny.

I'll buy you a horse, love,
 and a saddle to ride.
 I'll buy myself another
 to ride by your side.

We'll stop at every town.
 We'll drink them all dry.
 Across the blue mountains
 to the Allegheny.'

They left before daybreak
 on a dapple and a mare,
 past tall shiverin' pines
 where the mockingbirds roam,
 past dark cabin windows
 where eyes never see,
 across the blue mountains
 to the Allegheny

BLUE MOUNTAINS
 SAM AMIDON



the married man's map

Daughter, dear daughter
there's young men a plenty
is handsomer
than he.



