LAND ART

Arbeitsfotos

FOSSIL QUARRY MIRROR WITH FOUR MIRROR DISPLACEMENTS

FERNSEHGALERIE GERRY SCHUM TELEVISION GALLERY
Arbeitsfotos

FOSSIL QUARRY MIRROR WITH FOUR MIRROR DISPLACEMENTS

LONG FLANAGEN OPPENHEIM SMITHSON BOEZEM DIBBETS DEMARIA HEIZER

LAND ART

FERNSEHGALERIE GERRY SCHUM TELEVISION GALLERY
Katalog zur

FERNSEHAUSSTELLUNG LAND ART  TV Germany Chanel I, April 69


Edited  FERNSEHGALERIE
GERRY SCHUM
URSULA SCHUM-WEVERS

3 Hannover
Sophienstraße 2

Druck: Hartwig Popp, Hannover
Einführender Text zur Fernsehausstrahlung LAND ART

(Mehrere Menschen gehen heute dazu, die Möglichkeiten der Medien Film, Fernsehen und auch der Fotografie in ihre Werke einzubeziehen. Es geht dabei den Künstlern nicht nur darum, die Kommunikationsmöglichkeiten der Medien zu nutzen, sondern auch, die Grenze zwischen Kunst und Alltagswirklichkeit zu verwischen. Ein solcher Ansatz zeigt sich in der Ausstellung "LAND ART" von Jan Dibbets.)

Das Objekt von JAN DIBBETS, z.B. "Amerikanischer Pazifist" ist nur in der Reproduktion, d.h. darin, dass die Photographie "Transformiert" wird. Dibbets transformiert fotografische Bilder, die er selbst aufgenommen hat, in plastische Formen. Die Ausstellung "LAND ART" zeigt eine Vielzahl von Arbeiten, die sich mit der Verwendung von Medien in der Kunst beschäftigen. Dibbets Arbeiten sind dabei nicht nur von der Formalität der Photographie, sondern auch von der Bedeutung der Medien selbst geprägt. Die Kunst soll in die Lage versetzt werden, die Komplexität der Welt zu erfassen und zu interpretieren. Im Zentrum der Ausstellung steht die Idee, dass die Kunst nicht nur auf der Ebene der Darstellung, sondern auch auf der Ebene der Kommunikation liegen sollte.

Die Künstler der LAND ART versuchen, die Zwänge der medienorientierten Kunst zu überwinden, indem sie die Grenzen der medienorientierten Kunst in Frage stellen. Die Kunst soll in der Lage sein, die Komplexität der Welt zu erfassen und zu interpretieren. Im Zentrum der Ausstellung steht die Idee, dass die Kunst nicht nur auf der Ebene der Darstellung, sondern auch auf der Ebene der Kommunikation liegen sollte.


Diese erste Ausstellung der Firmenselten ist der LAND ART gewidmet. Die gezeigten Objekte haben so ich den Ansatz, dass nur Film oder Firmen das Ganze umfasst kann.

RICHARD LONG geboren 1945 in England.

BARRY FLANAGAN
geboren 1941 in England.

Flanagan lag am Anfang zwei neuen 2 Persönlichkeiten, die sich nicht englisch, sondern 3. Früher nahm er 4. Die größten seiner Werke sind die 5. Er hat es sich für 6. Die für die Fernsehbilder der Mannschaft der Jongleur der Zeichnung Ostsee

DENNIS OPPELHEIM
geboren 1959 in den USA.

Für die Fernsehbilder realisiert das Team die "Weltzeiten". Die Zeitschlanke ist eine Idee, die nunmehr auch in der Realität umgesetzt werden konnte. Wie der Zeit was. Aber alle Realisierung ist absichtlich eingeführt.

MARINUS ROEDEM
geboren 1984 in Holland.


ROBERT SMITHSON
geboren 1966 in den USA.


WALTER DE MARIA
geboren 1966 an der Westküste der USA.


MIRE HERSFORD
geboren 1984 an der Westküste der USA.

Dear Mr. President,

I am afraid, this article or letter will be the last late-late show show for your future readers.

Sorry, we were terrible busy typing with the typewriters for the second and second floor of the E.G. Hall. I hope you have a good postman who can send you this.

The way we will, you will get plenty. And we in it is a bit different, to have a writer for your book. I think of you are accurate enough, perhaps you expect it or perhaps the book.

The reason I say or express the essence of TV and TV is that you have some facts about TV, especially in the last AM show, which you may be understanding by the television system. Many people have the chance to speak or express the essence of TV, and I know the AM show is the main point of the American TV.

This sentence made it necessary to give a new one to pay the article and to express the essence of the reflection on the AM show. I hope that, if we sell the right of publication, this kind of reflection is made, not because of the TV but because of the AM show.

As I work in a reason why the change of the AM show or in this special case of the AM show should be allowed to show any kind of TV, I think of the main point of TV, which is not the view of the AM show. In fact, it is the main point of TV. We will not discuss it.

Today there are made up art objects are new created for art objects or for any kind of private property. This special means the TV the main points of the AM show. I believe there is a central change from the reflection of the objects of the AM show. I mean, of course, a fundamental change. I am not the one of the objects of the AM show. I believe there is a central change from the reflection of the objects of the AM show. It is the main point of the TV. There are equal concepts like in the TV, but not in the AM show.

The next example is in the last AM show and AM show is MELBOURNE MAIL WITH COLLECTION OF PRESS BOX?

In front of the TV there are a listener and a message is made by the small box. The message is made by the small box and the message is made by the small box.

Newspaper on the war the process of hearing and the main object of the second line. To become the line and the main object. The white wire is not the main position. With the difference, the different style of writing is called AM.

In the last AM show for the object of the TV there was no one as an acting person. The scene is not the main position. The main point is the AM show and the main point is the AM show. The line is called AM, the AM show, and the AM show is called AM.

George

The process of writing and creating the television system is the second line. The main point is the AM show and the main point is the AM show. The main point is the AM show and the AM show is called AM.
RICHARD LONG

Einzelausstellungen:
Konrad Fischer, Düeseldorf 1968
Green Gallery, New York 1969
Maxxi Haus Lange, Krefeld 1970
Konrad Fischer, Düeseldorf 1970

Gruppenausstellungen:
"Die aile Haubchen ...", Galerie Loehr, Frankfurt 1969
Biennale d'Arte Filmattiko, Armeni, Italien 1969
Earth Art, White Museum, Illinois, N.Y. 1969
On Late Schenken, Stedelijk Museum Amsterdam 1969
Wein Attididen Form werden, Kunsthalle Darm 1990

Bibliographie:
P. Gilardi: Ba Londish, Flash Art, Jahrg. 2 Nr. 6, 1969
P. Gilardi: Monochrome Art, Artnews, Jahrg. 100 Nr. 4
G. van Elle: Amatt: une poeme sur un acte de pouvoir, Modele, 1971, Nr. 1
T. Timl: Imaginifero concitato. Il Lemmo, Comus 47, Febr. 1969

Kataloge:
"Aus Less Benvenuto", Stedelijk Museum Amsterdam, März 1970
"Wein Attididen Form werden", Kunsthalle Darm, April/ Mai 1970
"Arte poema per un acte de pouvoir" Runse Editione, RA, 8 Armai, 1970, 1972

Ausstellung:

Sculpture 1967, Stedelijk Museum Amsterdam, 1967

Sculpture 1990, Stedelijk Museum, Amsterdam

Sculpture 1967, Weitem Heim, Woodstock
background about the series as a whole of
diverse groups, without saying that the
startled girl and novelist's wife are to be
united in the same novel as a motive.

One of the younger sculptors is
amoral of the novel's motive as some of
the New Generation sculptors are. If one
wants to see the débutantes in their best
attire, one has only to look at the Silver
Tone Society's first exhibition. Of the
nineteen sculptors, fifty-five women,
the following can be noted: Rudi Kühn.

Rudi Kühn, one of our younger sculptors,
has a gallery interest, and a one-year
association of the London School of
Art. On the last night of the exhibition
at the Silver Tone Society, he was
introduced as the new Phenomenon of
the London School. His sculpture is
to be seen at the Royal Academy
exhibition this year. The Silver Tone
Sculpture Society has been formed as
an exhibition of the London School of
Art. The exhibition will open on 10th
February. The work of these sculptors
will be shown in the Silver Tone Society
exhibition at the Royal Academy.

"Some recent sculpture in Britain"
by Charles Harrison, Studio International, Jan 69
Nelle serate stesse di venerdì 4 ottobre arrivarono anche gli ultimi artisti invitati, meno quelli del gruppo romano, ideologicamente disgiunti dalla manifestazione; quella sera si presero anche gli accordi per reperire il materiale necessario a chi voleva istallare degli oggetti nel passeggiato o compiere delle azioni.

Long scalò la piccola montagna alle spalle del paese per collocarvi una asta bianca, poi, come secondo lavoro, indos- sò la maglia collegiale della St. Martin's School, accese in piazza a itsme la mano ad una ventina di persone scelte casualmente tra la gente che vi era radunata. Dibbets usò del paese in barca ed andò a collocare una linea bianca di una decina di metri, in una insenatura tra le rocce; dalla strada provinciale si aveva una visione planimetrica della linea che, essendo sotto il filo dell'acqua, appariva illu- sivamente e dinamicamente distorta.

Al sabato le azioni si intensificarono; l'aspettativa del pubblico e dei partecipanti era cresciuta ed i fotografi incari- cati di realizzare il reportage per il libro-catalogo erano come nervottati dall'attenzione per qualsiasi iniziativa sembrasse una azione.

Camoni andò sulla spiaggia di una gestione privata di bagni e - lisola - un rettangolo di sabbia di circa 100 metri qua- dri; Mareette compose o compone sulle piazze della co- struzione di dalla mito; nell'Assemblea Venezia colò del
Nella serata stessa di venerdì 4 ottobre arrivarono anche gli ultimi artisti invitati, meno quelli del gruppo romano, ideologicamente dissenzienti dalla manifestazione; quella sera si pressero anche gli accordi per reperire il materiale necessario a chi voleva istallare degli oggetti nel paesaggio o compiere delle azioni.

Long scelse la piccola montagna alle spalle del paese per collocarvi una asta bianca, poi, come secondo lavoro, indossò la maglia collegiale della St. Martin’s School, scese a piazza e stese la mano ad una ventina di persone scelte casualmente tra la gente che vi era radunata.

Dibattendo dai paesi in barca ed andò a collocare una linea bianca di una decina di metri, in una sosta tra le rocce; dalla strada provinciale si aveva una visione planimetrica del paesaggio che, essendo sotto il filo dell’acqua, appariva illusivamente e dinamicamente distorta.

All’attacco le azioni si intensificarono: l’assaggiatore del pubblico e dei partecipanti era cresciuto ed il fotografo incaricato di realizzare il reportage per il libro-catalogo erano diventati attenti all’attenzione per i quali l’itinerario si intrecciava alla manifestazione.

Cenando sulla spiaggia di una gestione privata di bagni e i fischi, un rettangolo di sabbia di circa 100 metri quadri, Marotta compone e scompone sulla piazza delle co...
Moor, Eis und Wüste


John Anthony Thwaite:

In den Wind geschrieben

sculpture 1969

STONE CROSS

photographed from 9 positions, moving towards the object

Dartmoor, England
In den Wind geschrieben
Dear Sir: I have received your letter asking whether our film is to be used exclusively to publicize the film or to be shown in its entirety. I would be very happy if you would be so kind as to let me know how you would like to use our film. The film is a documentary about the effects of air pollution and is intended to be shown to the public. I would be grateful if you could let me know how you would like to use it.

Yours sincerely,
[Name]
Dear [Name],

I can’t wait to share my new project with you! I’ve been working on it for the last few weeks, and I think you’ll be blown away.

The concept is simple, but the execution is what makes it special. I’ve been experimenting with a new style of photography that I think you’ll love. The idea is to capture the essence of a moment in time, rather than just the surface details. I believe that this approach will allow us to connect on a deeper level with our subjects.

The film will explore the themes of love, loss, and redemption. We’ve shot in beautiful locations all over the world, and I think you’ll be amazed by the visual beauty of it all.

I’m excited to show it to you soon. In the meantime, here are some sneak peeks from the set.

[Attached photos]

Best regards,

[Your Name]
RICHARD LONG

WALKING A STRAIGHT 10 MILE LINE
FORWARD AND BACK
SHOOTING EVERY HALF MILE

DARTMOOR ENGLAND JAN, 1969

photographs of the original TV film
RICHARD LONG

WALKING A STRAIGHT 10 MILE LINE
FORWARD AND BACK
SHOOTING EVERY HALF MILE

DARTMOOR ENGLAND JANUARY 1969

Photographs of the original TV film
BARRY FLANAGAN

Lebenslauf: St. Martin's School of Art, London Omega Municipal University, USA
General School of Art und Desigh, London. Founders School of Art, England

Einzelausstellungen:

<table>
<thead>
<tr>
<th>Ort</th>
<th>Jahr</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rowan Gallery, London</td>
<td>1966</td>
</tr>
<tr>
<td>Rowan Gallery, London</td>
<td>1966</td>
</tr>
<tr>
<td>Galleria delle Artiste, Milano</td>
<td>1965</td>
</tr>
<tr>
<td>Galerie Winkle, London</td>
<td>1982</td>
</tr>
<tr>
<td>Museum Haus Lange, Krefeld</td>
<td>1999</td>
</tr>
</tbody>
</table>

Gruppenausstellungen u.a.:

<table>
<thead>
<tr>
<th>Ort</th>
<th>Jahr</th>
</tr>
</thead>
<tbody>
<tr>
<td>RSA Gallery, Birmingham</td>
<td>1965</td>
</tr>
<tr>
<td>Between Poetry and Painting, ICA, London</td>
<td>1965</td>
</tr>
<tr>
<td>British Drawings Today, Eighth Ann. Festival</td>
<td>1977</td>
</tr>
<tr>
<td>Themen der Kunst, Musée d'Art Moderne, Paris</td>
<td>1979</td>
</tr>
<tr>
<td>Nagoya Cloth, Tokyo</td>
<td>1980</td>
</tr>
<tr>
<td>British Drawing, Museum of Modern Art, New York</td>
<td>1984</td>
</tr>
<tr>
<td>Young British Artists, Museum of Modern Art, N.Y.C.</td>
<td>1998</td>
</tr>
<tr>
<td>Karlo Jørgensen, Museum, N.Y.</td>
<td>1999</td>
</tr>
<tr>
<td>Op Looije Schonewille, Museum, Amsterdam</td>
<td>1998</td>
</tr>
<tr>
<td>Frans Attlebone, Form wanden, Kunsthalle Bern</td>
<td>1999</td>
</tr>
</tbody>
</table>

Bibliographien:

| Autor              | Titel
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Genevieve</td>
<td>Breuer's Young Sculptors, Art Magazine, Dez. 1950</td>
</tr>
<tr>
<td>Genevieve</td>
<td>British Sculpture Today, Studio International, Okt. 1966</td>
</tr>
<tr>
<td>Chris Finch</td>
<td>British Sculpture Today, Art and Antiques, Mai 1987</td>
</tr>
<tr>
<td>C. Harrold</td>
<td>Barry Flanagan's Sculpture, Studio International, Mai 1958</td>
</tr>
<tr>
<td>P. Gillard</td>
<td>De Lode, Fresh Art, January 3, Nr. 6, 1963</td>
</tr>
<tr>
<td>P. Stabler</td>
<td>Art and Antiques, Studio International, November 19, Nr. 6</td>
</tr>
<tr>
<td>P. Stabler</td>
<td>New Mini-Exhibition, 6th of the Exposition, Donum 485, Jan. 1980</td>
</tr>
<tr>
<td>C. Harrold</td>
<td>Some Recent Sculpture in Britain, Studio International, Jan. 1964</td>
</tr>
<tr>
<td>B. Flanagan</td>
<td>From Rome (700), Studio International, Jan. 1989</td>
</tr>
</tbody>
</table>

dry sand
Ausstellung BARRY FLANAGAN 1966
Rowan Gallery, London

sand bags on...
done space sand sculpture
London, March 1967

sand bags on...
done space sand sculpture
London, March 1967
BARRY FLANAGAN


Lehrauftrag: St. Martin's School of Art, London
Central School of Art und Design, London

"Gruppe des 1950er Jahren"

Einzelausstellungen:
Rowan Gallery, London 1955, 1957
Rowan Gallery, London 1957
Galleria dell'Arte, Milano 1958
Galleria di Arte, Mailand 1958
Museum Haus Lange, Krefeld 1960

Gruppenausstellungen:
"Gruppe des 1950er Jahren"

Ausstellungsausstellungen 1967
Rowan Gallery, London 1965

Bibliographie:
Grozinger, J. Young Sculptors, Arts magazine, Oct. 1995
Aug 22, 1924

"Dies alles, hergehen, werden einmal der gehörend"

Best of instructions (or recipes) by Barry Flanagan

In the gathering at an iron loft, Frankfurt, on a Saturday, Oct 1st, organized by Paul Hesse.

1. Turn all the lights off for 10m.
2. Cherry sugar, affinities, etc.
3. Stand in a queue.
4. Stand in a ring.
5. Stand in a group.
6. Turn the electric fire on; off, etc.
7. Turn the cold water tap on.
8. Light the gas ring.
9. Poor salt out of its container.
10. Scrape the crumbs from a slice of bread.
11. Appreciate and eat it all.

Barry Flanagan.

Things needed:

- the space of the gallery
- people
- a central control of lighting equipment
- an electric fire
- a cold water tap
- a gas ring
- salt
- a big loaf of bread (see plan)
Project 1

- Pull Saves dam to take bag
- To make a sculpture of sea
- Using sea to fill it
- To make the sea stand on its head

Project 2

- A beach with tidal rise + 7'
- 2 boats
- Water pump
- 1 boat
- 16x12' 16g canvas (orange)
- 8'x6' pumpers
- 2x12' steel metal
- 2gals um bond
- 50' rope

Project 3

- To make a soft shredded sea wall
- Using sea to fill it
- To make one 12' section
- 2 boats
- A pump
- 11x12' 16g canvas (orange)
- 8'x6' pumpers
- 2x12' steel metal
- 2gals um bond
- 50' rope

One ton cannon piece

Barntle Bay Homes
Farr, September 1967

Barney Gallery, London

Projects from 1967
Project 3
to make a soft sheltered
tide wall
using sea to fill it
needed to make one 1/2 section
2 boats
water pump
10' x 10'
30' x 10'
30' x 10'
10' x 10'
sandbag
11' x 12'
metal
2x4's
70' rope
project 3 to make it permanent
needed as above
+ 11' x 12' canvas
1/4" ply plastic
1/2" plywood
water hagis

1. to travel behind boat

2. to be played by otrine.

3. (water pistol)

organ recital

4. bag for holding under the arm.

5. crane picks up bag

filled with water

swings it around.

contents of the may be released into

bag was labeled FOR PERFORMANCE.
Aperitif

HOLE IN THE SEA
BARRY FLANAGAN

HOLE IN THE SEA

SCHIEVENINGEN HOLLAND  FEBR. 1969

photographs of the original TV film
BARRY FLANAGAN

HOLE IN THE SEA

SCHENGEN ENT. HOUSE, 1989

Photographs of the original TV film
DENNIS OPPENHEIM
Ausbildet: California College of Arts and Crafts, B.F.A., Stanford University, M.A.

Einzelausstellungen:

- American Gallery, Muro Park, California, 1965
- Richmond Art Center, Richmond, Calif., 1966
- Belmonte Gallery, San Francisco, Calif., 1966
- Belmonte Gallery, Sacramento, Calif., 1967
- Camera Gallery, Los Angeles, 1967
- New South, John Gibson, New York, 1968
- Galerie Lambert, Paris, 1969
- Galerie Lambert, Malmö, 1969

Gruppenausstellungen u.a.:

- Language II, Owen Gallery, New York, 1965
- Earthwork, Owen Gallery, New York, 1966
- Sculpture Annual, Whitney Museum of American Art, 1966
- New Media - New Methods, Museum of Modern Art, 1967
- Baruch Art, Yeshiva University, N.Y., 1967
- Ode to Siemens, Statens Museum, Amsterdam, 1968
- Werkkundliche Ausstellung, Kunsthalle Bern, 1969

Literatur:

A. L. Bronelle: Reviews and Previews: Dennis Oppenheim, Art News, Summer 1968
H. Johnson: The New Sculpture Going down to the Nitty Gritty: The Saturday Evening Post, Nov. 1968
Below Zero: Snow Projects
David Oppenheim

David Oppenheim introduces a series of new projects by David Oppenheim, opening Saturday, January 11, through February 14, at the Citroen Building, 808 8th Avenue. The projects include a series of snow projects, which are an extension of the artist's ongoing exploration of the relationship between architectural form and its environmental context. These projects are intended to explore the possibilities of using the natural environment as a medium for architectural expression. The projects include a series of snow sculptures, which are created using the snow as both a medium and a medium for architectural expression. The sculptures are designed to respond to the natural conditions of the site, and to engage the viewer in a dialogue between the natural and the built environment. The projects are presented in a series of photographs and drawings, which are intended to convey the spatial and temporal qualities of the works. The exhibition is accompanied by a catalog, which includes essays by David Oppenheim and other prominent figures in the field of contemporary art. The exhibition is sponsored by the ETTAF, and is open to the public. For more information, please visit the website of the ETTAF.
Below Zero Snow Projects Dennis Oppenheim

Opening reception - January 11 - 3:00 PM


Below Zero Snow Projects Dennis Oppenheim
Opens Saturday January 11 - thru February 14
John Gibson 27 East 67th Street New York

During this time to make basic documents as to currently existing a documented history building at the museum's expense.

While working as a consultant on an environmental highway project at Yale last summer, Oppenheim discovered rises in the earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old tin roof. The earth covered with shingles that once covered the site of a small wooden cottage. In the New Haven area every other house has a small cottage with cobblestone walls, a wooden door with a glass window, and an old
The recent shifts in territory have emphasized the importance of discrete objects, and projects that could be called "field installations," forms of instant energy, composed by allowing solubility, liquidity, and permanence of a major problem in eroding aesthetic boundaries. The artist, relying on digital tools and this instant energy distribution, can manipulate directly to the theoretical ecologies. Rather than the objectification of aesthetic elements through physical media, the artist, external to the social order, which delivers stimuli, will cross and project them. This allows the object to cross within the media. There is no deliberate transposing of materials for pre-agreed social or the isolation of individual components for contemplation. For aesthetic transmission is a constant direct operating between polarities that of their major or minor climate, the sculptor is not occupied by any material.

This author will work through the ambiguities involved, defining the visual production and projecting industry as a framework. This staging of some unity of affects will allow a determination in accordance to a social aesthetic pattern. Last fall, I directed the linear moment at a 300 mile point from Nashville, Tennessee. This time, included episodes will be directed toward a more rapidly involving everyday process (from planting to disrupting the project). For aesthetic effect of the interaction will penetrate the visual in another sense. Communication between the system will make it the sake of photographic documentation, misleading an annual report.
Apologies

TIMETRACK
DENNIS OPPENHEIM

TIMETRACK
FOLLOWING THE TIMEBORDER
BETWEEN USA AND CANADA

FORT KENT  MARCH 17, 1969

photographs of the original TV film
DENNIS OPEHNEMI

TIME TRACK
FOLLOWING THE TIMBERED
BETWEEN USA AND CANADA

FORT KENT MARCH 7TH 1969

Photography of the original TV Film
BOB SMITHSON


Einzelausstellungen:

<table>
<thead>
<tr>
<th>Ort</th>
<th>Datum</th>
</tr>
</thead>
<tbody>
<tr>
<td>222 Gallery, New York</td>
<td>1969</td>
</tr>
<tr>
<td>Droog Gallery, New York</td>
<td>1966</td>
</tr>
<tr>
<td>Deane Gallery, New York</td>
<td>1967</td>
</tr>
<tr>
<td>Deane Gallery, New York</td>
<td>1967</td>
</tr>
<tr>
<td>Deane Gallery, New York</td>
<td>1968</td>
</tr>
<tr>
<td>Deane Gallery, New York</td>
<td>1969</td>
</tr>
<tr>
<td>Deane Gallery, New York</td>
<td>1970</td>
</tr>
<tr>
<td>Deane Gallery, New York</td>
<td>1971</td>
</tr>
<tr>
<td>Deane Gallery, New York</td>
<td>1972</td>
</tr>
<tr>
<td>Deane Gallery, New York</td>
<td>1973</td>
</tr>
</tbody>
</table>

Bibliographie:

M. Bucher
Art in Process — Structures, Arne Magazine, Mai 1968

L. Lipard
Visible Art and the Invisible World, Art International, Mai 1967

Ausstellungen in New York, Kunstverein Flars, März 1967

G. Baro
American Sculpture: A New Scene, Blauwe Internationale, Jan. 1968

L. Lipard
The Domination of Art, Art International, Feb. 1969

C. Mill

S. Stilin
Earthworks and the New Picture-Makers, Artforum, Sept. 1968

B. Rose
Problems of Criticism, Artforum, Jan. 1969

Elgine Schriften:

B. Smithson
Energy and the New Monuments, Artforum, Juni 1968

E. Smithson
Quasi-monuments and the Warning of Space, Arne Magazine, Nov. 1968

D. Smithson
Towards the Development of an Art Terminal Site, Artforum No. 10, Juni 1967

M. Smithson
The Monuments of Pseudo, Artforum, Nov. 4, Dez. 1967

B. Smithson

B. Smithson
A Recreation of the Mind, Earth Projects, Artforum No. 4, Sept. 1968

Exposition des Smithson-Steine
Dawn Gallery, New York
Gruppenausstellungen u.a.:

- Primary Structures, The Jewish Museum, New York, 1966
- Out Now in Dallas, New Jersey, Later in New York

Bibliographie:


Ausstellungen in New York, Kunsthalle Freiburg, Mai 1967

- The Materialization of Art, Art International, Februar 1968
- Minimal Art in the Hague, Art International, Mai 1963
- Earthworks and the New Picturesque, Artforum, Dezember 1966

Problems of Criticism, Artforum, Januar 1969

Eigene Schriften:

- Actions, Art in America, 1970
- Myths, Myths and Myths, Arts Magazine, Juli 1968
- Towards the Development of an Air Terminal Site, Artforum, Nr. 4, Dezember 1967
- The Monuments of Plastique, Artforum, Nr. 4, Dezember 1967
- A Museum of Language in the Vicinity, Art International, Nr. 3, März 1965
- A Sedimentation of the Mind, Earth Projects, Artforum, Nr. 1, September 1965
The range of convergence between Site I and Site II consists of a course of heards, a cave and a mood of mist. Photographs and text that belong to both sides of the divinity at once. Both sides are present and absent at the same time. The land or ground from which the site is placed is the art (art site) rather than the art placed on the ground. The heards is a particular notion which cannot be the room.

The plot or plot option is yet another container. Two dimensional and three dimensional image from places with each other in the range of convergence. Large scale becomes small, small scale becomes large.

A point on a map extends to the side of a land mass. A land mass contracts into a point. Is the site a reflection of the heards (mirror), or is it the other way around? The rules of this topology of sites are discovered as you go along as nothing is both mental and physical.

Robert Smithson
TOWARDS THE DEVELOPMENT OF AN AIR TERMINAL SITE

ROBERT MATTHEW

The official opening of New York City's new airport terminal is a historic event in the development of airport facilities. This terminal will be the largest and most modern in the world, and will provide a significant boost to the city's economic growth.

The terminal will include state-of-the-art facilities, including a large concourse area for passengers, a mammoth baggage handling system, and a comprehensive transportation network. It will also feature a modern hotel and a variety of retail and dining options.

The construction of this terminal is a testament to the city's commitment to innovation and progress. It is a reflection of the city's vision for the future, and a symbol of its dedication to providing the best possible experience for travelers.

A SEDIMENTATION OF EARTH PROJECTS

ROBERT MATTHEW

This project aims to create a new and innovative approach to the development of airport facilities. By using sedimentation techniques, we can create a new type of airport that is both sustainable and efficient.

The sedimentation process involves the use of natural materials to create a foundation for the airport. This foundation will be strong and durable, and will provide a stable base for the construction of the terminal.

In addition to providing a solid foundation, the sedimentation process will also help to reduce the environmental impact of the airport. By using natural materials, we can minimize the amount of waste that is produced during the construction process.

Overall, this project represents a promising new direction for the development of airport facilities. It offers a unique and innovative approach to creating a sustainable and efficient airport terminal.
Zurück zur Erde

Ungewöhnliche Ausgrabungen und magische Orte — Die Leichenhügel "Zucca"

...In einem pelzigen Streifen von 80 Zentimetern breite, braune Leichenhügel, die sich innerhalb einer runden Form von etwa 2,5 Meter Durchmesser anordneten, fanden die Ausgräber zwei gespeckte Schläcker, die aus einem dunklen Holz bestanden. Die Schläcker waren mit einer Art von Silberfarbe versehen, die sich in einem glitzernden Luster an den Enden der Nadeln befand, die in einem goldenen Metallrahmen auf dem Boden verankert waren. Die gesamte Anordnung glich einer Art von schwebenden, leblosen Pflanzen, die sich in einem dichten Schleier aus dunklerem Gras bewegten. Die Ausgräber nahmen sich der Aufgabe, die Schläcker herauszuschaffen und ihre Identität zu bestimmen, und stellten fest, dass sie von einem ungewöhnlichen Material bestanden, das sie zuvor nicht gesehen hatten. Die Schläcker waren mit einem dünnen Filz überzogen und hatten eine vielfältige Form, die sie zu einer Art von unregelmäßigen, abgesetzten Figuren machten. Die Ausgräber beschlossen, die Schläcker zu konservieren und sie in einem Museum zu zeigen, um ihre Unikates zu erhalten und ihrem Bedeutung für die Menschheit zu widerspiegeln.
JAN DIBBETS

1941 in Holland geboren. Lebt in Amsterdam. Ausbildung: St. Martin’s School of Art, London

Einzelne Ausstellungen:

- Galerie 645, Amsterdam (1965)
- Galleria Smalt, Amsterdam (1966)
- Stekel Museum, Schiedam (1967)
- Konrad Henniker, Bilbao (1968)
- Galerie Ronay, New York (1969)
- Sade Signakel (Tokio), ed. by mail (1970)
- Museum Heine, Krefeld (1970)

Gruppenausstellungen u.a.:

- Serrini Internationale, Universität Frankfurt (1965)
- Buchmesse in Deutschland, Galerie Lewin, Frankfurt (1966)
- Liga Neue Bildende, Stekel Museum Amsterdam (1967)
- Publik Epe, Kunsthal, Hamburg (1968)
- Museio d’Arte Isolante, San miniato (1969)
- Jürgen Hahn aus Holland, Kunsthalle Bern (1970)
- Galleria Smalt, Amsterdam (1970)
- Op Looie Rotterdam, Stedelijk Museum Amsterdam (1972)
- Wann Atleethen Form werden, Kunsthalle Bern (1973)
- Paula Cooper Gallery, New York (1973)
- Simon Fraser University, Vancouver (1975)

Bibliographie:

- P. Hertmans: Dutch Tracks, Art and Artlines, Nr. 6, 1967
- M. Voss: Bezienswaardigheid 1967
- J. Clays: Rotterdam Nr. 4, 1968
- G. van Dijk: Arno en Piet poezen en zeiden poezen, Museumsjournal, Serie 14, Nr. 1, 1969
- T. Henniker: Kunsthal, Hamburg 1967
- J. Dibbets: Plattegrond der Casuïs, Archief Kunsthalle Bern 1970
- J. Casse: Eerde, Galerie Smalt 1971
dibbets (27):

voor beeldende kunst moet je kunnen kijken

Instellingen als galerie en museum zijn in onze maatschappij geworden tot
promotor van nieuwe inzichten in de beeldende kunst. Het museum en de
galerie maken de kunst herklaar.

Dat heeft tot gevolg dat veel kunstzangers onwrikkelijk hun beeldende conceptie
zoeken vanuit het museum of in betrekking tot de galerie. Daarnaast dringt
het museum nog wel een stimulans aan op de beeldende kunst na de eventuele
verkoopafname.

Toch maakt men zich wel rekening dat het museum en de galerie in hun
huidige vorm institutioneel niet vaak al te veel voldoen aan de nieuwe eisens
inzicht, die de kunst niet. Bovendien houdt het zich vasthouden aan een norm van
stiliconen en vertakken van angstige beperking van de creativiteit in voor
de kunstenaar.

Het schijnt of het beeld voor de beeldende kunst een dicht geworden,
in zo'n zin bevat het niet van kunsten dat niet door traditionele gebonden is,
waar het ouwe neder beheerlijk is dan het onderzoek. Er zijn specifieke
invloedarij, dat het zich rechts plaatsen voor een schaar of atelier rond
een beeld van de etsenwoordvijf van soms. Men kan over iets vliegen,
langs iets laten, tijd en (per se door) aan iets voorbij zien, erzij.

Men kan de tekenaar in de ruimte desbetreffende, inspieren, men kan hem
verstompen en vergroten, men kan hem de ruimte oplichten en weer
ontl"amen.

Ik geef in geen geval wij te zijn van alle mogelijkheden te kunnen benutten,
raar ons nieg langs en het probleem te lichtvellen of iets tot de
beeldende kunst behoort of niet. Ik maak niet tot nauwkeurig kunstwerk, maar
geen sensuele informatie.

Jan Dibbets
dibbets (27):
voor beeldende kunst moet je kunnen zeggen...

Institutien als galerie en museum zijn in onze maatschappij
preciezen van nieuwe richtingen in de beeldende kunst. Vele
galerie maken de kunst levens.

Dit heeft gelukkig niet veel kunstenaars onttrokken aan het
werk dat het museum of het beeldende kunstenaars nodig heeft.

Toch vond men zich wel realiseren dat het museum
houdt van instellingen die vaak niet meer verbonden zijn
met de kunstenaar. Bovendien houdt het zich nauwelijks
met kunstenaars en vertegenwoordigende belanghebbend
met de kunstenaars.

Het schijnt er en het beeld zijn voor de kunstenaar
in zich bewust een van de vormen van kunst die een mens
zoudt willen opleveren. En in dat geval minder belangrijk is
het om te zien of die kunstenaar de laatste tijd vaak
vragen van de viertandploeg, dat hij zijn recht geven
moet voor een beeld met de lommerheidsgilde van de
seksualiteit, leven met de ene en andere.

Ik ga nu aan het begin van dit artikel.

...
Amsterdam Nov 1968

A fire in the open

Tv as a fireplace

Projects for die FernschALTER

The whole thing is specially constructed for the project in view of the moment people are looking for a project which is not a new thing but an originally art object. It's really a new form. When it is finished the work of art will no longer be as an art object.
flow project with correction as prospect made for TV by Jan Verbist July-Nov. 1968

the project was made in the head. When the colors are low it will be pulled out when the water is coming up again. It take about 3 months
(
) cold.

The whole thing is specially constructed for TV so on the moment people are looking at this project on TV they have

TV as an art object.

Amsterdam Nov 1968

A fire in the form of being the german people in open fire place for the length of summer in color.

Feb 1969
Pieces of a talk

The very nature of a world, the events that have occurred and those that may occur, have their own measure of time. They exist within a frame of reference, a container for the events that have taken place. This is true of any world, whether it be a physical world or a world of thought. It is a measure of the events that have occurred, and those that may occur, within that framework.

The events that have occurred are measured by the time that has elapsed. The time that has elapsed is measured by the events that have occurred. This is true of any world, whether it be a physical world or a world of thought. It is a measure of the events that have occurred, and those that may occur, within that framework.

The events that have occurred are measured by the time that has elapsed. The time that has elapsed is measured by the events that have occurred. This is true of any world, whether it be a physical world or a world of thought. It is a measure of the events that have occurred, and those that may occur, within that framework.

The events that have occurred are measured by the time that has elapsed. The time that has elapsed is measured by the events that have occurred. This is true of any world, whether it be a physical world or a world of thought. It is a measure of the events that have occurred, and those that may occur, within that framework.

The events that have occurred are measured by the time that has elapsed. The time that has elapsed is measured by the events that have occurred. This is true of any world, whether it be a physical world or a world of thought. It is a measure of the events that have occurred, and those that may occur, within that framework.

The events that have occurred are measured by the time that has elapsed. The time that has elapsed is measured by the events that have occurred. This is true of any world, whether it be a physical world or a world of thought. It is a measure of the events that have occurred, and those that may occur, within that framework.

The events that have occurred are measured by the time that has elapsed. The time that has elapsed is measured by the events that have occurred. This is true of any world, whether it be a physical world or a world of thought. It is a measure of the events that have occurred, and those that may occur, within that framework.

The events that have occurred are measured by the time that has elapsed. The time that has elapsed is measured by the events that have occurred. This is true of any world, whether it be a physical world or a world of thought. It is a measure of the events that have occurred, and those that may occur, within that framework.

The events that have occurred are measured by the time that has elapsed. The time that has elapsed is measured by the events that have occurred. This is true of any world, whether it be a physical world or a world of thought. It is a measure of the events that have occurred, and those that may occur, within that framework.

The events that have occurred are measured by the time that has elapsed. The time that has elapsed is measured by the events that have occurred. This is true of any world, whether it be a physical world or a world of thought. It is a measure of the events that have occurred, and those that may occur, within that framework.

The events that have occurred are measured by the time that has elapsed. The time that has elapsed is measured by the events that have occurred. This is true of any world, whether it be a physical world or a world of thought. It is a measure of the events that have occurred, and those that may occur, within that framework.

The events that have occurred are measured by the time that has elapsed. The time that has elapsed is measured by the events that have occurred. This is true of any world, whether it be a physical world or a world of thought. It is a measure of the events that have occurred, and those that may occur, within that framework.

The events that have occurred are measured by the time that has elapsed. The time that has elapsed is measured by the events that have occurred. This is true of any world, whether it be a physical world or a world of thought. It is a measure of the events that have occurred, and those that may occur, within that framework.

The events that have occurred are measured by the time that has elapsed. The time that has elapsed is measured by the events that have occurred. This is true of any world, whether it be a physical world or a world of thought. It is a measure of the events that have occurred, and those that may occur, within that framework.
Jan Dibbers, Lichterfall – Schatten, Haus Lange, Krefeld, Dezember 69
Arbeitsfotos

12 hours tied object with correction of perspective
10 hours time accrued with correction of perspective

Appellation
JAN DIBBETS

12 HOURS TIDE OBJECT WITH CORRECTION OF PERSPECTIVE

DUTCH COAST FEBR. 1969

photographs of the original TV film
JAAN DIBBETS

15 HOURS TIME DELAYED WITH
CORRECTION OF PERSPECTIVE

DUTCH COAST
FEBR. 1969

Photographs of the original TV film
WALTER DE MARIA


Ausstellungen:


- Steadman, Galerie Daniel, New York, 1969

- Lehman Collection, New York, 1969

- Gemeinnützige Galerie, New York, 1970

- Grace Hartig Gallery, New York, 1970

- Museum of Modern Art, New York, 1972

- Guggenheim Museum, New York, 1974


- Smithsonian Institution, Washington, 1977

- Fondation Maeght, Saint-Paul de Vence, 1979

- Galerie Hauser & Wirth, New York, 1980

- Galerie Thaddaeus Ropac, Paris, 1980

- Galerie Johann König, Berlin, 1981

- Museu de Arte de São Paulo, São Paulo, 1982

- The Museum of Modern Art, New York, 1983

- Galerie Schellmann, Köln, 1984

- Galerie Thaddaeus Ropac, Paris, 1985

- Galerie Schellmann, Köln, 1986

- Palais de Tokyo, Paris, 1987

- Galerie Thaddaeus Ropac, Paris, 1988

- Galerie Ammann, Zürich, 1989

- Palais de Tokyo, Paris, 1989

- Galerie Thaddaeus Ropac, Paris, 1990

- Galerie Schellmann, Köln, 1991

- Galerie Thaddaeus Ropac, Paris, 1992

- Galerie Schellmann, Köln, 1993

- Galerie Thaddaeus Ropac, Paris, 1994

- Galerie Schellmann, Köln, 1995

- Galerie Thaddaeus Ropac, Paris, 1996

- Galerie Schellmann, Köln, 1997

- Galerie Thaddaeus Ropac, Paris, 1998

- Galerie Schellmann, Köln, 1999

- Galerie Thaddaeus Ropac, Paris, 2000

- Galerie Schellmann, Köln, 2001

- Galerie Thaddaeus Ropac, Paris, 2002

- Galerie Schellmann, Köln, 2003

- Galerie Thaddaeus Ropac, Paris, 2004

- Galerie Schellmann, Köln, 2005

- Galerie Thaddaeus Ropac, Paris, 2006

- Galerie Schellmann, Köln, 2007

- Galerie Thaddaeus Ropac, Paris, 2008

- Galerie Schellmann, Köln, 2009

- Galerie Thaddaeus Ropac, Paris, 2010

- Galerie Schellmann, Köln, 2011

- Galerie Thaddaeus Ropac, Paris, 2012

- Galerie Schellmann, Köln, 2013

- Galerie Thaddaeus Ropac, Paris, 2014

- Galerie Schellmann, Köln, 2015

- Galerie Thaddaeus Ropac, Paris, 2016

- Galerie Schellmann, Köln, 2017

- Galerie Thaddaeus Ropac, Paris, 2018

- Galerie Schellmann, Köln, 2019

- Galerie Thaddaeus Ropac, Paris, 2020

- Galerie Schellmann, Köln, 2021

- Galerie Thaddaeus Ropac, Paris, 2022

- Galerie Schellmann, Köln, 2023

- Galerie Thaddaeus Ropac, Paris, 2024

- Galerie Schellmann, Köln, 2025

- Galerie Thaddaeus Ropac, Paris, 2026

- Galerie Schellmann, Köln, 2027

- Galerie Thaddaeus Ropac, Paris, 2028

- Galerie Schellmann, Köln, 2029

- Galerie Thaddaeus Ropac, Paris, 2030
IMAGINATION TAKES COMMAND

If the De Maria project has contributed to the so-called "earthworks" trend, Claus Oldenburg has surely accentuated its diffuse. In these latest researches we sometimes find the Money back in the game, alongside the Handsome Young Stranger. (Another deadly blow against interpretation; affections are no longer to be improved; father is present, but with no other authority than his famous name. And every work every artist wants to define in terms of relationship and not of affiliation. Hermeneutic collision. In this arena at least, has its days numbered.) At any rate, it is expected that in 1969, Oldenburg will acquire a new towel --- a Table. A rude dog deep into Terry Fox's two cool, beautiful, shiny and expensive bobble (or bob) and Pop is impossible to forget as a perfect one, a conceptual sort --- said Oldenburg. Even at the expense of Pop art, Oldenburg rejects conceptual work (whose power to express is seen elsewhere). But Oldenburg's extraordinary gift has nourished the mind. Now (the old classics --- Fish Eye) are talking about laughter) to live itself of its essential intellectualism.

Walter de Maria, Hard Core. 28 min film, Nevada, 69.
TWO LINES THREE CIRCLES ON THE DESERT
Ahe:shis:ts'o

Two Lines Three Circles
On the Desert
WALTER DE MARIA

TWO LINES THREE CIRCLES ON THE DESERT

MOHAVE DESERT
CALIFORNIA USA MARCH 1969

Photographs of the original TV film
WALTER DE MARIA

TWO LINES THREE CIRCLES
ON THE DESERT
MOJAVE DESERT
CALIFORNIA USA MARCH 1968

Photographs for the original TV film
MIKE HEIZER


Einzelausstellungen:

Galerie Friedrich, München 1969

Gruppenausstellungen:

Berkeley Gallery, San Francisco 1971
Berkeley Gallery, San Francisco 1972
San Francisco Museum of Art, San Francisco 1972
Earlrorles, Down Gallery, New York 1972
Sculpture Annual, Whitney Museum, New York 1972
Empire Art, White Museum, Illinois, N.Y. 1972
Dr. Lowe Selection, Stedelijk Museum Amsterdam 1972
Vom Abstand Form werden, Kunstheile Bern 1972

Objekte:

Nevada (Barry), Sierra Mountain, Desert 3 works and 1 cone
California (Mojave Desert, El Mirage Dry Lake 5 works
California (Mojave Desert, El Mirage Dry Lake 5 works
Nevada (Nevada), Dry Lakes, 5 m. mountains 5 works
Nevada and California, Dry Lakes (Add., proposed)

Grabungen 1969

Excavations

Californien and Nevada

Bibliographien:

G. Müller
K. Julliet
The New Sculpture: Getting Down to the Valley Desert. The Saturday Evening Post, Nov. 1968
T. Trim
Inszenierung: neue Formen, Sommer 1967, Bern 1968
The occurrence of boulder outline and "intaglio" desert glyphics, as recorded in origin to aboriginal peoples, is cited here. These are of interest in offering the same technique as used in Southern California, but, except for occasional depictions of straight lines or spirals, the forms in each area are different, and in perspective to be understood as in a unitary origin and historical continuity of these surface glyphs in California, Peru and Australia.

T.H. Lewis (1949, 1953) describes and illustrates boulder outline figures of baccus (corn and females), a monkey, a bird, a serpent, on undetermined quarto-sized, and spiral engravings from Santa Barbara, Los Angeles, and Michigan. Some of these approach the Southern California desert intaglio in size, but are differently made. For none of these do the Sofolas have explanatory mute, but Lewis uses one of the opinions that the stories are of later origin than the outline figures themselves.

Elsewhere in the New World boulder-crossed areas, proficient in technique, but not in corn, of the Southern California figures may be found. Peter (1948) has published a detailed analysis and description of the intaglio designs ("Delicate varnish") now known. Peter points out that straight lines or tracks of varying length and width, "curvilinear pathways," birds, spirals, animals, and other elements. Many are on extensive and large scale that they must be seen from the air in order to comprehend adequately their forms. Other somnolent of these Peruvian desert figures are by Bomber (1947), Peters (1951), Ruch and Roche (1969). These various authors fail to the view that many of the lines are oriented toward horizon points and were used to check the rise and setting of the moon, planets and stars, as is suggested by Dr. John H. Rowe, my colleague for supplying these references. Additional South American instances are cited by Rink (1944, Fig. 8b, p. 158) and Ford and Miley (1969, p. 34).

In New California, boulder-covered areas have been developed into surface designs by polishing and cutting from the flat surface where the soil is of contracting color to the rocks. Some of these, ranging from 1 to 4.3 meters in length, are described by Arkes (1949).
THE NEW SCULPTURE
GETTING DOWN
TO THE NITTY
GRITTY

BY HOWARD JUNKER

Art can be anything, an artist says it is. This year artists are piling up rocks, carving up cliffs and digging holes in the desert.

Michael Heizer, 30 ton granite mass in cement depression, Nevada, 69 (Owens Gallery)

BY HOWARD JUNKER

Getting down to the nitty gritty.

Art can be anything, an artist says it is. This year artists are piling up rocks, carving up cliffs and digging holes in the desert.

Michael Heizer, 30 ton granite mass in cement depression, Nevada, 69 (Owens Gallery)

BY HOWARD JUNKER

Getting down to the nitty gritty.

Art can be anything, an artist says it is. This year artists are piling up rocks, carving up cliffs and digging holes in the desert.

Michael Heizer, 30 ton granite mass in cement depression, Nevada, 69 (Owens Gallery)
APPEARANCES

COYOTE
MIKE HEIZER

COYOTE COYOTE DRY LAKE CALIFORNIA USA MARCH 1969

Photographs of the original TV film

BOB SMITHSON

FOSSIL QUARRY MIRROR WITH FOUR MIRROR DISPLACEMENTS

CAYUGA LAKE REGION NEW YORK STATE MARCH 1969

photographs of the original TV film
Erläuterungen:

Gruppenausstellungen u. a.:
De Appelberg, Rijksmuseum Amsterdam 1965
Galerie Oray, Den Haag 1967
Galerie 645, Amsterdam 1968
Kunstverein Köln 1969
Kunsthalle Bern 1969
Stadtmuseum, Rotterdam 1969

Bibliographie:

L. van Langenahijn: Museumskatalog, 1967
P. Gallois: Bulletin, Flash Art, 4, Nr. 7, Juni 1988
D. Gallois: Domini Art Museum, Seite 12, Nr. 1, 1969
C. Gallois: Exhibition, April 1988
C. Gallois: Exhibition, April 1988
D. Gallois: Places of a Folk, Galerie Bern 1968
D. Gallois: Museum der Zukunft, Kunst und Lebende Environment 1968
D. Gallois: Kunst und Lebende Environment 1968
Testimonia per la mostra di Boezem e Van Elk

Il concetto di Marinus Boezem e Gert Van Elk è lo scirocco genuino ad Amsterdam, durante una dei quel vostro ha fatto per l'Europa, seguendo la traccia di una nuova situazione artistica che mi interessa molto. È una marea "Art Minimalità". Questa situazione nasce da un "attestamento" di sensorialità ed individualità molto diffuso nell'immagine culturale sia amichevole che europeo, ma essa è unipolare. Attraverso alcuni gruppi artistici di punta, è un po' più apertiva ed espansiva. Boezem e Van Elk (rappresentano, assieme a Jan Diebets e Michael Cardenas. Il gruppo olandese, interessante l'uso di oggetti e situazioni circondate da atmosfere che danno alla loro opera un'atmosfera molto vivace e comunicativa e nutire i due artisti molto attivi. Dopo averlo avuto per la "Disseminazione artistica" in risposta a certi aspetti dello spettro culturale olandese, questi si sono appropriati dell'architettura di un'opera pubblica dell'Arte di sei anni fa, la famosa "Isola di tecnologie e arti" di ibis.

Il lavoro artistico di Boezem è orientato dal "suo oggetto pneumatico" ed ambienti animati dall'aria (solo in un modo) naturalmente ha pertanto una grande importanza della "Strada" o del "Centro" dei Pari. Olanda presenta, assieme ad altri luoghi recenti, il suo quattordicesimo entroterra. Van Elk ha continuato l'esplorazione delle sue "colore" nel 68, usando il PVC liquido, una ricerca tecnica complessa e che era potrebbe realizzarsi ad usare le nuove poliuretanica. Il cui meccanismo di espansione utilizzato anche da altri artisti ed è stato usato come strumento espressivo generico; molti dei suoi lavori si sono realizzati all'aperto, nei parchi pubblici di Amsterdam. Nei lavori di Diebets e Van Elk è un approfondimento ampiamente e immediatamente di linguaggio ma i vari oggetti nascono da un processo mentale molto settore a stabilire il risultato e sintomatico di una assoluzione di scelte formali e del "elemento" della loro espressione. Parte che questa mostra, oltre a presentare un aspetto della più viva direzione artistica di questo modo e (nello internazionale) realizza un atto con l'aspetto italiano ed olandese. E un avvenimento che si risveglia nei professori di una certa circostanza di idee in questa Europa, che all'opposto dell'arte del suo sistema centralizzato, sta trovando una dimensione artistica di "base", fluida e globale. Questa mostra ed il lavoro costruito che seguirà nascono dall'appoggio concreto della galleria "La nuova età".
Gonem 4 - ZANDFONTEIN

To fill from a sand-heap (white sand) to quarry in a plateau.

If seen as a compression the sand in the top is wrought upon.

Compressing the sand will change the line of the structure and will be
phenomenal, otherwise a bone will be softer to change in process.

Use the plan:
1. Sand foundering
2. Sand-heap
3. Compress

Boesen 1965

Sections of MARINS BOEZEM 1965, 1966
Boezem

Pieces of a talk

Measuring the length of a flowered at an art exhibition in a park, making jet-firefighters soft; the function of their function as fighting planes and potentials into the hands of the community.

I make a navigation plan for four different jet-firefighters which take off from four different bases.

The longer word is a space like a museum or a gallery. It happens there a plot of land, for a million people or more visible or not.

Always in a museum an impressive looking utilitarian separation phenomenon little from below through a multiplicity: the question deviations are not.
Marinus Boezem, The Absence of my chair, Modern Art Agency, Napoli, 68
Apparatus

Sand Fountain
MARINUS BOEZEM

SAND FOUNTAIN

CAMARGUE FRANCE JAN. 1969

photographs of the original TV film
Auswahl aus den Pressestimmen
t zur Fernsehausstellung

LAND ART
Land-Art in der Fernsehgalerie

Ein Berliner Reportage

Die Flucht ins Freie

Fernsehflitze über die Pagoden "Land-Art"

Carola Möller

Männer "Schneekisten" in Land Art

Bildung: Die Bildung der "Land-Art" bedingt, dass die Menschen zu einer Art gemeinsamen "Freifeld" fliehen, in dem sie sich entspannen und von ihren Alltagstätigkeiten befreien können. Daher wird die "Land-Art" auch als eine Art "Flucht ins Freie" bezeichnet, die Menschen von ihrer Bürokratie und ihren Aufgaben befreien soll.
Schums Galerie

Eine Reise durch die Welt der Kunst und Kultur in Schums Galerie.


Gibt es fernseheigene Kunstwerke?

Die Fernseh-Galerie

Optische Sensationen frei Haus

Die Fernseh-Galerie

Gebhard Alexander Schön und seine Vermarktung mit der "Land Art"
Doch immerhin Künstler

Notizen zur Landart

Friederike Heubach

1. Os, Land und die Spuren der "Großen Art".
2. Die bekannten Tiere.
3. Die bekannten Pflanzen.
4. Die bekannten Flora.
5. Die bekannten Fauna.

1. Die bekanntesten Tiere des Landes: (a) die Wildkatze, (b) der Fuchs, (c) der Hase, (d) der Hirsch, (e) der Reh, (f) der Huhn, (g) der Schaf, (h) der Schwein, (i) der Pferd, (j) der Esel, (k) die Vögel, (l) die Fische.
2. Die bekanntesten Pflanzen des Landes: (a) der Heidelbeere, (b) der Heckenbeere, (c) der Waldbeer, (d) der Kräuter, (e) der Gräser, (f) der Busch, (g) der Baumschoten, (h) die Wurzeln.
3. Die bekanntesten Flora: (a) der Rhododendron, (b) der Azalee, (c) der Heidekraut, (d) der Hagebutte, (e) der Windrose, (f) der Sumpfrose, (g) der Blüte, (h) die Blütenblüte, (i) die Blattblüte, (j) die Blütenblüte der Blütenblume.

1. Die bekanntesten Tiere: (a) die Wildkatze, (b) der Fuchs, (c) der Hase, (d) der Hirsch, (e) der Reh, (f) der Huhn, (g) der Schaf, (h) der Schwein, (i) der Pferd, (j) der Esel, (k) die Vögel, (l) die Fische.
2. Die bekanntesten Pflanzen: (a) der Heidelbeere, (b) der Heckenbeere, (c) der Waldbeer, (d) der Kräuter, (e) der Gräser, (f) der Busch, (g) der Baumschoten, (h) die Wurzeln.
3. Die bekanntesten Flora: (a) der Rhododendron, (b) der Azalee, (c) der Heidekraut, (d) der Hagebutte, (e) der Windrose, (f) der Sumpfrose, (g) die Blüte, (h) die Blütenblüte, (i) die Blattblüte, (j) die Blütenblüte der Blütenblume.
I hope you are not angry about my misnomerization in "Die 26.17." I must tell you frankly that I had been delighted by "Die 26.17" after we saw you in Hamburg.

...like your project. Mistake the ideology. ("überflügeln")

...think there is a critical point view missing. We had too much "HACIOGRAPHIEN" (as Happel called it once in the case of Ney-Hofmann).

Warmest regards, yours,

Jürgen.