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What is landscape? And what is art in the landscape? In recent years, the notion of the landscape has experienced a major shift in the context of visual arts. The book offers various perspectives on the complex relations between art, artists and landscape. **LANDSCAPE** is a new publication series by the Institute for Land and Environmental Art (ILEA). In addition to the exploration of art in the peripheric, rural and alpine landscapes, ILEA organizes the outdoor biennale Art Safiental and the international summer school Alps Art Academy in the Swiss Alps.

Essays by/von: Aufdi Aufdermauer, Delphine Chapuis Schmitz, William L. Fox, Johannes M. Hedinger, Hanna B. Hölling, Mattli Hunger, Sibylle Omlin, Janis Osolin, Lukas Ott, Jano Felice Pajarola, Jolanda Rechsteiner, Emily Eliza Scott, Chris Taylor, Lucie Tuma

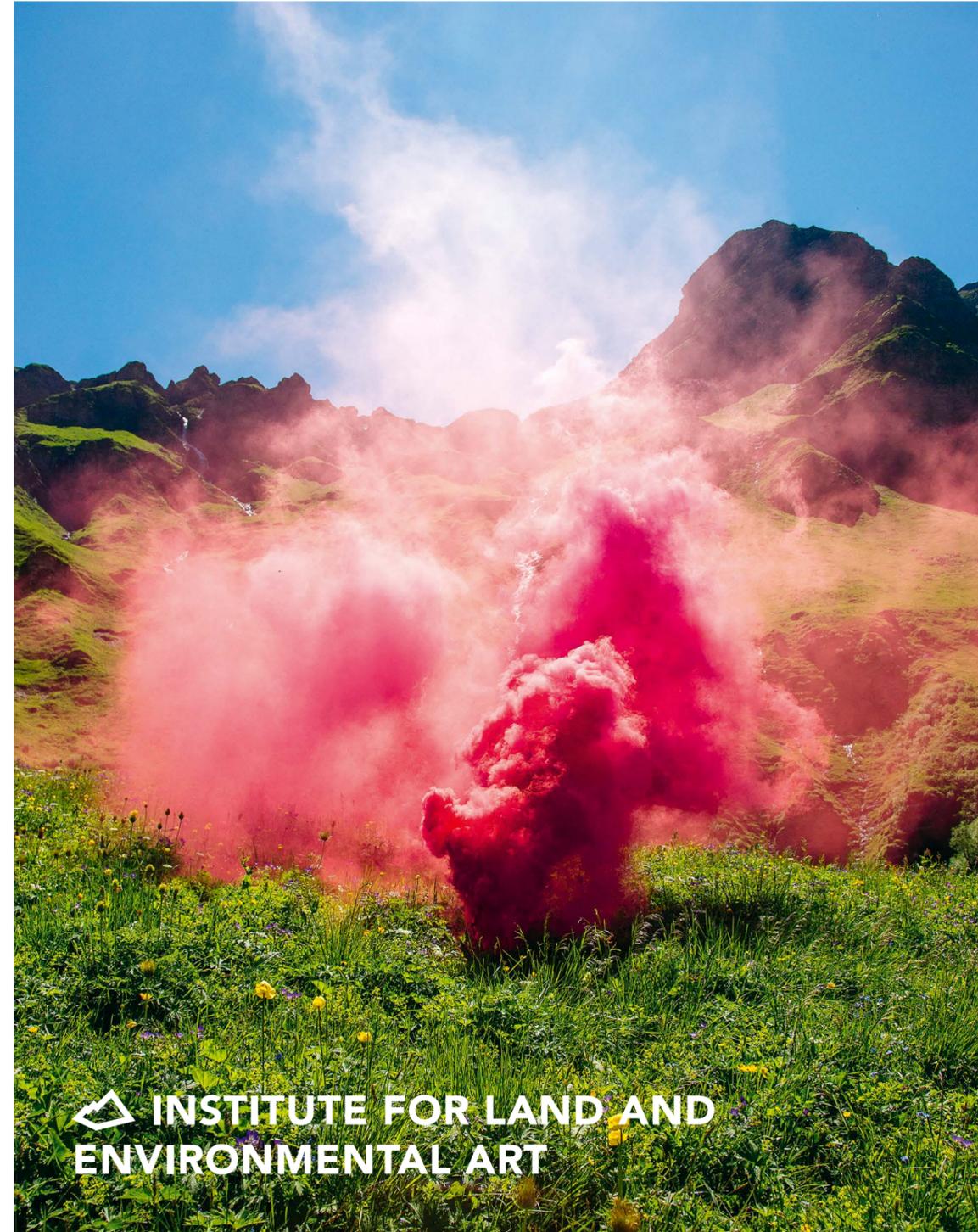
Was ist Landschaft? Und was ist Kunst in der Landschaft? Der Landschaftsbegriff hat sich insbesondere im Kontext der bildenden Kunst in den letzten Jahren stark gewandelt und neu positioniert. Dieses Buch bietet verschiedene Perspektiven auf die komplexen Relationen zwischen Kunst, KünstlerInnen und Landschaft. **LANDSCAPE** ist eine neue Publikationsreihe des Institute for Land and Environmental Art (ILEA). Neben der Erforschung der Kunst im peripheren, ruralen und alpinen Landschaftsraum organisiert das ILEA in den Schweizer Alpen auch die Outdoor-Biennale Art Safiental und die internationale Sommerakademie Alps Art Academy.

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# LANDSCAPE #1



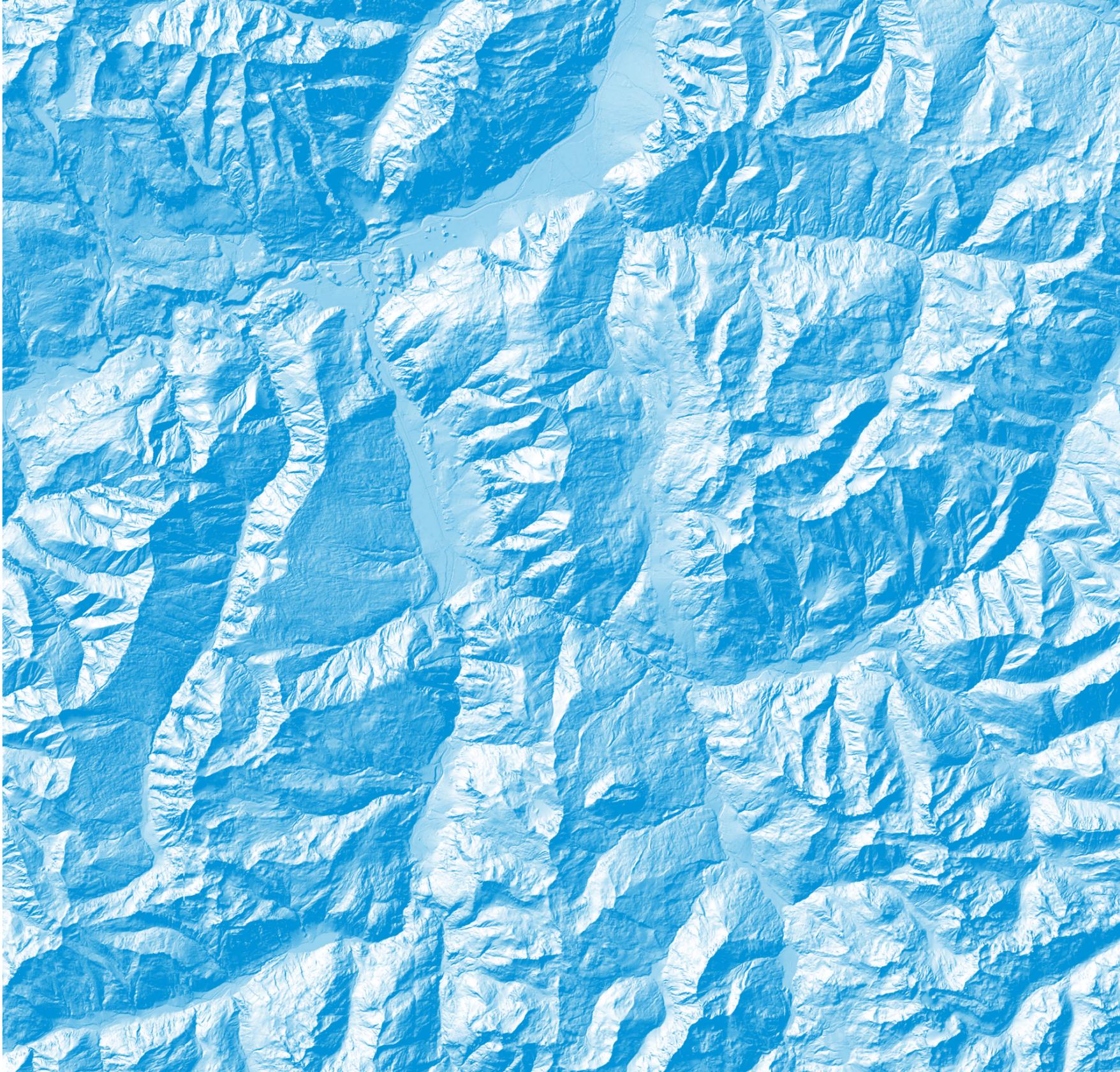
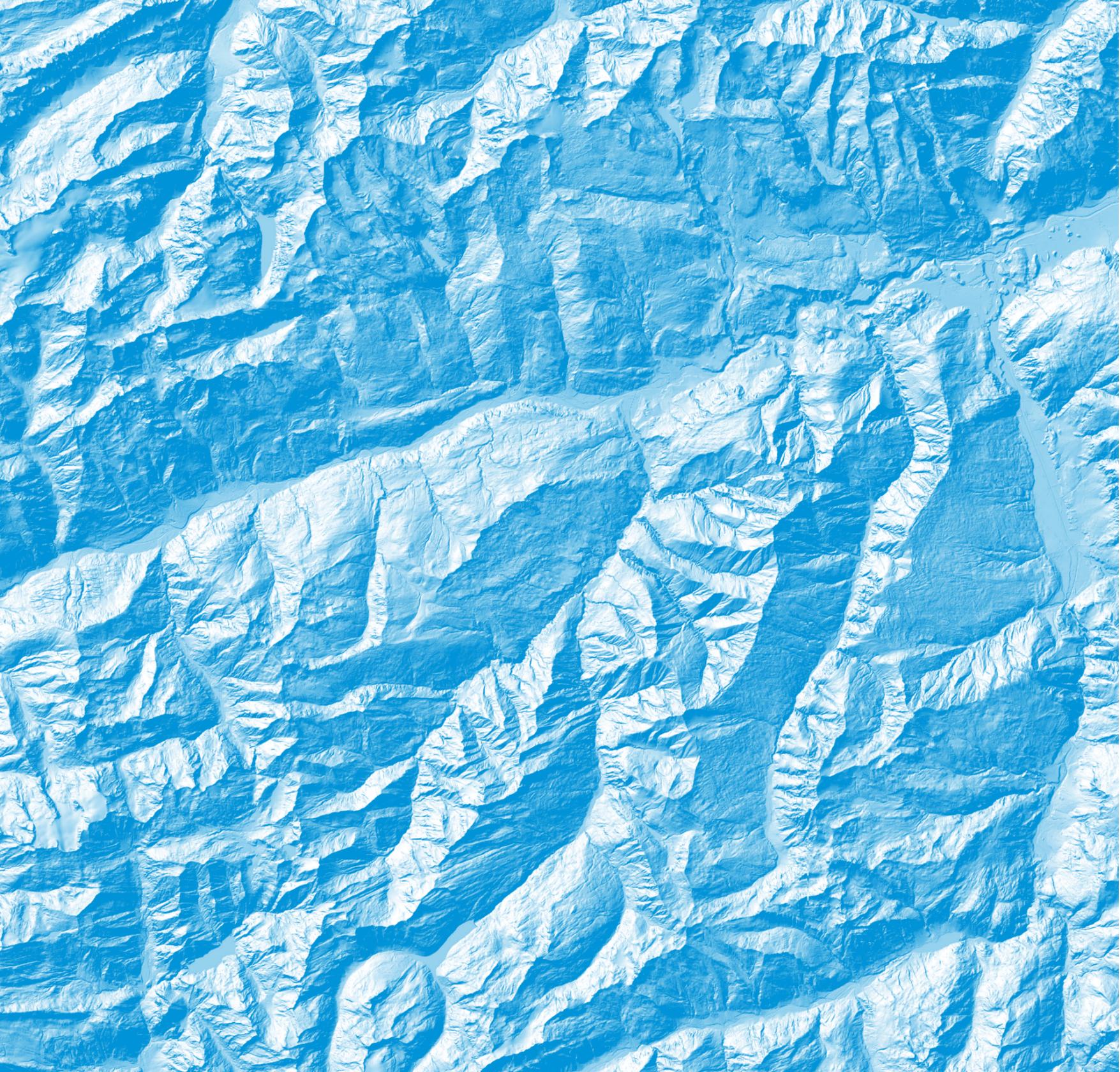
LANDSCAPE

#1

INSTITUTE FOR LAND AND ENVIRONMENTAL ART

**LANDSCAPE** is a new publication series by the Institute for Land and Environmental Art (ILEA) concerned with the theory, history and new tendencies in the art of the peripheric, rural and alpine landscapes. The book consists of three parts: The **DOSSIER** includes a collection of writing excerpts related to a theoretical and historical reflection about the landscape. The **ESSAY** section features writings, articles, interviews and artistic contributions that originated in the network of the Institute ILEA. The **CATALOG** offers an overview of the outdoor biennale Art Safiental and the international summer school Alps Art Academy of the years 2016 and 2018.

**LANDSCAPE** ist eine Publikationsreihe des Institute for Land and Environmental Art (ILEA), das sich mit der Theorie, der Geschichte und mit den neusten Tendenzen der Kunst im peripheren, ruralen und alpinen Landschaftsraum auseinandersetzt. Die Publikation gliedert sich in drei Teile: Das **DOSSIER** enthält eine Textsammlung zur theoretischen und historischen Reflexion über Landschaft. Die **ESSAYS** versammeln Aufsätze, Artikel, Interviews und künstlerische Beiträge aus dem Instituts-Netzwerk. Der **KATALOG** gibt eine Übersicht über die Outdoor-Biennale Art Safiental und die Sommerakademie Alps Art Academy der Jahre 2016 und 2018.





# LANDSCAPE #1

**INSTITUTE FOR LAND AND ENVIRONMENTAL ART**  
Johannes M. Hedinger, Hanna B. Hölling (Eds.)

**VEXER VERLAG**  
St. Gallen / Berlin

# CONTENT

Johannes M. Hedinger, Hanna B. Hölling: **INTRODUCTION / EINFÜHRUNG** 2

## I

### DOSSIER

**QUOTATIONS ON LANDSCAPE / ZITATE ZU LANDSCHAFT** 8

Texts by/Texte von: Claire Bishop, Lucius Burckhardt, Walter De Maria, Emily Dickinson, R. Buckminster Fuller, Nancy Holt, Tim Ingold, John B. Jackson, Jeffrey Kastner, Rosalind Krauss, Miwon Kwon, Bruno Latour, Henri Lefebvre, Lucy Lippard, W.J.T. Mitchell, Myvillages, Hans Ulrich Obrist, Georg Simmel, Robert Smithson, John R. Stilgoe, Henry David Thoreau, Gilles A. Tiberghien, Philip Ursprung and others/und anderen

## II

### ESSAYS

Hanna B. Hölling: **THE LANDS OF ART** 53

Aufdi Aufdermauer, Johannes M. Hedinger, Janis Osolin: **KUNST AUF DER FURKA** 69

William L. Fox: **THE INVENTION OF THE VERTICAL** 80

Sibylle Omlin: **WENN DIE KUNST IN DIE BERGE GEHT** 100

Chris Taylor: **FROM FIELD TO FRAME: EXHIBITING LAND ART** 105

Johannes M. Hedinger: **KUNST IN DEN SCHWEIZER ALPEN** 114

Emily Eliza Scott: **DECENTERING LAND ART FROM THE BORDERLANDS** 120

Lucie Tuma: **TOUCHING LANDSCAPE AND SITUATED ECOLOGIES OF MAGIC** 130

Jano Felice Pajarola: **UND WÄRE ICH GEWANDERT** 135

Mattli Hunger: **DAS SAFIENTAL** 140

Lukas Ott, Jolanda Rechsteiner: **LANDSCHAFT UND KULTUR IM SAFIENTAL** 146

Delphine Chapuis Schmitz: **AGNES, SUSANNE, FELIX [...] UND ANDERE** 150

**BIOGRAPHICAL NOTES** 160

## III

### CATALOG

J. M. Hedinger, M. Busch: **ART IN THE SAFIEN VALLEY / KUNST IM SAFIENTAL** 163

**IMAGES ART SAFIENTAL AND ALPS ART ACADEMY** 178

**CREDITS** 278

**ACKNOWLEDGEMENTS** 282

**IMPRINT** 283

# II

## ESSAYS

### THE LANDS OF ART: ON LAND (ART) AND ITS SHIFTING GROUNDS (2016)

Hanna B. Hölling

Hanna B. Hölling: <b>THE LANDS OF ART</b> (2016)	53
Aufdi Aufdermayer, Johannes Hedinger, Janis Osolin: <b>KUNST AUF DER FURKA</b> (2019)	69
William L. Fox: <b>THE INVENTION OF THE VERTICAL</b> (2018)	80
Sibylle Omlin: <b>WENN DIE KUNST IN DIE BERGE GEHT</b> (2018)	100
Chris Taylor: <b>FROM FIELD TO FRAME: EXHIBITING LAND ART</b> (2018)	105
Johannes M. Hedinger: <b>KUNST IN DEN SCHWEIZER ALPEN</b> (2019)	114
Emily Eliza Scott: <b>DECENTERING LAND ART FROM THE BORDERLANDS</b> (2018)	120
Lucie Tuma: <b>TOUCHING LANDSCAPE AND SITUATED ECOLOGIES OF MAGIC</b> (2019)	130
Jano Felice Pajarola: <b>UND WÄRE ICH GEWANDERT</b> (2017)	135
Mattli Hunger: <b>DAS SAFIENTAL</b> (2016)	140
Lukas Ott, Jolanda Rechsteiner: <b>LANDSCHAFT UND KULTUR IM SAFIENTAL</b> (2017)	146
Delphine Chapuis Schmitz: <b>AGNES, SUSANNE, FELIX [...] UND ANDERE</b> (2016)	150
<b>BIOGRAPHICAL NOTES</b>	160

When, in 1961, Italian avant-garde artist Piero Manzoni situated the globe on a pedestal and proclaimed that, from now on, the world is a work of art (*The Base of The World, Homage to Galileo*), he did not anticipate the explosion of earth art that followed only a few years later. Of course, Manzoni's statement is absent from the conventional art historical accounts of the genesis of *Earth* and *Land art* – his gesture too Duchampian (in terms of using a preexisting object or a situation), his art anticipating Conceptualism and Arte Povera. Yet Manzoni's base points towards the very possibility that the Earth—with all its environmental, ecological and political complexities—might become subject to artistic interventions and material from which to make art.

It is impossible to return to the Land art of the 1960s and 70—its aesthetic categories, aspects of space-time (the newly rediscovered sense of “remoteness”) and the human condition. As the French philosopher Henri Bergson convinces us in his critique of measurable time, the vibrating universe moves and changes restlessly and our world, as much as its art, inevitably changes with it. Yet in the digital era in a time troubled by ecological negligence and climate change, when not only the frame of knowledge but also the art categories are constantly being revised, Land and Environmental Art retains validity that requires focused attention.

The following essay provides a brief historic overview of the tendencies of the 1960s and 70s that have challenged ideas associated with art making, aesthetic categories and

location. It was first conceived as a keynote address at the inaugural symposium opening the international summer school Alps Art Academy and its resulting exhibition Art Safiental in the heart of Swiss Alps.<sup>1</sup> Together with newly founded Institute for Land Art and Environmental Art (ILEA), they aspire to revisit the question of what it means, in the cultural-political landscape of today, to make and to encounter Land art.

What was Land art? Land art was an aggregation of artistic practices and strategies mostly keyed to the natural landscape—its main representatives were Michael Heizer, Robert Smithson, Robert Morris, Dennis Oppenheim and Walter De Maria. By locating itself literally and conceptually *elsewhere*, Land art challenged the established perceptions of locality, objecthood, density, mass, scale, flux and presence and proposed an unprecedented conjunction of nature and culture.<sup>2</sup> At first sight romantic, Land art was a return to *plein air* par excellence, whether rural or urban. Unlike the impressionists who, enabled by then newly introduced transportable painting media, painted landscapes in situ, the landscape of the late 1960s ceased to be painted. Rather, it became itself a medium, an artistic material. Art dealer Virginia Dwan claimed that, for the Land artists whom she supported, earth replaced the canvas. At the same time Robert Morris explored the potential of a bulldozer and Michael Heizer of a caterpillar, to become artistic tools.<sup>3</sup>

With their strong emphasis on materiality, Land and landscape became dough to be kneaded, not represented, which

metaphorically also stands for topological thinking and the poststructural idea of the fold evoked in the philosophical project of French philosophers Michel Serres and Gilles Deleuze.<sup>4</sup>

### Landscape as nature and culture

The shifting grounds of the concept of landscape in visual arts are convoluted. First, there is a relation of the landscape's pictorial representation contingent upon someone's looking at it to its becoming a medium to be worked with (and thus engaging the body of both the maker and of the viewer).<sup>5</sup> Second, there is the understanding of the transitions that landscape has itself undergone. The "-scape" in landscape derives from the Old English "skipe" and is related to the word "shape." The latter word, "skipe," is used in the physical sense of shaping, which also implies a bodily engagement, as in "the people shaped the land."<sup>6</sup> The notion of the landscape grew into its current sense

of panoramic view only later. Evoking the feeling of the sublime, landscapes embodied the idea of greatness, endlessness and the "spiritual in art" (Wassily Kandinsky). Later the landscape became bound to changing social context, military conflict and cartographic measurement as well as questions of ownership and governance.

"Land" induces the meaning of a home region of a person or people, etymologically bound not only with earth's surface but also with territory marked by political boundaries. Oppenheim's *Time Line* (1968) traces such artificial, political and temporal zones.<sup>7</sup> On a different level, but addressing the territorial politics, Francis Alÿs' *When Faith Moves Mountains* (2002) exemplifies the symbolic power of human labor executed to move few centimeters of a sand dune in the outskirts of Lima during the reign of Fujimori's dictatorship in Peru. The scale and provocative character of the wall paintings and graffiti on the West Bank Barrier might count as another example of art's critical

engagement with the ideas of territoriality, even if their material support was originally not conceived as a carrier for an artistic intervention.

The constitution of landscape, art historian Alena J. Williams writes, is bound not only to the physicality of the earth but also to the physiology and psychology of the viewer.<sup>8</sup> Landscapes combine their physical, geological origins and the cultural overlay of human presence. As a part of a vital synthesis of people and place, they are crucial for the establishment of local and national identity. Working on the land and shaping the land renders us farmers. "Our culture," posits Serres, "is our agriculture."<sup>9</sup>

### Anthropocene

Today, it is impossible to discuss Land art without its ecological implications. Radically transformed contemporary landscapes, global warming, pollution and the exploitation of natural resources force us to reconsider the categories of sublime (the quality of greatness beyond all possibility of calculation), beauty and romanticism which, for a considerable time, were associated with historic Land art. Humanity entered the era of Anthropocene, a new geological epoch. Coined in 2000 by the ecologist Eugene F. Stoermer and atmospheric chemist Paul J. Crutzen, the Anthropocene stands for the realization of the human imprint on the geologic strata—in glaciers, rocks, oceans, and sediments—over long duration. As a dominant geological force, Mankind has caused an acceleration of this development, marked by the massively increased global population, exponential exploitation of fossil fuels, the atomic bomb and carbon dioxide and methane gas levels. While the classic modernist demarcations between culture and nature, urban and rural, interior and exterior, subject and object and natural and artificial have gradually begun to dissolve, new landscape formations have emerged, not least caused by the global environmen-

tal exploitation and climate change already mentioned. What earlier was kept apart and conceptualized separately, now technology, nature and man blur to become modified states of being.

### A return to nature?

Although a human construct in its discursive and physical dimension, Land art cannot be thought of apart from nature—the integral essentialism of the natural world. Earthen matter and natural processes are a synecdoche for nature. Connoted in this way, Land art is a construct of nature and culture, the former often seen in contradiction to the latter—culture being a fluid and artificial concept built by social, economic and political forces.<sup>10</sup> The idea of nature as the elusive, originary Other continues to be present in today's understanding—something we are native to and yet separate from.<sup>11</sup> Contemporary art criticism is critical of the perception of Land art as a wish to "return to the land" and nature—a form of aesthetic nativism. As critic Pamela M. Lee puts it, Land art was rather "a critical engagement with the terms of artistic mediation, whether organized around institutions or forms of media."<sup>12</sup>

What is less apparent is that the concept of nature has itself changed since the 1960s and 70s. Once vast and inexhaustible, nature has transformed into something imperiled and fragile, reflecting the health of the planet. The traditional metaphor for nature as primordial garden has become obsolete as the landscape bears human interventions, disruptions and transmutation.<sup>13</sup>

The role of the Land art artists in transforming the perception of nature remains invaluable, although not unproblematic. Their somewhat gigantic scale endows some of Heizer's projects with a certain invasiveness and brutality, to name only *Munich Depression* (1969) or *Bern Depression* (1969), or the *Double Negative* (1970, Mormon Mesa of Moapa Valley, Nevada).



Fig. 1 – The first photograph taken by humans of Earthrise during the Apollo 8 mission, December 24, 1968. Photograph William Anders, © NASA Apollo Archive

### Between sculpture in the expanded field and social practice

From the art historical-theoretical perspective, Land art of the 1960s and 70s responds to different socio-political conditions and varies from today's Land art in that it engages with a different *medium*.<sup>14</sup> While it might be said that historic Land art emerged from the expanded field of sculpture and the practices of minimalism, contemporary artistic practices such as those of Carsten Höller, Rirkrit Tiravanija and Pierre Huyghe involve an expanded cross-disciplinary field, including perspectives of a social worker, geographer, anthropologist, experimental architect or activist.<sup>15</sup> The aesthetics (or the lure) of the remote, while still present, give way to predominantly socially and politically engaged discourse on land use and interpretation which takes place at the intersection of curatorial and artistic cultures. These cultures came to mark the contemporary landscape coloring interpretation of human interaction with the surface of the earth, the Center for Land Use Interpretation (CLUI) being an example.

It is important to note that, for their dependence on site and grounded in the authenticity of one's firsthand experience of it, Land art emerged hand in hand with Installation art—a genre informed by Zen gardens, spectacles, eighteenth and nineteenth century panoramas, *Wunderkammern*/cabinets of curiosities and Arte Povera.<sup>16</sup> Both Installation art and Land art evoke site-sensitivity and site-specificity, to which I will return shortly. Moreover, Land art arose at the time of nascent conceptualism and early media art. These two genres have some commonalities with Land art. Media art has the ability to create and to represent; it conjures a coexistence of the mediated artwork with the physical artwork. The conceptual artwork's perseverance is inextricably linked with the potentiality of its transmission and dissemination through the means of a film, video and broadcast technologies. In order to acknowledge the existence of an artwork

in the sphere of an idea, conceptual art relied, if only to a degree, on the same logic of mediation and mediatization as Land art. In fact, mediation and mediatization became one of the central topoi of Land art.

### Inside and outside, fast and slow

With the occurrence of Land art amongst the terrain of artistic activities, the idea of the conventional exhibition space and the white cube was challenged. Land art emerged from a desire to leave—but not to entirely abandon—the confined exhibition space in order to engage with the unconstrained vastness of the external world. Of course, the inspiration for a rethinking of what art might be can be sought in artistic reformatting and art historical currents. What should not be left unmentioned, however, is the socio-cultural atmosphere in which such an opening up to the outside, the relocation to *elsewhere and love* of distance, emerged.

The momentum occurred during the rise of environmentalism, feminist movement and de-centralized political strategies in response to the globalization of electronic and cultural technologies, mass war, nuclear threats and repressive economies.<sup>17</sup> It occurred in the decade of the first human space travel (Yuri Gagarin, 1961) and moon landing (Neil Armstrong, 1969)—enterprises that presented views of the globe from above, scaling out of the human dimension to enable imaging the Earth as an object. Whereas the open space offered no limitations, the Berlin Wall began to segregate West and East Berlin to become a powerful symbol of the Cold War. The 1960s present themselves as an era of contradictions: First satellites promise the freedom of global communication (Telstar, 1962), reassured by Marshall McLuhan's 1967 canonic proclamation *The Medium is the Message*. Simultaneously, the Cuba crisis frightens the world with the proximity of global, nuclear catastrophe (1962). Then the brutal Vietnam War breaks out in 1964 and is followed by a giant wave of protests.

It was not only the dialectic of inside and outside worlds, historic confidence in progress flanked by fear, but also that of pace and the slowness—of time—that concerned artists in the 1960s. Time in the 1960s felt different. There was a generally perceptible acceleration of life in all its aspects on the one hand, while on the other, the nostalgia for a simpler, more natural existence in remote places, away from urban centers and civilization. In fact, perhaps this nostalgia never stopped. In her book *Chronophobia* (2006), art historian Pamela M. Lee explains: "The sixties are endless. We still live within them. Not only do we live within them as a matter of historical reckoning—of grappling with the trauma of the Vietnam War, the afterlife of the Counterculture and the continued relevance of that decade's liberation movements. Rather, the Sixties are endless in staging endlessness as a cultural phenomenon. Of revealing, in the long shadows cast

by its technological entropy, a vision of the future ever quickening and repeating."<sup>18</sup> This technological entropy, just as geological entropy, gnaws on the idea of an eternal artwork created to resist decay, alteration and obsolescence, a romantic illusion inherited from centuries past.<sup>19</sup>

### Continuity, Change, Decay

In its oblique sublimity, Land art, I suggest, liberates decay from its negative connotations, promising that the beauty of things may be derived from the observation of slow-motion entropy. Corrosion, rotting, eroding and diluting of forms emphasizes the material aspects of art and binds it with Land art's transitory, changing character. The acceptance of decay aligns with perceptions that artworks created outdoors were naturally subject to the depredations of the elements. Decay and disintegration were a



Fig. 2 – This detail of Michael Heizer's *Double Negative* was taken in 2014 on the occasion of field research conducted by the editors. It maps the material transformations of the work and illustrates the idea of time as entropy.

part of their meaning and therefore, preservation was understood as a conceit.<sup>20</sup> This placed Land art outside the mainstream attitude that artworks, especially these which entered the canon of art history, should be protected and preserved in controlled environments. Land artists' attitude toward the museum, the main function of which is to preserve and present, reinforced this trend.<sup>21</sup> Among the exceptions to this status quo are two artworks by De Maria, the *New York Earth Room* (1977) and *Broken Kilometer* (1979), preserved by Dia Art Foundation in their original locations in SoHo. Here, the preservation of the site is equated with the exclusion, or even alienation, of the viewer. This prohibition of a viewer's direct engagement with the work renders the site sterile and exposes the eternal conflict between preservation and interaction.

*Amarillo Ramp*, one of Smithson's late projects completed after his death in 1973 by Nancy Holt, Richard Serra and Tony Shafrazi, evokes a palpable perception of evanescence. The artificial lake has dried out and the sculpture—a partial circle formed from rocks and earth—seems to melt into the terrain.<sup>22</sup> The viewer is faced with the dominating earth mass and vegetation that slowly but inevitably consummates the once clearly sculpted geometrical composition.<sup>23</sup> The disintegration of the ramp stands in a strange, if not macabre, dialectic with the depression on the hill neighboring the work—the site of the plane crash in which Smithson died while inspecting the location.

There is a tension between the somewhat natural, decaying aesthetics of Land art projects such as Heizer's *Double Negative* or Smithson's *Broken Circle* (1971) and their restored variants, actual or imagined, that introduce a somewhat disturbing quality of newness. This tension is linked with these works' shifting status from remnants of historic interventions—a kind of picturesque celebration of ruinous landscapes—to the formal, hygienic aesthetics of a monument or heritage site.

The slowness of change or alteration of earth-based Land art is rarely experienced in situ. Rather, our experience of it is always mediated through photography, film, or a narrative—it is immortalized in images of cycles of submergence and re-emergence of Smithson's *Spiral Jetty* on the Rozel Point of Utah's Grand Salt Lake, or in the striking transformation of Heizer's *Double Negative*—from the straight cut trench from forty years ago to its present eroded and partially collapsed form. Heizer maintained: "As the physical deteriorates, the abstract proliferates, exchanging points of view."<sup>24</sup>

Although some Land art artists such as Heizer deliberately allow their pieces to decay, it is often a controlled decay. "I wanted works to have a longer duration," said Smithson, and added "I am interested in something substantial enough ... something that can be permeated with change [rather than permanent] and different conditions."<sup>25</sup> Not all Land artists shared sympathy for transformation. In its durable, concrete form, Holt's *Sun Tunnels* seem to embody permanence. The attitude toward permanence shifted also across time among the makers. While the first generation of Land artists generated earthen excavations, depressions, mounds, and piles susceptible to climatic conditions, the second generation was concerned with more sustainable projects implementing durable materials such as wood and concrete to reinforce their constructions.<sup>26</sup>

### The many origins of Land art

"Over the last ten years rather surprising things have come to be called sculpture: narrow corridors with TV monitors at the ends; large photographs documenting country hikes; mirrors placed at strange angles in ordinary rooms; temporary lines cut into the floor of the desert" wrote American critic Rosalind Krauss in her article titled "Sculpture in the Expanded Field" from 1979.<sup>27</sup> She opens with a description of Mary Miss'

*Perimeters, Pavilions, Decoys*, a sculpture and an earthwork, created in 1978. Krauss addressed what even later remained blurred—the fluid definitions of new works produced at the intersections of different categories, sculpture, architecture and land design.

Art historical scholarship provides varying origins for the designation of the genre "Land art." The activities of the Japanese group Gutai, especially Kazuo Shiraga, who was already incorporating earth and mud into his violent performances in 1955, or his landsman Isamu Noguchi, who created a maquette presenting a massive relief of human face that was to be seen from the space (*Sculpture to be Seen from Mars*, 1947, unrealized) are precursory in this respect. Already by the end of the 1950s Hans Mack had drafted a project incorporating light for the Sahara desert (realized 1962–63), in 1961 De Maria suggested using artwork to activate urban space and Carl Andre began creating horizontal sculptures that responded to the horizontality of earth.<sup>28</sup> It was ostensibly the German Fernsehgalerie Gerry Schum (TV gallery) that was the first to introduce Land art as a term in the title of Schum's film from 1969.<sup>29</sup> After seeing the *Earth Art* exhibition organized at Cornell University in New York in 1969 (which claimed to be the first show on this topic and was only preceded by Smithson's *Earthworks*), Schum set off to compile the contributions of all involved Land artists in the medium of film for German broadcast television. His interests in immediacy were crucial. For him, television broadcasting and video recording enable direct contact between the artist and the public. Using the medium of television the artists could reduce his work to a concept, attitude, or gesture.<sup>30</sup> Schum was not only a curator and producer of the program but also assumed the role of mediator between the TV broadcast and the artists.<sup>31</sup> These beginnings of Land art suggest that, from the very outset, there was a strong bond between Land art and its mediation and mediatization. This reconfirms the interdependence of

media and Land art (also the conceptualism present in the overtones of Schum's vision) and, simultaneously, marks media art and land art's common beginnings.

Often the terms "Land art," "Earthworks" and "Earth art" tend to be used interchangeably, classifying the two latter terms as subsets of Land art. Seen historically, however, it can be said that the use of the term "Land art" was connoted with European origins (Schum), whereas Earthworks surfaced in the title of an exhibition organized by the gallery owner Virginia Dwan and curated by Smithson in New York (Dwan Gallery, 1968). Devoid of the iconography of ecology which begun to be inextricably bound with later Land art, the artworks presented in Earthworks had only one common denominator: They incorporated earth as material. Objects, drawings, blueprints, sculptures, photographs, a film and a painting presented a conglomeration of artifacts that became characteristic of Land art's heterogeneous range. Carl Andre and Sol LeWitt showed documentation of their works executed externally, while Smithson added photographic documentation to his non-sites—a new concept of an object destined for a gallery but originating at the site of their excavation. The non-site is a sort of quotation, physical and conceptual, a transposition of the "real," external, site and a reformulation of optical mechanisms. It is a dialectic of different realities, the interior and the exterior, the here and there.

The second exhibition using the word "earth" in its title was *Earth Art* (1969) curated by Willoughby Sharp at Cornell University. Perhaps an inspiration for Harald Szeemann's *Life in Your Head: When Attitudes Become Form* (1969), the show involved many international artists, including Jan Dibbets from the Netherlands, Hans Haacke and Günther Uecker from Germany and Richard Long from Great Britain, securing the European contribution to the young trend.

Some critics object to comparisons of Land art to prehistoric or historic sources. Some acknowledge that Land art was not the first phenomenon in the category of an aesthetic and utilitarian land interpretation. The prehistoric Stonehenge—an architecturally sophisticated decoding of terrestrial and celestial events, the alignment of garden design with Cartesian geometry in seventeenth-century France (Versailles) or eighteenth-century Britain might also be seen as forms of land interpretation. The monuments of pre-Columbian America or the Valley of Kings in Egypt inspired Heizer, whose father (an archeologist) enabled his son's early contact with these sites. This experience impacted Heizer's later work with their brutalist scale, the ongoing construction of his monumental project *The City* (1972-present) being the most explicit example.

#### Debunking preconceptions: isolation, art system, and media

There are a few preconceptions about Land art that require revision, one of them being the idea of Land art as extant somewhere entirely in isolation, in nature. It would

be wrong to assert that Land art was only produced in uncultivated and natural landscapes like deserts and woods. Instead, Land Art must be considered not in contradiction but in relation to the city and to the urban.<sup>32</sup> Furthermore, Land art neither developed solely in the American landscape, nor did it develop outside the art system, distant from media. European and British Land artists such as Heinz Mack, Richard Long, Jan Dibbets, Hans Haacke and others conceived of their projects outside the American deserts. Another preconception concerns the aspect of the remoteness. While it is true that to encounter major Land art projects required a long trip through the deserts of South West, this journey should not be mistaken for Land art's moving out of the art system. As curator Philipp Kaiser and art historian Miwon Kwon remark in the book *Ends of the Earth*, "Land art developed squarely within these contexts and provoked their transformation."<sup>33</sup>

Land art never existed outside the art system and media. Land art films, photographs, props and leftovers secured its existence in the gallery and art system through the potent presence of media. Popular journalism

provided vivid coverage for a general readership and propagated some of the assumptions about Land art—its grand scale, remoteness, relation to nature and construction challenges. Land art was often *produced for* media and also *produced by* the media. Taking this into consideration, a question arises as to whether Land art might have been produced without the media in the first place.<sup>34</sup> The process of making Land art went hand in hand with the process that ensured it remained noticed.

#### Site

Whether disruptive or assimilative and spreading beyond the limits of its individual materiality,<sup>35</sup> Land artworks create a relation to the site as one of their most significant aspects—it is, in the majority of cases, site-sensitive or site-specific. According to Kwon, site-specificity "used to imply something grounded, bound to the laws of physics. Often playing with gravity, site-specific works used to be obstinate about 'presence,' even if they were materially ephemeral, and adamant about immobility, even in the face of disappearance or destruction."<sup>36</sup> The *site* in Land art is a tangible reality and a location whose identity is constituted by a combination of physical elements: proportions, scale, texture, lighting conditions, topographical features and traffic patterns. In contrast to self-referential, autonomous and transportable modernist sculpture (standing on a plinth), Land art created in the aftermath of minimalism was formally directed or determined by the site and its environmental context. Whether in the desert or in a public space, Land art evoked a reciprocity between artwork and space. Rather than simply a backdrop against which the work was exhibited, the spatial context constituted a Land artwork. Critic Rosalyn Deutsche relates this phenomenon to late Modernism and emerging Postminimalism, naming it "an aesthetic strategy in which context was incorporated into the work itself."<sup>37</sup> The contingencies of

the context, rather than the object, began to bear the meaning.<sup>38</sup>

An example of "radicalized site-specificity,"<sup>39</sup> *Tilted Arc* created by Serra for the Foley Square/Federal Plaza in New York in 1981, demonstrates how the politics of space complicates the existence of artworks and leads to its final dismantling in 1989. For Serra, the relocation of the artwork meant its destruction. The value of the urban or natural landscape overshadows all other values involved in this work, which, interestingly enough, would not apply to Serra's smaller but still large scale sculpture located in a gallery. Here, the scale might be the determining parameter and can relate to Krauss' notion of the expanded field of sculpture, both conceptually and physically.

It is often argued that the first generation of earthworks associated with earth displacement were more unconstrained regarding the space they occupied, whereas the second generation were more self-contained and discrete. In her article "A Sense of Space" (1977), curator Nancy Rosen noted that the outdoor sculptures of the 1970s are often closer to an indeterminate genre of architecture or engineering.<sup>40</sup>

The relation of Land art to the site is strongly emphasized by Smithson's dialectic of the outdoor and indoor which manifests in his non-sites as displaced fragments of actual sites exhibited in galleries. In a discussion conducted with art historian Anne Wagner both Smithson and Oppenheim dispute the concerns related to this dialectic and conclude that it should not be taken a disturbance. It is clear that, while their work is outside, there are always areas of fusion that allow for coming back to the space of a gallery, into its interior.<sup>41</sup>

#### The viewer's experience of Land art

Both site and space cannot be discussed without the viewer's experience of them, his or her being *within* the site or his or her *observation* of the site. The understanding of



Fig. 3 – Nancy Holt: *Sun Tunnels*, 1973-76. Photograph Johannes M. Hedinger, 2014. © Holt/Smithson Foundation/DACS, London

sites and locations implies the presence of vision and an emphasis on the ocular aspect of Land art. Another important aspect of Land art is the empirical, topographic understanding of site.<sup>42</sup> De Maria, requiring the viewer to be in *The Lightning Field*, set up a set of rules and conditions that enable an undistracted viewing and participation. Here, the viewer takes on the role of a participant in an arranged and strictly determined *experiencing* of the site.<sup>43</sup> This somewhat forceful positioning of the viewer within the created work and his or her prescribed participation was subject to criticism by the proponents of free encounters with, and discernment of, the site.<sup>44</sup>

Site and space relate also to objects situated within them. Objects may occupy space but can also *frame* space. In Holt's oeuvre, this framing is strongly emphasized. For instance, her *Sun Tunnels* are not only interventions in the landscape but are also framing devices—sites of observation, a construction through which landscape is viewed. A prolonged contemplation of the site elicits the longer duration of the experience which is so necessary to grasp the work and the sense of the space it inhabits.

## Time

Land art elicits various understandings of time. Not only of its passing, which, with the development of measurement technologies, became quantifiable and was substituted for units and numbers, but also of its relationship to the universe. In canonical Land art time is linked with the movement of the universe, the cyclicity of the movement of celestial spheres (Holt, Turrell), the time of decay and degradation (Heizer, Smithson), the ephemeral (Oppenheim, De Maria) and the dialectic of past and present (Smithson, Heizer). For Smithson, time is crucial to the notion of entropy and biological evolution. It is time past, according to art historian Lynne Cook, "in the guise of geology, paleontology, crystallography and entropy."<sup>45</sup>

Smithson, perhaps the most articulate among the Land artists, believes that "timelessness is formed in the lapsed moments of perception."<sup>46</sup> He strives to locate time by asking, "where is time?"<sup>47</sup> Elsewhere he asserts: "Time is always there gnawing at us and corroding all our best intentions and all our most beautiful thoughts about where we think we're at. It's always there, like a plague creeping in, but occasionally we try to touch on some timeless moment and I suppose that's what art's about to a degree, lifting oneself out of that continuum."<sup>48</sup> His writing often circulates around the idea of monuments, old and new, "ruins in reverse," evoking reflections of time and temporality. Entropy as a condition that is irreversible, contradicts, according to Smithson, the usual mechanistic worldview. The crystals of the *Spiral Jetty* prove a crystalline structure of time, one that builds up a material sediment—additive, accumulative and opaque—and prevents a return to the past.<sup>49</sup> In a voice-over to his film *Asphalt Run Down* (1970) he looks at Marcel Duchamp's scattered *Large Glass* (1915–23) as an example of the entropic impossibility of returning to an original state.

Instead, for Holt, time in the desert takes on a physical presence. It is measured in the ageless rocks in the distance and the realization of the curvature of the earth when one walks over the Bonneville Salt Flats, rather than in mathematical abstraction.<sup>50</sup> This experience evokes a sense of being on Earth, as Holt puts it, and of a rotating space—a universal time.<sup>51</sup>

The temporality of works such as *Spiral Jetty*, *Double Negative* or *The Lightning Field* is linked with their changing conditions. What is perceived as a particular state is, in reality, a series of interpermeating states that follow each other in succession—a constant flux of matter. It is a restless duration and movement of reality, as suggested by Bergson, which the human perception condenses into images—a sort of snapshot, a denaturation of a transition.<sup>52</sup>

There is also the geological time that is exposed in the trenches of *Double Negative*. The accumulations of sedimentary rocks created through the process of constant geological movement, disclosed as a series of relaxations and consolidations. Each layer contains further layers articulating the accumulation of time in visible, spatial terms, distinct from its linear dimension. Such geological time coexists with and is constituted by human and organic time.<sup>53</sup>

Human time has imprinted the landscape as archeological strata, with landscape being the point of contact between archaeology and anthropology.<sup>54</sup> The landscape is never free of human intervention but rather accumulates the past of human life, animal and plant vegetation, compressed into the soil on which one steps. Landscape, as the world in which we stand, is perpetually under construction, a work in progress, time in continuous, slow duration.<sup>55</sup>

## Event, film, photography

Land art's temporal aspect relocates the discussion of *where* art is to *when* art is. Process, site and temporality, which notably characterize performance-based works, are interlinked in Land art. I will return to this aspect shortly. But can Land art be viewed in terms of an event, a brief experience? And how to mediate this phenomenon to the viewer?

De Maria's *The Lightning Field* certainly forces the event association. The completion of the *The Lightning Field's* experience involves the lightning that highlights the viewer's sense of scale and time. The philosophical view on the event presumes that event—something that happens or takes place—does not have a thing-like existence but passes into being and passes out of being. Writer and critic Jeffrey Kastner sees *The Lightning Field* as both a construction of a phenomenological frame and a phenomenological frame.<sup>56</sup> *The Lightning Fields* might be also read a sort of large, three-dimensional musical score (that alludes to works follow-

ing the logic of the so called post-Cagean aesthetics realized around the same time) translated into the landscape.

Because art often tends to privilege physical encounters, the more event-like the artwork—but also the more performative and social—the greater the importance of its documentation, filmic, photographic or textual. Documentation partakes in the political economy of the art market and reinforces curatorial, institutional and critical imperatives<sup>57</sup> (not to mention its value as a tool of preservation and memory).

Frankly, art in the 1960s and 70s is unthinkable without photographic technology. New developments, such as the availability of the Bolex 16mm film camera and Super 8 film cameras<sup>58</sup> (Holt was a user of both) and the early video cameras (such as the Portapak, 1967) certainly reinforce this perception. Film and video overtook the function of proving art's existence in remote locations, because "if you build a sculpture in the desert where no one can see it, does it exist?"<sup>59</sup> The relationship between Land artworks and the media did not remain unproblematic. Land art, just as Minimal Art, was especially suspicious of photography's ability to convey the lived experience, including its spatial and temporal dimension. Static, consumable images, according to Robert Morris, could not replace the somatic experience.<sup>60</sup> Carl Andre assigns photography the character of "rumor, a kind of pornography of art."<sup>61</sup> For instance, Heizer refused to present photographic documentation of his *Double Negative* in the MOCA exhibition *Ends of the Earth*,<sup>62</sup> and Daniel Buren believed that photography can compromise the physical work's integrity, including its time an environment. Instead, Claes Oldenburg's *Placid Civic Monument for Sculpture in Environment* (1967) excavated by professional diggers behind the Metropolitan Museum in Central Park and dug and filled the same day is only known to contemporary audiences from audio-visual material. It can be said that, rather than remaining secondary, derivative and depend-

ent, photography in Land art is both marginal and central, additional and integral (following Jacques Derrida's "logic of supplementarity").<sup>63</sup> It ensures the dissemination of Land art and becomes an integral part of it. Smithson, in mastering the complex modes of documentation of his works (*The Monument of Passaic*, 1967, the film of *Spiral Jetty*, 1970, and *Broken Circle/Spiral Hill*, unfinished during his lifetime), seems to reject the myth that photographs can gain control over physical artworks. The disappearance of *Spiral Jetty* between 1971 and 2002 rendered photography, the eponymous film and essay the only remnants of the work. The relegation of them to the status of proxy or supplements seems inaccurate and limiting.

### The aesthetic of remoteness and the archive

Leaving the politics of representation aside, let us provide one last, more ontological, twist on the idea of a work conveyed in a variety of objects. In much of the Land art encountered in gallery setting and created by artists such as Smithson, Holt, Heizer or De Maria, the "original" is distant from and remains inaccessible to the viewer's immediate, live perception. In other words, while the original exists, it withdraws from the actual existence *in here*. In these cases, the textual, photographic and filmic documentation of the actual work assumes a great importance because it stands in for the work in its absence, *for its being elsewhere*. As aptly noticed by art historian Sven Lütticken, these substitute artefacts "become more than just a representation of an object; they become part of the object, which is also a visual and discursive object."<sup>64</sup>

It seems that, in the sense of its remoteness, some Land art repeats the logic of a visual art performance or event. Here, the short duration (or the so called "ephemeral") character of performance and event—their apparent disappearance once the act ends—generates the urge to keep what is left, to cling to and collect whatever has been pro-

duced. Short duration works live on in remnants and residues, oral and textual histories, leftovers and relics that fill in for the absence of the live event.<sup>65</sup> This vast number of objects and by-products act against its temporal passing—the "death drive"—and ensures a relation to the sphere of the tangible, legible and visible. In other words, these objects legitimize the otherwise inaccessible for the work of immediate perception.

Now, if the temporal aspect of performance, its duration, were substituted for the aspect of space—the work's physical distance or placement *elsewhere*—we might say that there are ostensible commonalities between Land art and visual art performance. In the case of performance, we deal with temporal remoteness or absence (a distance from the viewer in chronological time), in the case of some of the Land art works, with spatial remoteness or absence (distance to the geographical site). What has been named the *aesthetics of disappearance* in performance (understood as generative of the amassment of materials produced while a performance or an event "disappears"),<sup>66</sup> in certain Land art projects might be relating to the *aesthetic of remoteness*. The aesthetic of remoteness challenges our perceptions of what an artwork is on the one hand, while, on the other, it generates an urge to gather the materials about the work, to collect and preserve its traces, residues and leftovers and to document it (as in performance art). Seen from another perspective, the perceived deficiency of presence in an artwork (whether spatial or temporal) might be judged by what remains, circulates and is displayed.

The traces and leftovers of remotely located Land artworks are amassed in the all-accumulating, ever expanding archive. Encompassing the extended residual history of such an artwork, the archive is thus highly important for understanding the nature of its sources. It is ultimately the archive, I suggest, that defines *what* and *how* the work has been in the world.

As seen in some of the documentation and textual and photographic residue of Smithson's *Broken Circle/Spiral Hill*, for instance and also, most intriguingly, reflected in the logic of his non-sites, the *stratigraphy of documentation* (objects, relics, leftovers, photographs and texts) may never cease to expand, continually depositing new layers on the already accumulated sediment.

### By way of conclusion—toward land interpretation

Today's art practices that implement the strategies of working with, or in, the landscape, are driven by a postmodern sense of relativism and the acknowledgment of the plurality of views, the many different angles

discourses, plural perspectives and engaging the viewer in educative, participatory events. Artists engage critically with the social or political discourses that mark the landscapes. This art always seems to resonate with the rhetoric of sustainability and is less charmed by the lure of the remote, albeit in diverse ways.

On US 60 in New Mexico, a few miles from Madeline and some 60 miles from Quemado (which is a starting point for the guided tour to De Maria's *The Lightning Field*), a large observatory marks the landscape with a field of rhythmically arranged, gigantic bowls. This is the Very Large Array, an immense astronomical radio observatory on the Plains of San Agustin consisting of 27 radio antennas arranged in a Y-shaped configuration. As if



Fig. 4 – The Very Large Array, New Mexico. Photograph Johannes M. Hedinger, 2014

from which the truth, if any at all, can be approached. This relativism contradicts the modernist's "objective" view that governed these discourses well into the second half of the twentieth century. Difficult to assign to the traditional Land art category, recent land artworks are often less site-specific, or even placeless, attendant to various social

the sheer presence of the giant, white, technicistic ears of The Very Large Array were not impressive enough, the site also bears the promise of the existence of external worlds, of hearing or listening to worlds outside of the human scale. This very question of scale and time, outside of geography and history, ignites the imagination of everyone who

pauses to contemplate this landscape. Being becomes listening, a sonic experience lost in time whose passing is only recognizable in the slow movement of the antennas' shadows. Clearly non-artistic, the Plains of San Agustin are a manmade landscape marked by technological-cultural inscription.

Based in Wendover, Nevada, since the 1990s, CLUI (Center for Land Use Interpretation) has engaged in the careful curating of sites changed by human use to allow a better understanding of human involvement in and impact upon the surface of the Earth.<sup>67</sup> Next to The Very Large Array, CLUI's database of sites includes the Bingham Copper Pit in Utah, the Bonneville Speedway, the transient architecture of the Burning Man Festival in Nevada, the Nevada Test Site (the location of American and British nuclear tests), the Thiokol Promontory Complex (where spacecraft rocket boosters were built), and the Tuscon Boneyard (one

of the largest aircraft graveyards on the planet), among many others. The new meanings that arise from the interpretation of human involvement with the landscape expand the discussion with a more pluralistic, more all-encompassing view of land interpretation that includes, yet is not limited to, the circuitry of art discourse.

There is, however, a reciprocal relation between CLUI's vision and the history and historiography of Land art. The experience of the sites documented in CLUI's database, I believe, would not be possible without the Land art moment of the 1960s-70s which not only artistically altered landscape, whether urban or rural, and the human perception of it, but also, as I hope to have demonstrated, opened new horizons on what the new lands of art might be. This experience forever changed our appreciation of the environment as a permanently fluctuating cultural site and our place in it as humans.

## Notes

- 1 This version of this lecture, delivered on June 26, 2016, was slightly adapted for publication purposes.
- 2 Interestingly, the etymology of the word "culture" has connotations with a cultivated piece of land.
- 3 Smithson discusses Morrison's intention in his essay "Towards the Development of and Air Terminal Site" (1967). For a study of the implementation of a bulldozer in post-war America and its provenience as war technology, see Russello, *Bulldozer*.
- 4 See Serres, *Atlas*, discussed in Connor, "Topologies," 44.
- 5 For the landscape geographer Kenneth R. Olwig, land is a cultural, not natural category. See Olwig's contribution to *Landscape Theory*, 162.
- 6 Ibid.
- 7 Dennis Oppenheim, *Time Line. Boundary between USA/Canada along St. John River; Fort Kent, Maine. 1' x 3' x 3 mile cut between the two countries*, 1968.
- 8 Williams, "Introduction," 19.
- 9 Serres, *Detachment*, 8.
- 10 Kastner, "Introduction," 13-14.
- 11 Ibid.
- 12 Pamela M. Lee in Griffin et al, "Remote Possibilities."
- 13 Beardsley, *Earthworks and Beyond*, 2.
- 14 Claire Bishop in Griffin et al, "Remote Possibilities."
- 15 Ibid.

- 16 Suderburg, *Space, Site, Intervention*. As both a medium and set of practices, Installation art is a hybrid notion that is further informed by set design, Zen gardens, soft architecture, happenings, bricolage, spectacles, multimedia projections, shrines, earthworks, eighteenth and nineteenth century panoramas, Wunderkammern, cabinets de curiosité and Arte Povera. For the association between Land art and Installation art, see Claire Bishop in Griffin et al, "Remote Possibilities." In her book *Installation Art* (2005), Bishop posits Land art as one of the sources of Installation art.
- 17 For the latter, see Wallis, "Survey," 24.
- 18 Lee, *Chronophobia*, 259.
- 19 Which aligns with the paradigm of an artist-genius known from Vasari and developed in Romanticism.
- 20 Isola, "Monumental Art."
- 21 Suspicious of the museum afterlife of his works, Smithson often questioned the limits and presuppositions of the museums and gallery. In a dialogue between Alan Kaprow and Smithson, museum is designated as an irrelevant place for recent art. Kaprow and Smithson, "What is a Museum," 43-51. Heizer juxtaposed the museum space with the real space by saying "The museums and collections are stuffed, the floors are sagging, but the real space exists." Heizer, "The Art of Michael Heizer."

- 22 This status quo describes the site visited by the author in October 2014. Efforts have been made by dedicated individuals to keep up the work. See Revett, "My Life with Amarillo Ramp."
- 23 The issues of conservation of this work was raised in a New York Times article "Monumental Art," in which, interestingly, because along similar lines, art historian Caroline Jones posits: "I would like to think of Smithson just letting *Amarillo Ramp* go." Isola, "Monumental Art."
- 24 Ibid.
- 25 Roth and Smithson, "An interview." Author's inclusion based on Smithson's thought. On another occasion, Smithson expressed his interest in what he names "fluvial entropy." See Smithson interview with Alison Sky (1973) reprinted in Wines, *Site: Identity and Density*.
- 26 The first generation of Land artists included Michael Heizer, Richard Long, Dennis Oppenheim, and Robert Smithson. See Boettger, "Looking at," 31.
- 27 Krauss, "Sculpture in the Expanded Field."
- 28 Kastner, "Preface," 14.
- 29 The conceptual gallery Fernsehgallery Gerry Schum (1968-70) produced and exhibited artist films for broadcast on television. Later, Gerry Schum launched Videogalerie Schum (1971-73), which was the first commercial gallery dedicated to the production and distribution of video tapes. Farrell, "Network(ed) TV," 12.
- 30 "Ready to Shoot," 160-161. However, Schum's pioneering role was not acknowledged by everybody. For instance, Heizer claimed that Land art was coined by De Maria in 1967. Kaiser and Kwon, *Ends of the Earth*, 17.
- 31 Despite the pressure put on him to provide a commentary for the broadcast, he insisted that art does not need explanation and left all 38 minutes of the Land art show unnarrated. Schum died prematurely after his video gallery opened in Düsseldorf and a video section established at the Folkwang Museum in Essen failed to bring desired success.
- 32 Kaiser and Kwon, *Ends of the Earth*, 21. Today, museums and cultural institutions are increasingly concerned with the health of Land art, although these concerns are rather oriented toward artworks that entered art historical canon. *Spiral Jetty*, for instance, has been a subject matter of a documentation project by the Getty Conservation Institute and is since the late 1990s under auspices of Dia Art Foundation. Double Negative was donated by Virginia Dwan to the MOCA, Los Angeles, but the artist restricted its restoration. Many other works are being taken care of by local communities or devoted art connoisseurs.
- 33 Ibid, 27.
- 34 Ibid.
- 35 Kastner, "Preface," 16.
- 36 Kwon, "One Place after Another," 11.
- 37 Deutsche, *Evictions*, 61.
- 38 Kwon, "One Place after Another," 11.
- 39 Douglas Crimp cited in Deutsche, *Evictions*, 62.
- 40 Rosen, "A Sense of Place," 121.
- 41 Wagner, "Being There."
- 42 Cosgrove, *Social Formation*, 9.
- 43 This experience includes 24 hours overnight visit including a transportation from a neighbouring village.
- 44 Beardsley, "Art and Authoritarianism."
- 45 Cook, "A position of Elsewhere," 54
- 46 Ibid.
- 47 Smithson, "Entropy and the New Monuments," 11.
- 48 Robert Smithson speaking to Kenneth Baker (1970) in Cooke and Kelly, "Robert Smithson: Spiral Jetty," 155.
- 49 Smithson, "The Taste of Time," 98-99.
- 50 Holt, "Sun Tunnels 1973-76," 81.
- 51 Ibid.
- 52 Cua Lim, "Translating Time," 53. For the related notions of slow and fast art actively and passively involved in time, see Hölling, *Paik's Virtual Archive*, 120-22.
- 53 For a discussion of geological time, see DeLanda, "The Geology of Morals" and DeLanda, *A Thousand Years of Non-linear History*.
- 54 Ingold, "The Temporality of Landscape," 152.
- 55 Ibid.
- 56 Kastner, "Alone in the Crowd," 72.
- 57 Palmer, "Photography and Temporary Public Sculpture," 27.
- 58 The introduction of the first Kodak Instamatic Camera is dated to 1963.
- 59 Freed, *Where Do We Come from?*
- 60 Ibid.
- 61 Carl Andre interviewed by Willoughby Sharp in *Avalanche 1* (Fall 1970), 24, quoted in Palmer, "Photography and Temporary Public Sculpture," 27.
- 62 Heizer chose not to participate in *Ends of the Earth*, even though his work is in the MOCA collection and was one of the inspirations for the show. According to Heizer, photography may misrepresent the artwork. Knight, "Art Review: 'Ends of the Earth'."
- 63 For these aspects of photography in the photographic documentation of performance, see Green and Lowry, "Splitting the Index," quoted in Palmer, "Photography and Temporary Public Sculpture," 30.
- 64 De Bruyn and Lütticken, "In the Vicinity of..." 115.
- 65 Hölling, "The Aesthetics of Change," 18. Christopher Bedford names this phenomenon "the viral ontology of performance," and relates it to extended trace history (theoretically extendable to infinity) and reanimation of performance in a variety of media. Bedford, "The Viral Ontology."
- 66 For this argument and a body of literature on which it builds, see Hölling, *Revisions*.
- 67 Coolidge and Simons, *Outlook*.

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## KUNST AUF DER FURKA (2019)

### Aufdi Aufdermauer, Johannes M. Hedinger, Janis Osolin

Die zeitgenössische Kunst auf dem Furkapass hielt am 24. Juni 1983 mit der Performance *A Drop of Black Perfume* von James Lee Byars ihren Einzug. In goldenem Anzug gewandet liess der Künstler einige Tropfen schwarzen Parfums auf einen Stein der Furka fallen. Diese Aktion bildete den Start eines bis 1999 laufenden, vom Neuenburger Galeristen Marc Hostettler geleiteten Kunstprogramms unter dem Namen Furk'art, das heute international Kultstatus genießt. Hostettler lud während 17 Jahren jeweils über die Sommermonate insgesamt über 60 grosse Namen der Gegenwartskunst ein, in dem und um das unweit der Passhöhe gelegene Hotel Furkablick ortsspezifische Kunstwerke zu erschaffen: Darunter waren Abramović/Ulay, Joseph Beuys, Max Bill, Stanley Brouwn, Daniel Buren, Ian Hamilton Finlay, Jenny Holzer, Per Kirkeby, Joseph Kosuth, Richard Long, Panamarenko, Mario Merz, Lawrence Weiner und Remy Zaugg – um nur einige zu nennen. Die meisten Werke verblieben bis heute vor Ort. 2004 wurden das Hotel und die Werke vom Unternehmer und Kunstsammler Alfred Richterich übernommen und in das neu gegründete Institut Furkablick überführt, welches sie verwaltet und konserviert. Ein Teil der Arbeiten kann noch immer in den Sommermonaten besucht werden, und in unregelmässigen Abständen kommen nun auch wieder neue Werke hinzu.

Johannes M. Hedinger vom ILEA (Institute for Land and Environmental Art) traf sich im Spätsommer 2019 mit Aufdi Aufdermauer, einem der ersten Mitarbeiter von Hostettlers Furk'art, und mit Janis Osolin, der heute zusammen mit seiner Frau Huang Qi das Institut Furkablick leitet, zu einem Gespräch auf dem Furkapass. Zusammen

blicken sie auf die Wirkungsgeschichte der Furk'art, die ersten zwei Phasen der Kunst auf dem Pass und voraus auf eine mögliche dritte Phase. Für 2020 plant das ILEA eine Ausstellung über die Kunstaktionen im Furkablick im Berg-hotel Alpenblick in Tenna, Graubünden.

**Johannes M. Hedinger:** Zusammen habt ihr rund 25 Sommersaisons auf der Furka verbracht. Aufdi, du warst in der Hostettler-Phase zwischen 1984 bis 1994 hier oben aktiv, während es für Janis seit 2004 bereits die 15. Saison ist. Zuerst würden mich eure beiden Wege interessieren, die euch auf die Furka gebracht haben?

**Aufdi Aufdermauer:** Eigentlich müsste ja statt mir der Galerist Marc Hostettler hier sitzen, der einstige Initiator von Furk'art und frühere Besitzer des Furkablicks. Seit dem Verkauf 2004 spricht er aber nicht mehr darüber. Ich hatte aber weder die Idee noch die volle Verantwortung. Ich war nur einer seiner ersten Mitarbeiter. Die Anfangsaktion 1983 mit Byars habe ich selbst noch nicht gesehen. Ich kam ein Jahr später zum ersten Mal hoch mit meinem damaligen Wohnpartner, der als Mechaniker für Panamarenko arbeitete und mit ihm an einem Flugrucksack baute. Bei diesen Besuchen habe ich begonnen, den Werkprozess der Künstler mit Video zu dokumentieren. Und als es dann klar war, dass Hostettler das Hotel kaufen kann, kam die konkrete Anfrage zur Mitarbeit.

**JMH:** Und bei dir, Janis, du bist von Haus aus Verleger und Büchermacher; wie war dein Weg auf die Furka?