

## **Partie II. La relation au paysage**

### 1. Land Art



Exposition « Earthworks » à  
la Dwan Gallery de New-York  
(1968)



- *A Sedimentation of the Mind : earth projects* de Robert Smithson (1968)
- « L'artiste doit sortir de l'isolement des galeries et des musées, faire prendre conscience concrètement du présent tel qu'il est et ne pas se contenter de présenter des abstractions ou des utopies. L'artiste doit prendre en compte et traiter tous les problèmes réels que rencontrent l'écologiste et l'industriel. L'art ne devrait pas être considéré seulement comme un luxe, mais participer aux processus de production et de récupération. Il faudrait développer une éducation artistique fondée sur les relations avec des sites spécifiques. La façon dont on voit les choses et les lieux n'est pas une affaire secondaire, mais primordiale »  
(R. Smithson, Projet de réhabilitation d'une mine, Ohio State University, 1972)

Intégrer

Robert Smithson  
(1938-1973)



Robert SMITHSON, *Spiral Jetty* (1970)





Robert SMITHSON, *Broken Circle/Spiral Hill* (1971)







*Broken Circle*  
(1971)



RAW EARTH HILL

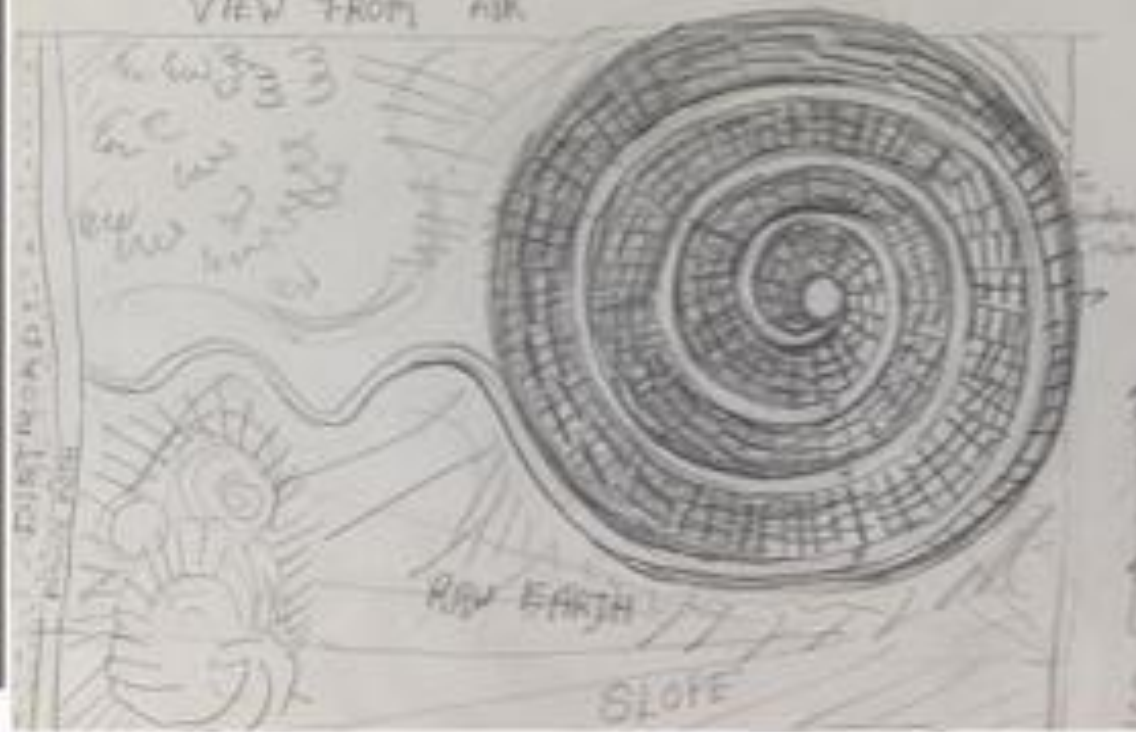


THAT GET SPIRAL (Spiral)  
STAND OUT PATH

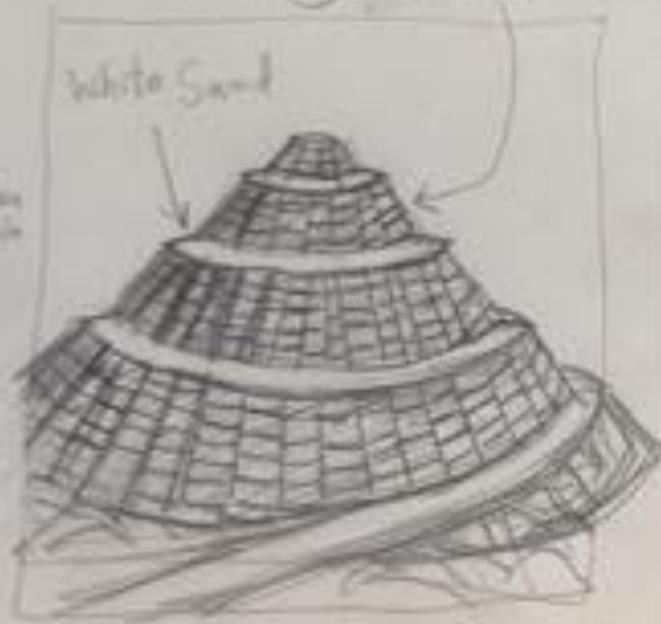


Imagined  
Dumpling white  
Sand in spiral path

VIEW FROM AIR



4 sand block



SPIRAL HILL R.S. 71

Robert SMITHSON,  
*Spiral Hill*  
(1971)







Robert  
SMITHSON,  
*Amarillo  
Ramp (1973)*





**Michael Heizer**  
(1944-)

Michael  
HEIZER,  
*Rift # 1*  
(1968-  
1972)



Michael HEIZER,  
*Nine Nevada*  
*Depressions # 1*  
(1968)







HEIZER, *Dissipate (Nine Nevada Depressions #8)*  
(1968)



HEIZER, *Isolated  
Mass/Circumflex  
(Nine Nevada  
Depressions #9)*  
(1968)



Michael HEIZER, *Double Negative* (1969-1970)





Dennis Oppenheim (1938-2011)



Dennis OPPENHEIM,  
*Annual Rings* (1968)





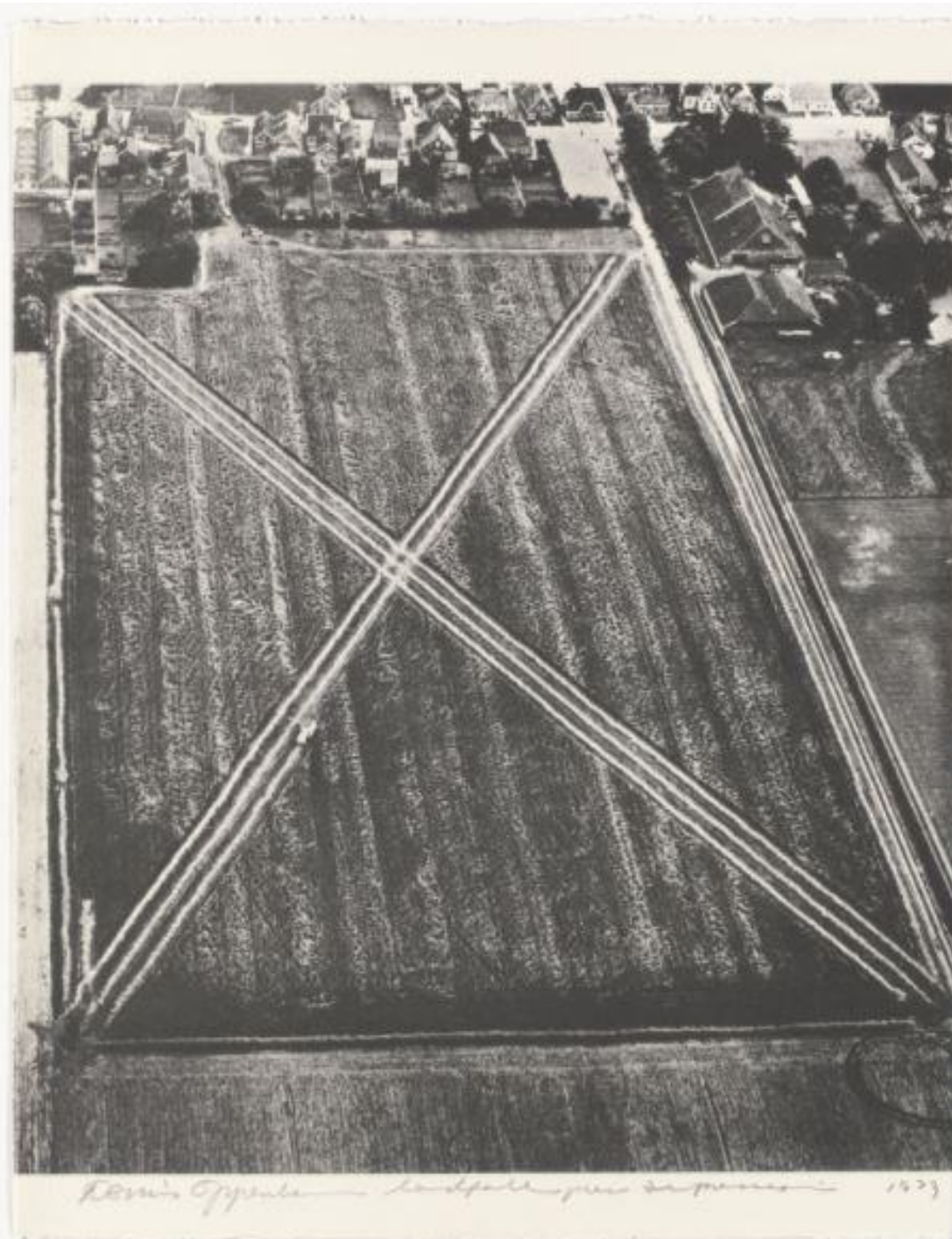


Dennis OPPENHEIM, *Time Line* (1968)



Accumulation Cut  
1968

Dennis OPPENHEIM,  
*Accumulation Cut* (1968)

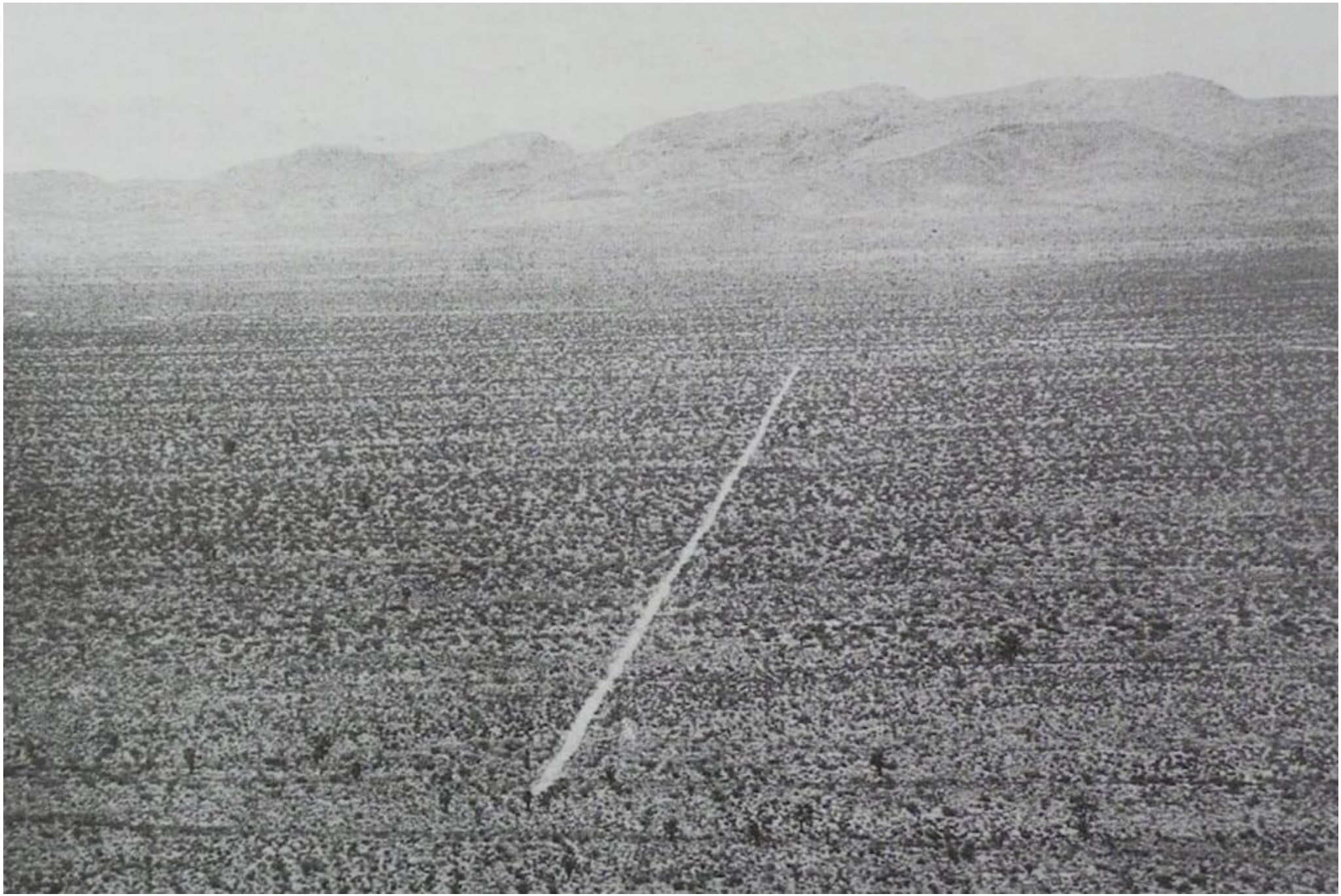


Dennis Oppenheim, *Cancelled Crop* (1969)

**Walter De Maria (1935-2013)**

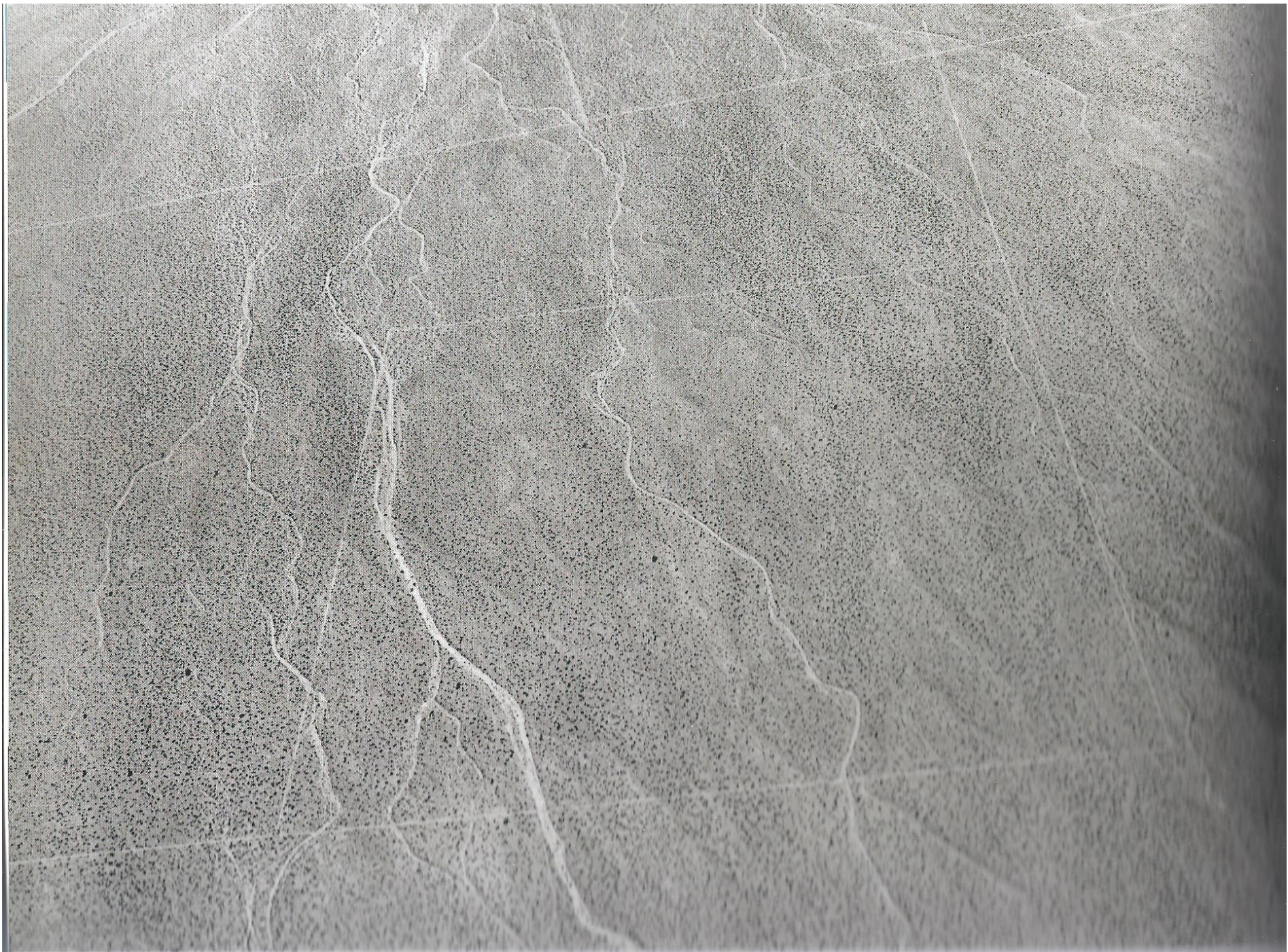


Walter De MARIA, *Mile  
Long Drawing* (1968)





Walter De  
MARIA, *Las  
Vegas Piece*  
(1969)





Walter de MARIA, *The Vertical Earth Kilometer* (1977)

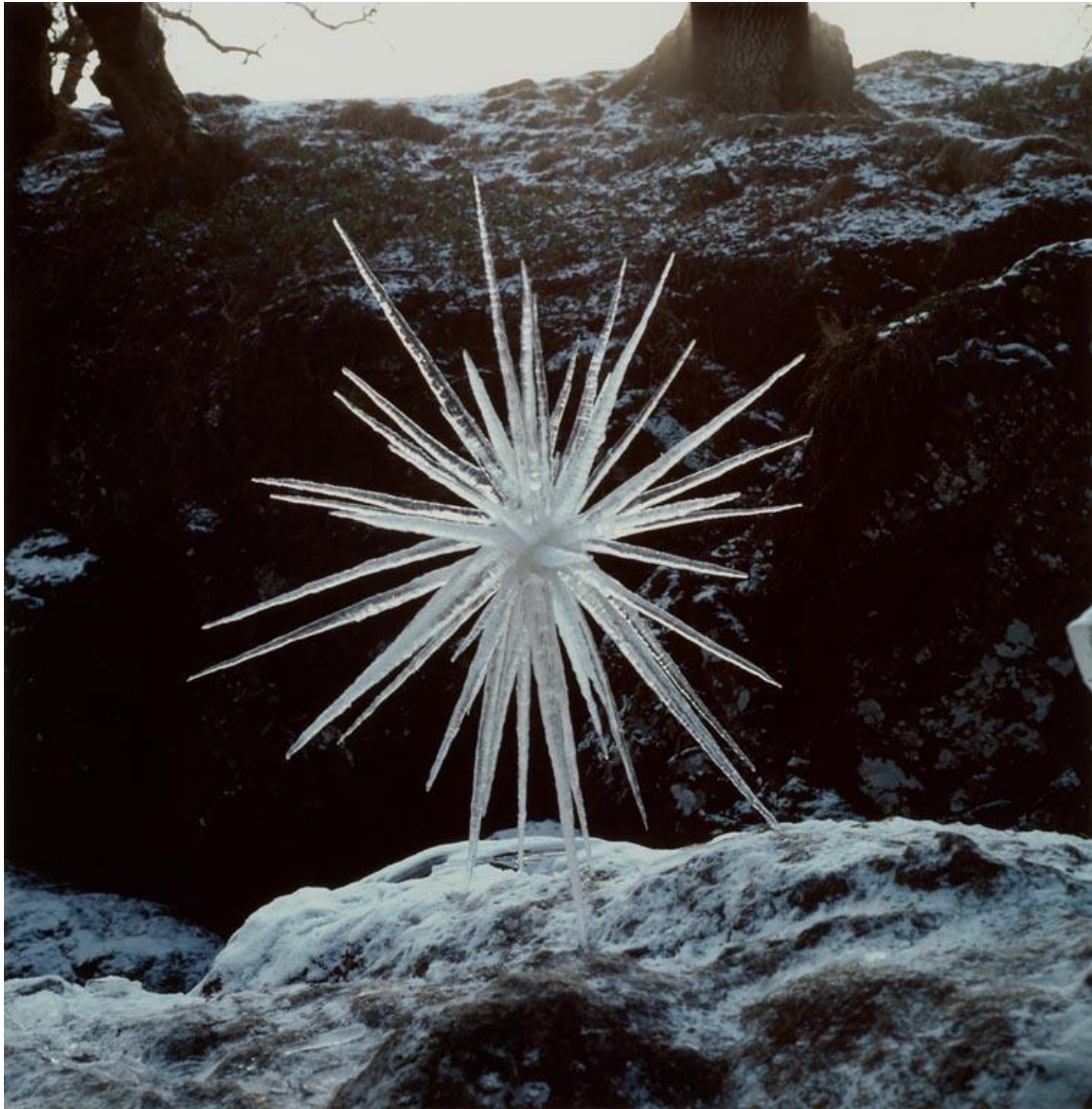




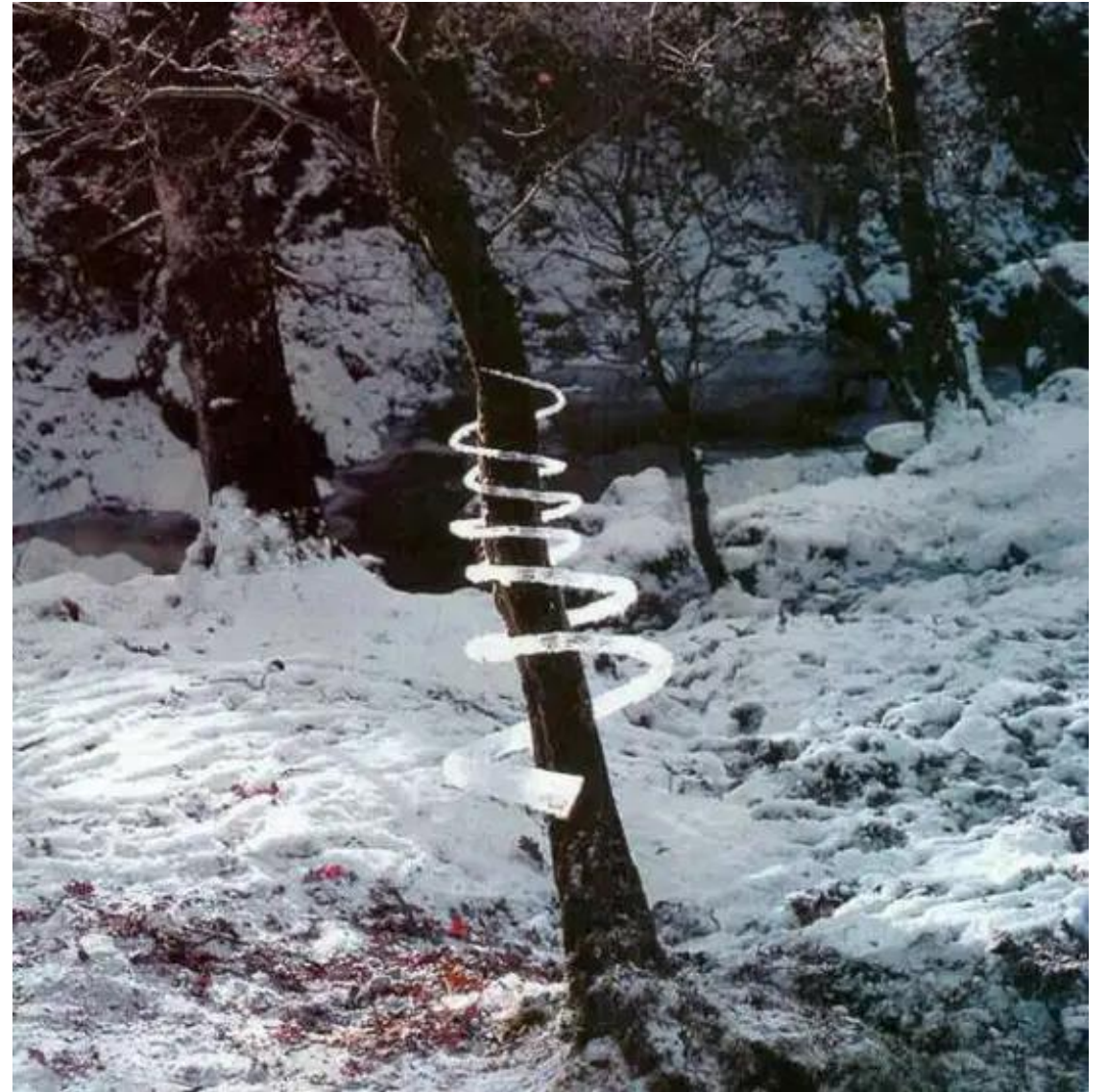
**Andy Goldsworthy (1956-)**



*Ice Piece. 12 janvier 1987*



Goldsworthy, *Ice Piece*. 7-8 et 10-11 janvier 1987



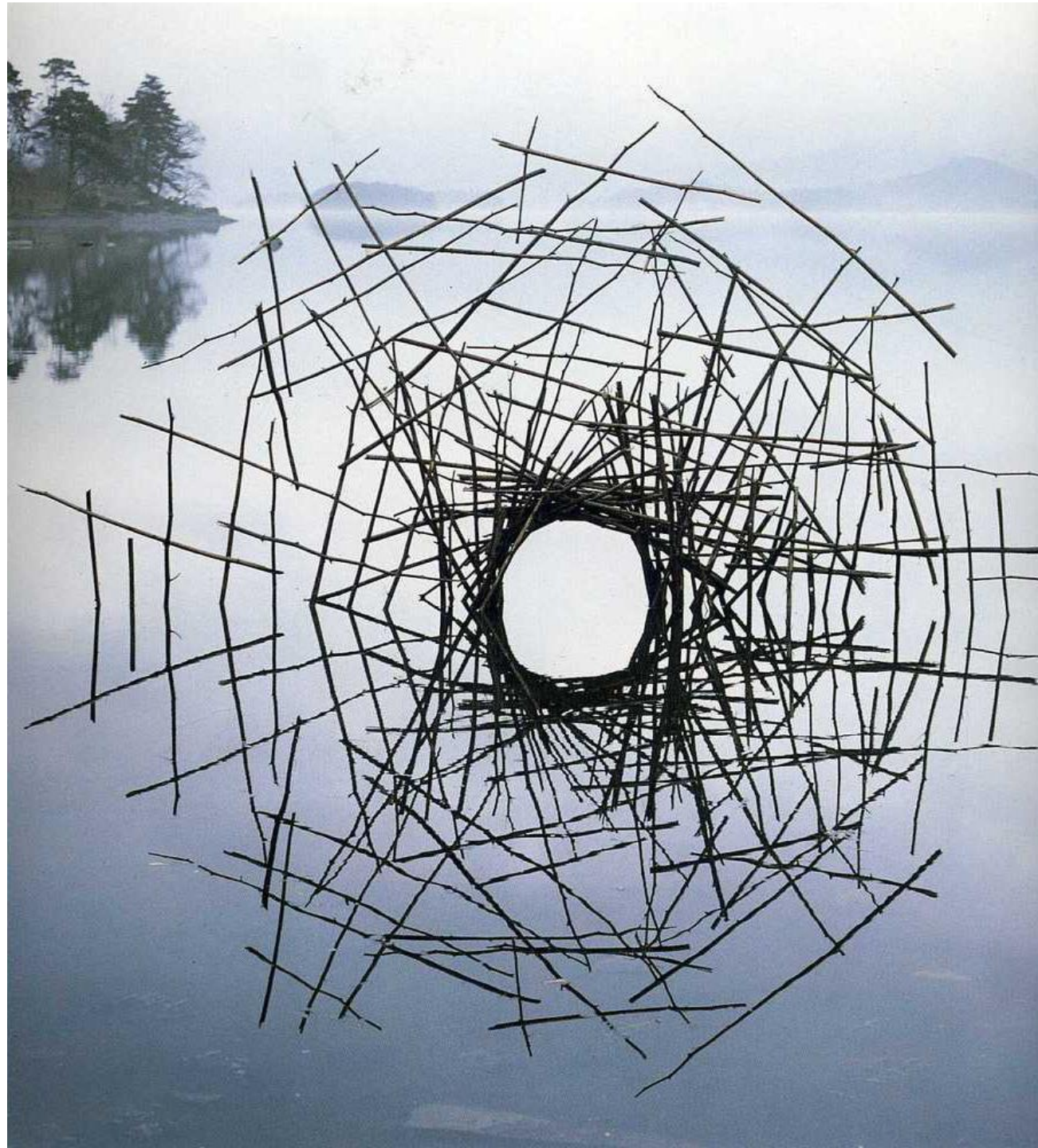
Goldsworthy, *Ice Spiral* 1999



Goldsworthy, *Slate Arch* (1982)

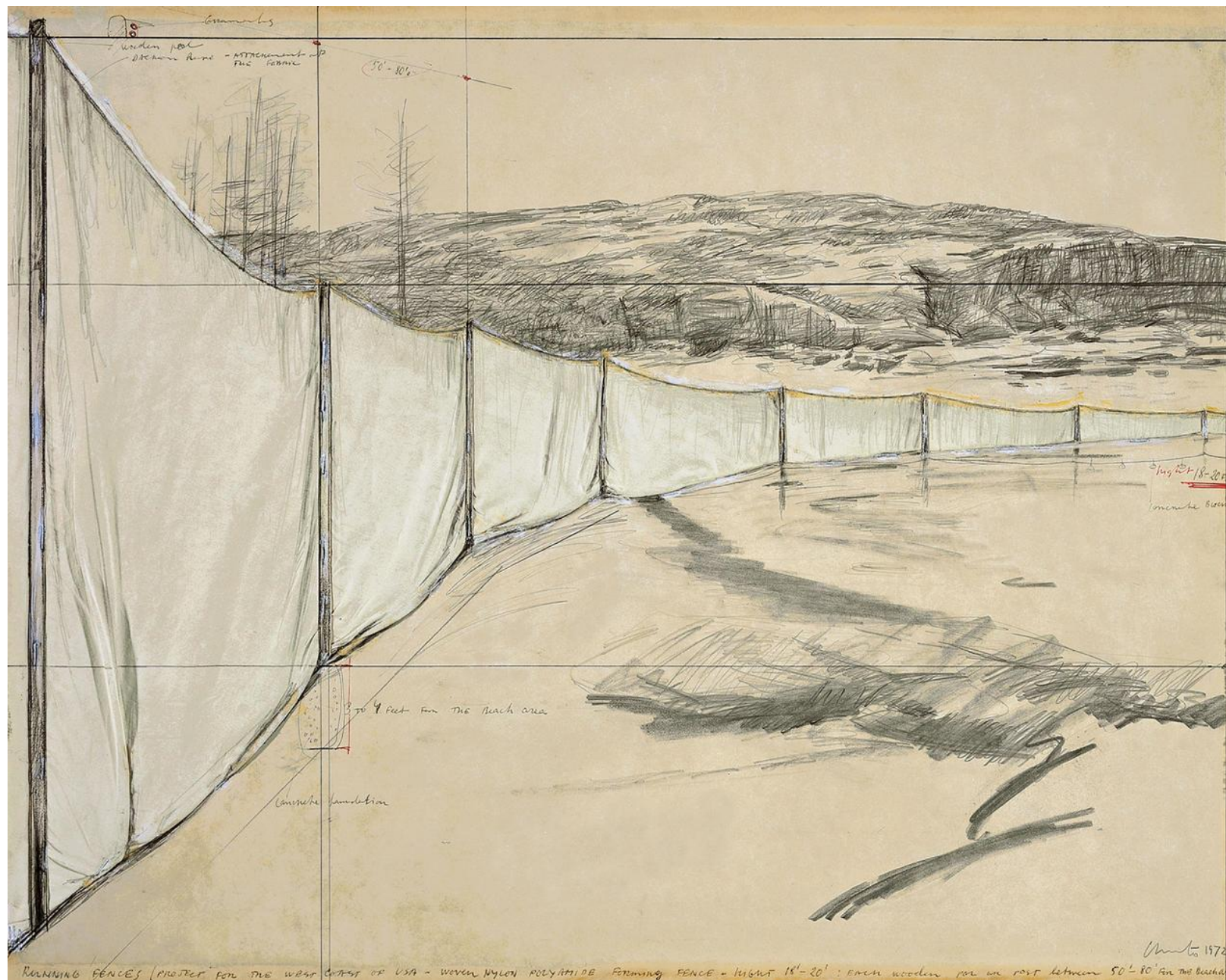


Goldsworthy, *Rowan leaves and hole* (1987)



Goldsworthy, *Door of Perception* (2007)

# Interrompre



CHRISTO et  
Jeanne-Claude,  
*Running Fence*  
(dessin  
préparatoire,  
1972-1976)









Christo, *Wrapped Coast* (1969)

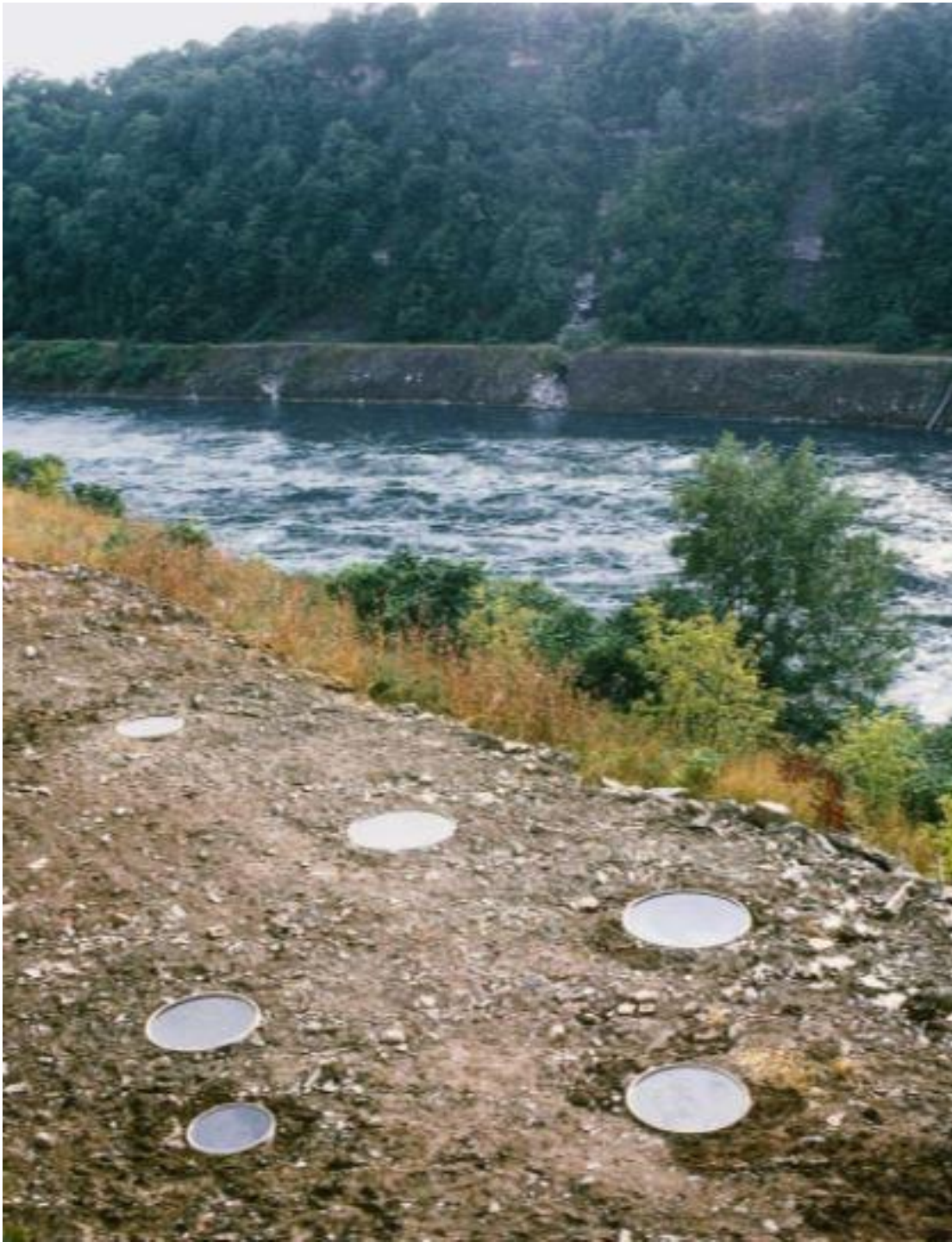




CHRISTO et Jeanne-Claude, *Pont-Neuf* (1985)



**Nancy Holt**  
(1928-2014)



Holt, *Hydra's Head* (1974)



Nancy HOLT,  
*Sun Tunnels*  
(1973-1976)





Nancy Holt, *Stone Enclosure : Rock Rings* (1977-1978)







Robert SMITHSON,  
*Asphalt Rundown*  
(1969)





Robert Smithson, *Glue Pour* (1970)



Walter De MARIA, *The Lightning Field* (1977)





Michael HEIZER, *Complex One* (1972-1974)



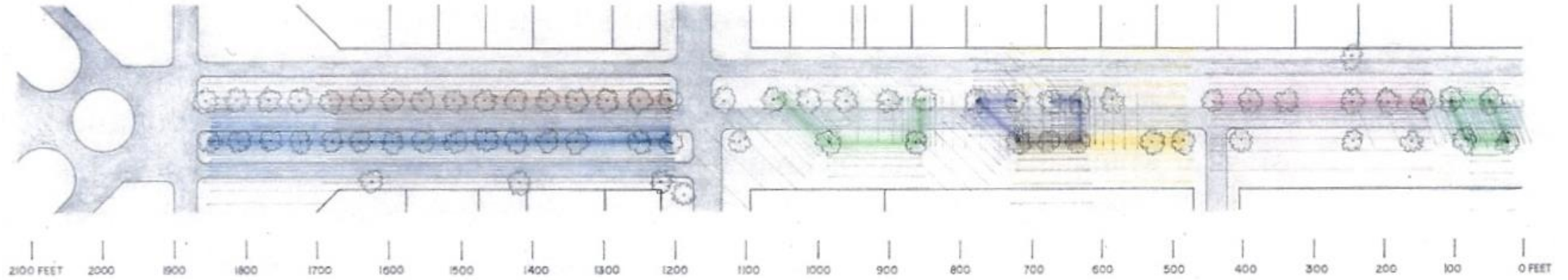
Michael HEIZER, *Complex Two* (1980-1988)





Michael HEIZER,  
*The City* (photo  
2010)

COLORS INDICATE THE ANTENNA CONFIGURATIONS AND OVERLAPPING BROADCAST AREAS OF THE WORKS SEVEN SOUND COMPONENTS



NEUHAUS, SOUND INSTALLATION, 1967  
LINCOLN PARKWAY  
BUFFALO, NEW YORK

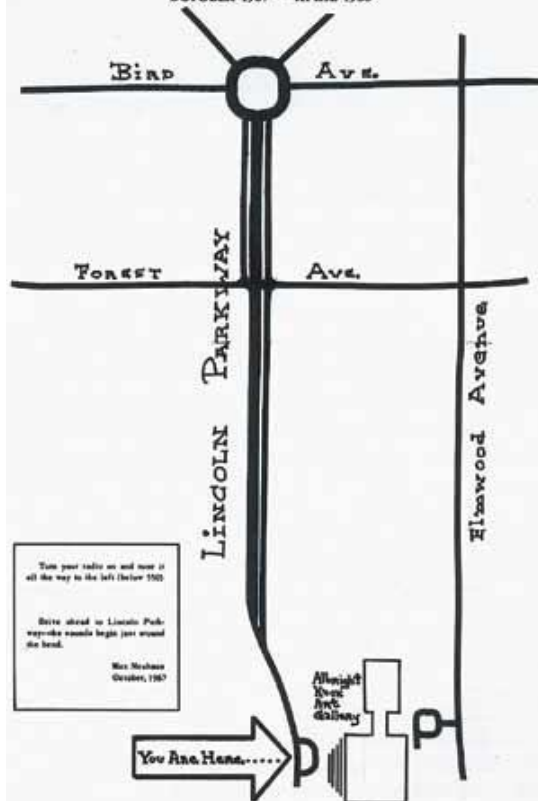
NEUHAUS, Max, *Drive-in-Music* (1967)



State University of New York at Buffalo  
Music Department  
presents

## DRIVE - IN MUSIC

OCTOBER 1967 - APRIL 1968



# TIMES SQUARE

THE WORK IS LOCATED ON A PEDESTRIAN ISLAND: A TRIANGLE FORMED BY THE INTERSECTION OF BROADWAY AND SEVENTH AVENUE, BETWEEN FORTY-SIXTH AND FORTY-FIFTH STREETS, IN NEW YORK CITY'S TIMES SQUARE.

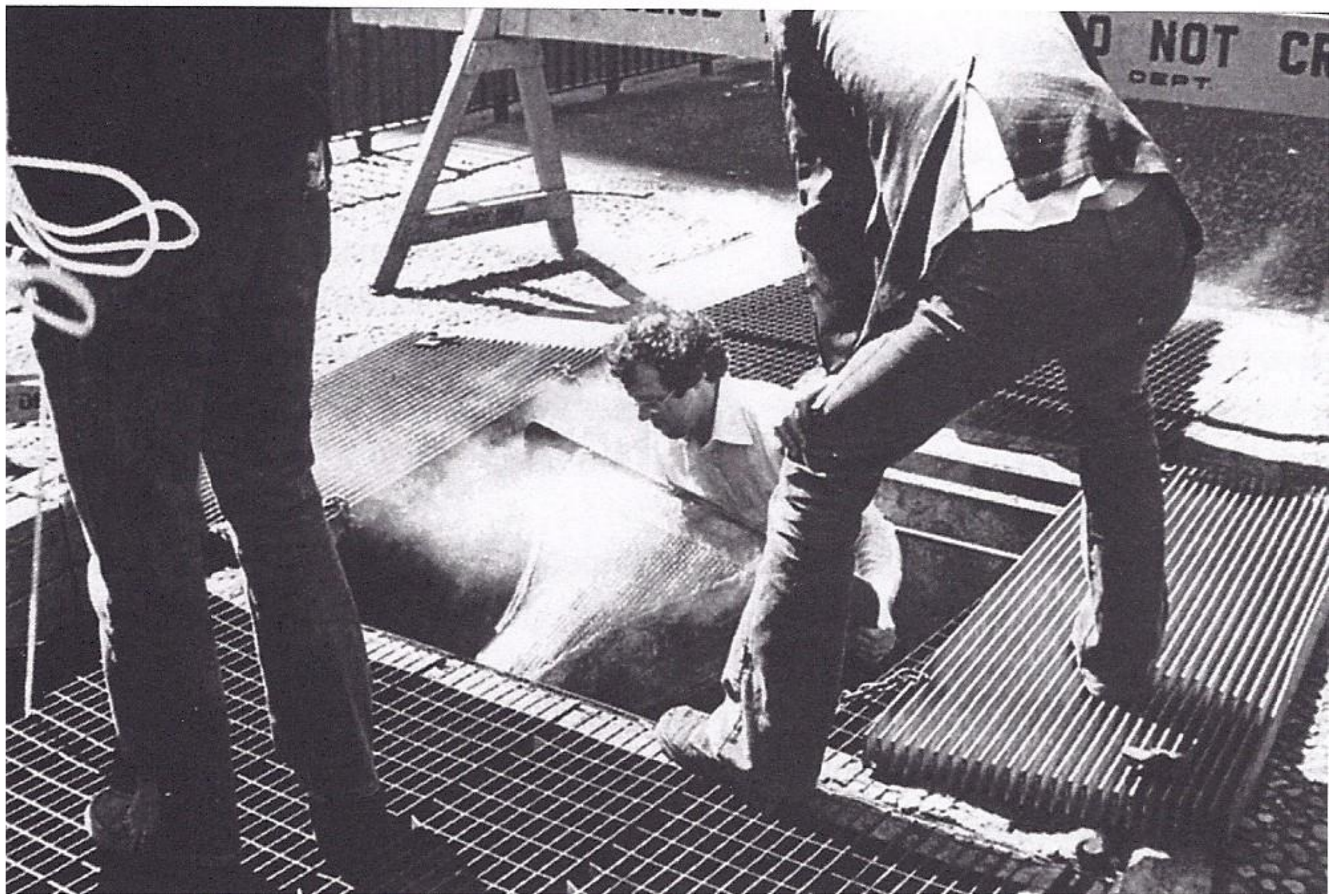
THE AURAL AND VISUAL ENVIRONMENT IS RICH AND COMPLEX. IT INCLUDES LARGE BILLBOARDS, MOVING NEON SIGNS, OFFICE BUILDINGS, HOTELS, THEATERS, PORN CENTERS AND ELECTRONIC GAME EMPORIUMS. ITS POPULATION IS EQUALLY DIVERSE, INCLUDING TOURISTS, THEATREGOERS, COMMUTERS, Pimps, SHOPPERS, HUCKSTERS AND OFFICE WORKERS. MOST PEOPLE ARE IN MOTION, PASSING THROUGH THE SQUARE. THE ISLAND, AS IT IS THE JUNCTION OF SEVERAL OF THE SQUARE'S PATHWAYS, IS SOMETIMES CROSSED BY A THOUSAND OR MORE PEOPLE IN AN HOUR.

THE WORK IS AN INVISIBLE UNMARKED BLOCK OF SOUND ON THE NORTH END OF THE ISLAND. ITS SONORITY, A RICH HARMONIC SOUND TEXTURE RESEMBLING THE AFTER RING OF LARGE BELLS, IS AN IMPOSSIBILITY WITHIN ITS CONTEXT. MANY WHO PASS THROUGH IT, HOWEVER, CAN DISMISS IT AS AN UNUSUAL MACHINERY SOUND FROM BELOW GROUND.

FOR THOSE WHO FIND AND ACCEPT THE SOUND'S IMPOSSIBILITY THOUGH, THE ISLAND BECOMES A DIFFERENT PLACE, SEPARATE, BUT INCLUDING ITS SURROUNDINGS. THESE PEOPLE, HAVING NO WAY OF KNOWING THAT IT HAS BEEN DELIBERATELY MADE, USUALLY CLAIM THE WORK AS A PLACE OF THEIR OWN DISCOVERING.

MAX NEUHAUS

NEUHAUS, Max, *Times Square* (1977)





Susan Philipsz,  
*Lowlands* (2010)



Susan Philipsz, *Study for Strings*, Documenta 13 - Kassel (2012)