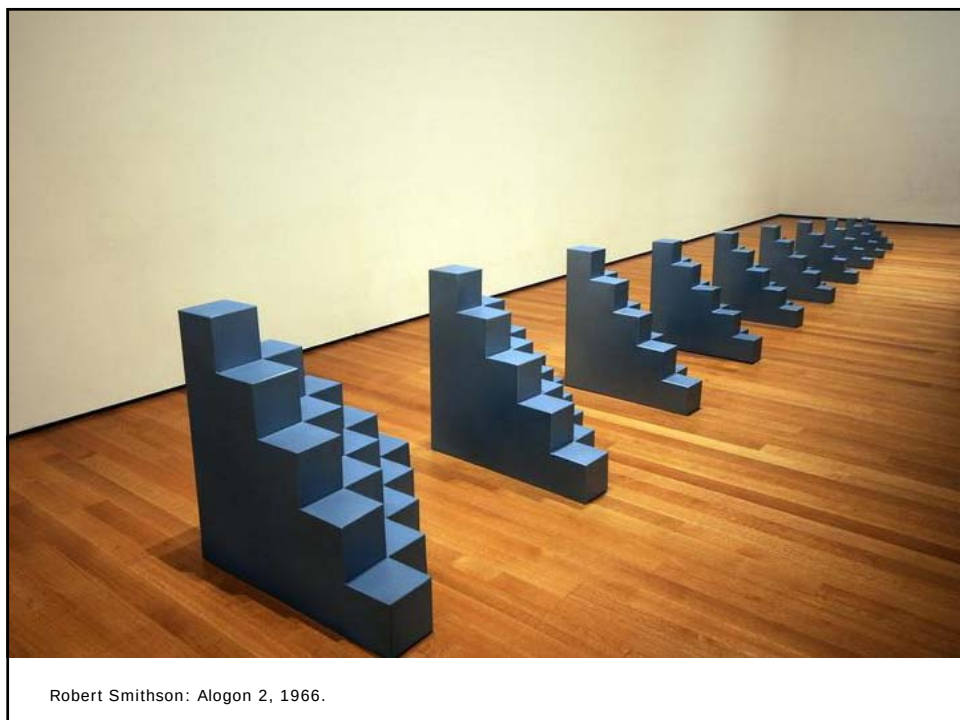
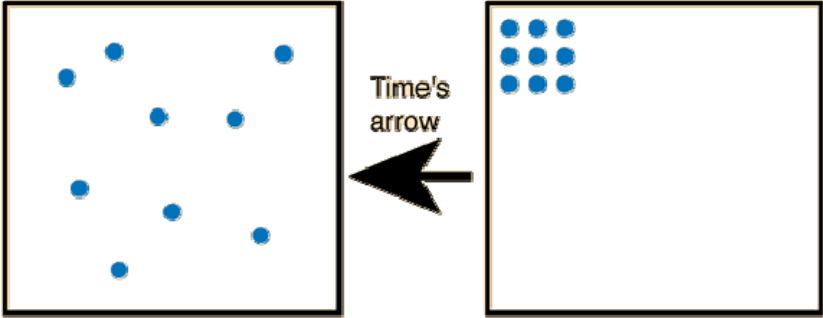
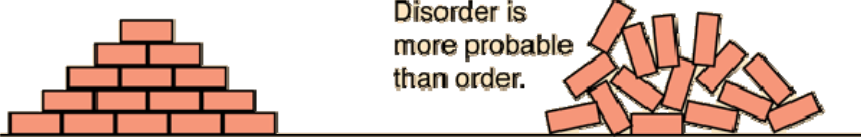




If the particles represent gas molecules at normal temperatures inside a closed container, which of the illustrated configurations came first?



If you tossed bricks off a truck, which kind of pile of bricks would you more likely produce?



Disorder is more probable than order.

Jorge Luis Borges

Vietnam War Era

"There is something abominable about cameras, because they possess the power to invent many worlds. As an artist who has been lost in this wilderness of mechanical reproduction for many years, I do not know which world to start with. I have seen fellow artists driven to the point of frenzy by photography. [...] Artists suffering from a sense of unreality suspect the camera's eye."

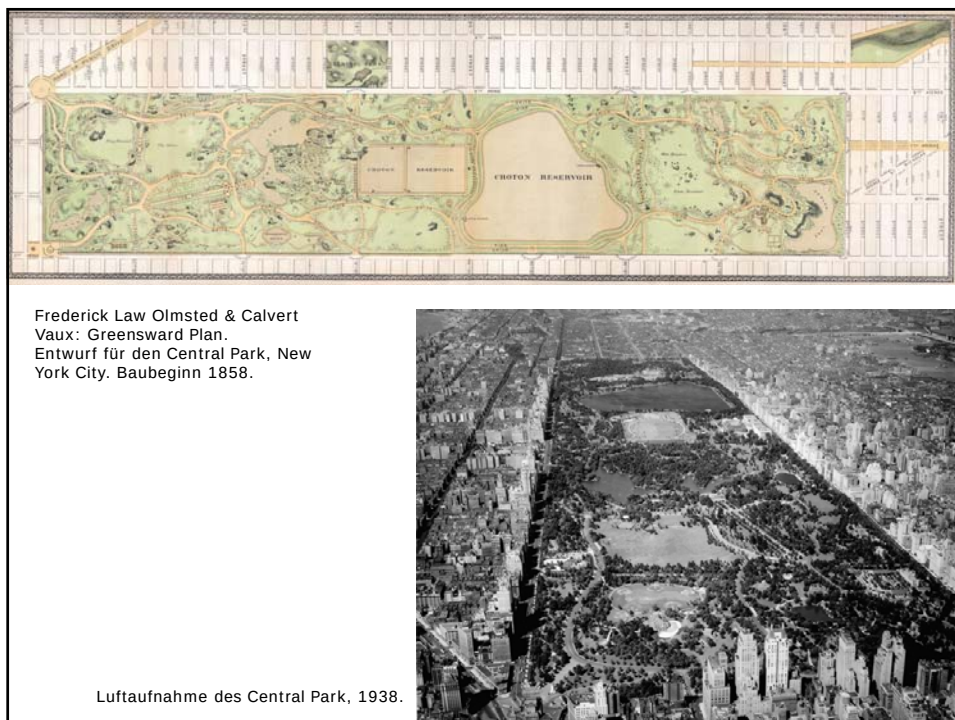
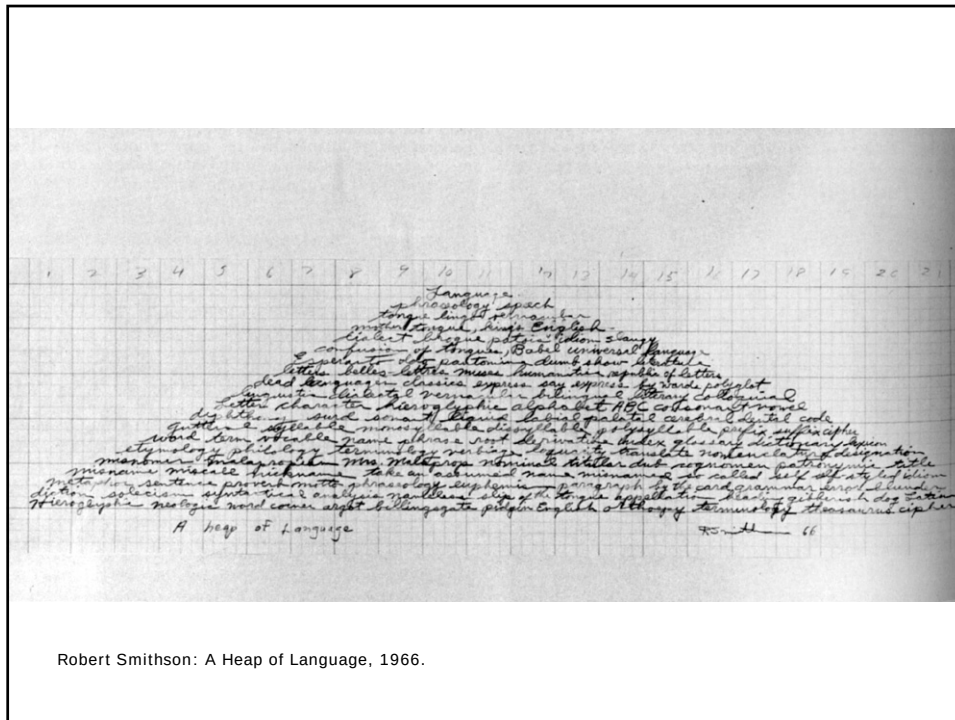
Robert Smithson: Art through the camera's eye, 1971 (publ. 1991).

Allen Ginsberg

Intertextueller Mix

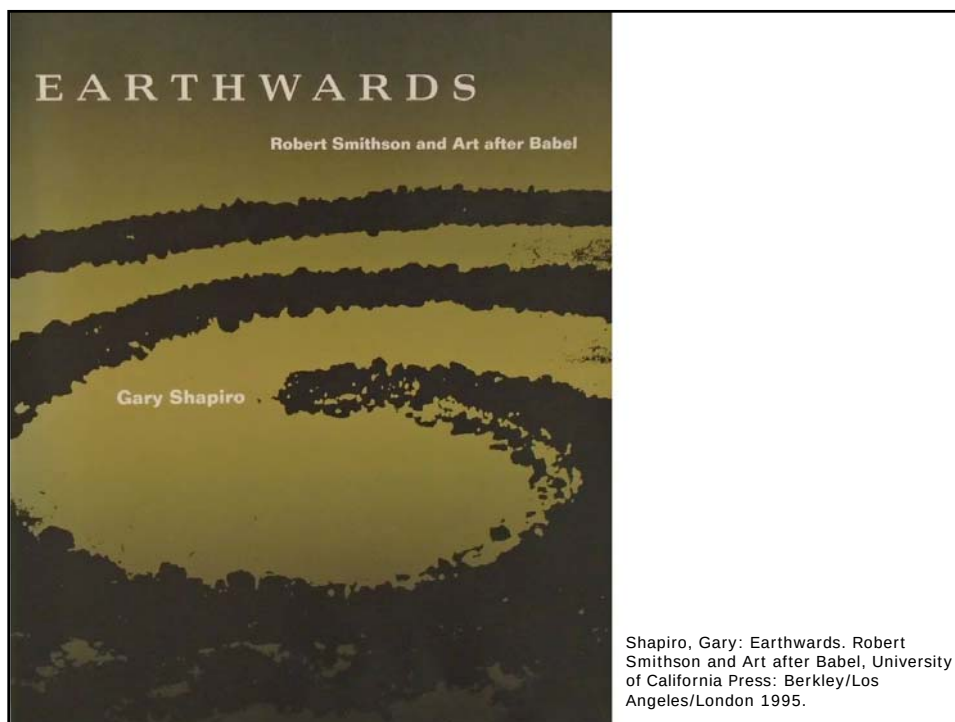
- Bibel
- Western
- Sublime Landschaft
- J.G. Ballard (Sci-Fi)

Analyse durch: Chris McAuliffe, 2014.



Site

Nonsite



	Site	Nonsite
1	open limits	closed limits
2	a series of points	an array of matter
3	outer coordinates	inner coordinates
4	subtraction	addition
5	interminate certainty	determinate uncertainty
6	scattered information	contained information
7	reflection	mirror
8	edge	center
9	some place (physical)	no place (abstract)
10	many	one

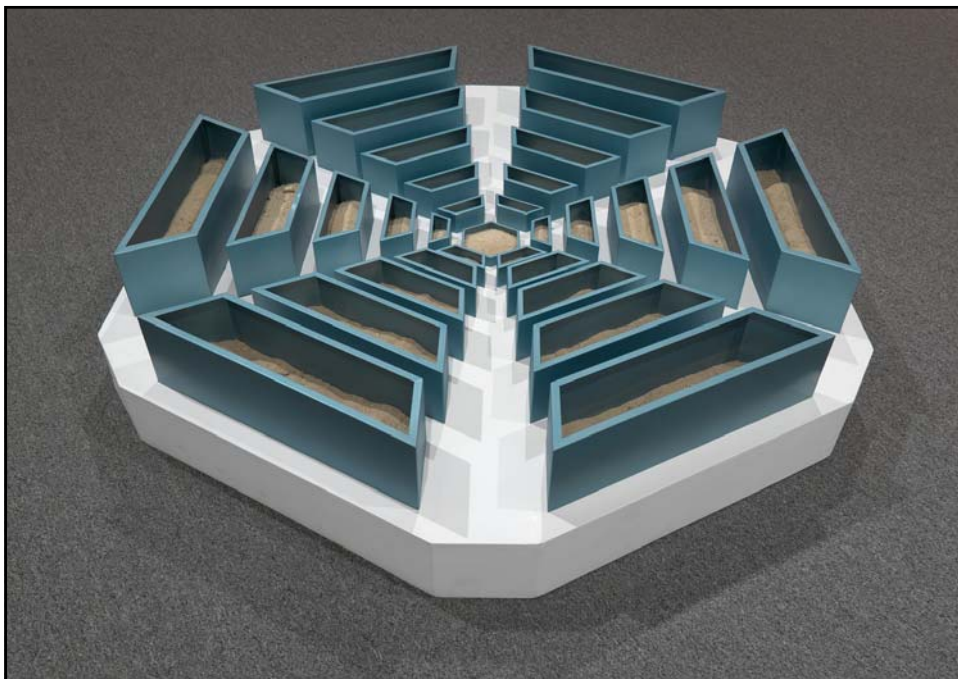
Site/Nonsite Dialektik nach Robert Smithson.

Smithson unterwegs
in New Jersey.

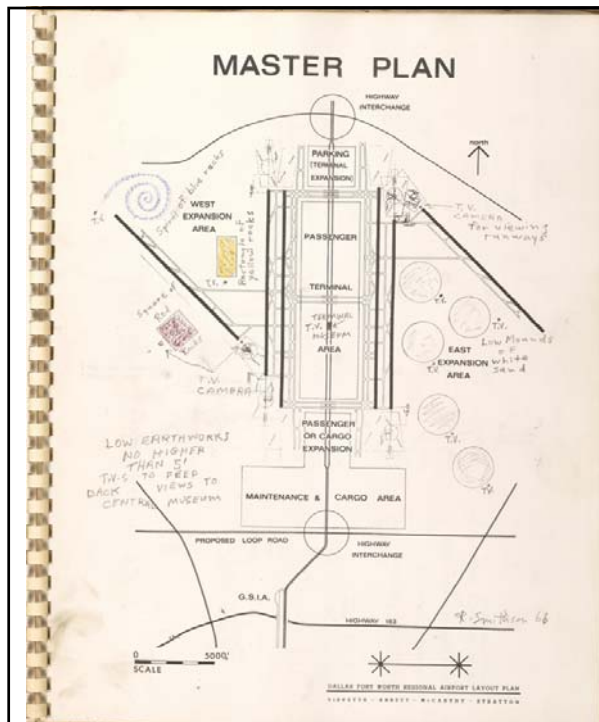




Autolandungen voller
Steine für die Nonsites.



Robert Smithson: A Nonsite (Pine Barrens, New Jersey), 1968.



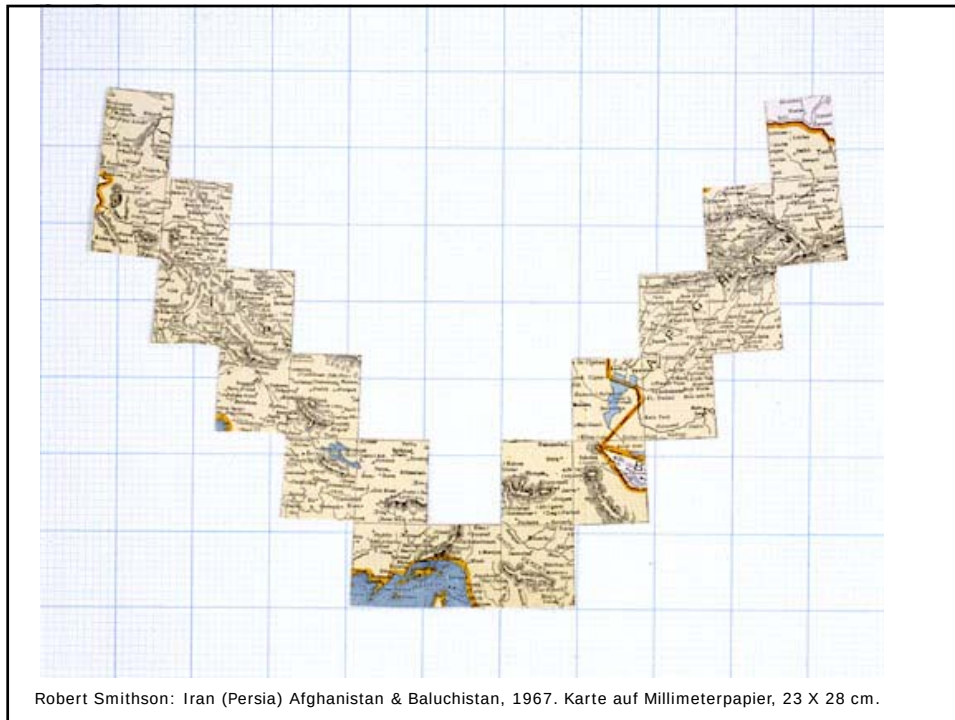
Robert Smithson: Aerial Map: Proposal for Dallas – Forth Worth Regional Airport, ca. 1966.



Robert Smithson: Untitled [folded map of Beaufort Islet], o. J. Gefaltete Karte, 91 x 99 cm.



Robert Smithson: Untitled [Antarktis], 1967. Runde Ausschnitte aus einer Karte, 50 cm Durchmesser.





Robert Smithson: Oberhausen Nonsite, 1968.



Robert Smithson: Double Nonsite, California and Nevada, 1968-1969. Karte, fünf bemalte Stahlbehälter, Lava aus Kalifornien, Obsidian aus Nevada. Installationsansicht, Detail.



Robert Smithson: Nonsite (Essen Soil and Mirrors), 1969.



Robert Smithson: Rock and mirror square II, 1971. Basaltsteine und Spiegel, 36 x 220 x 220 cm.

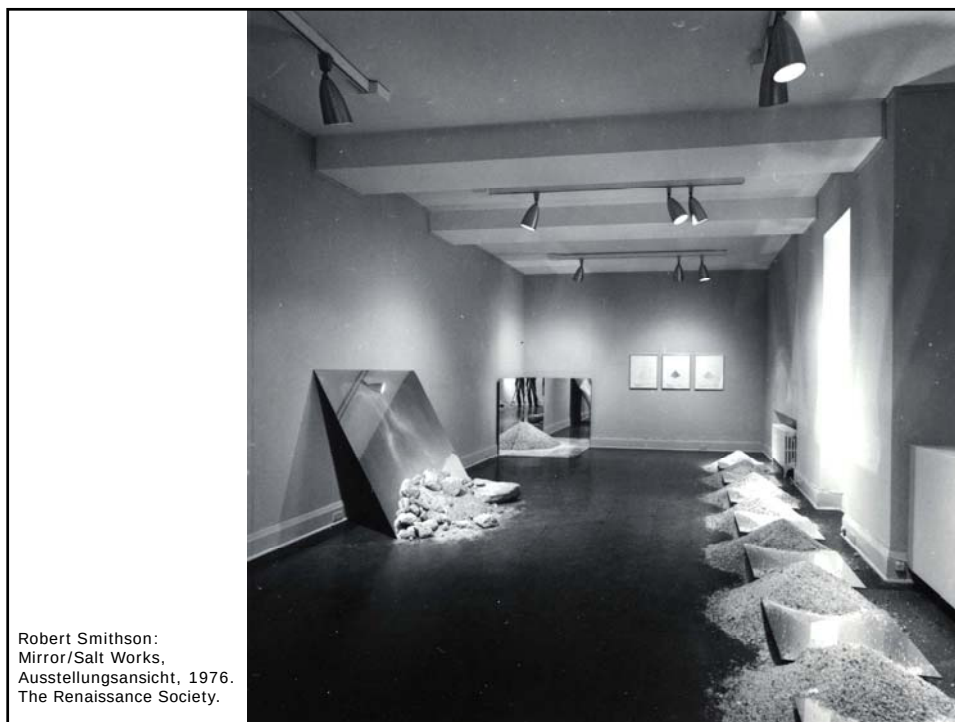
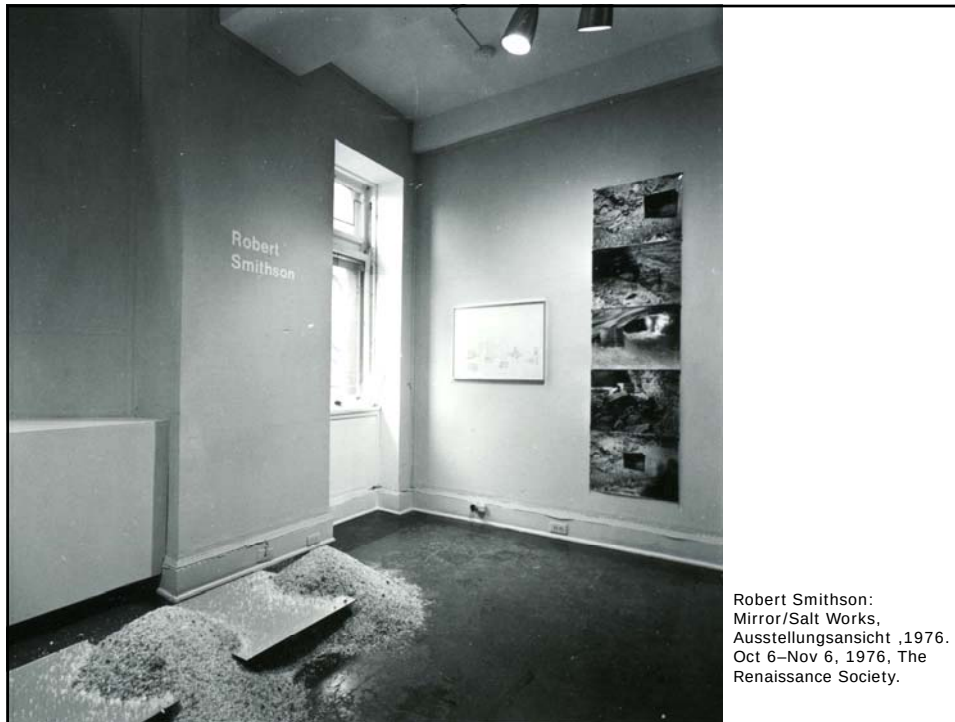


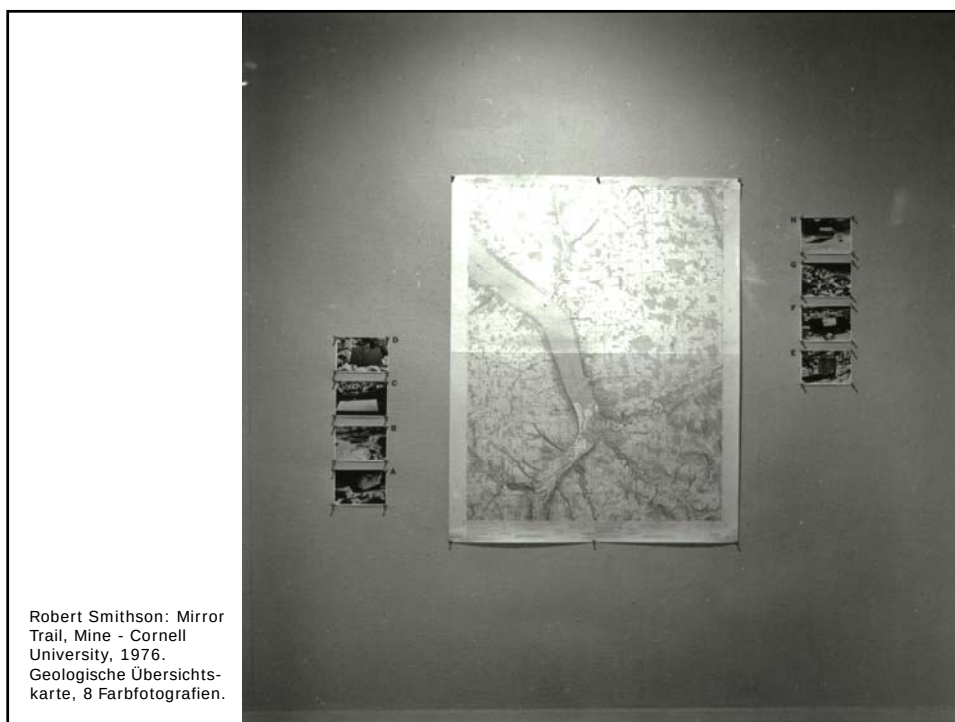
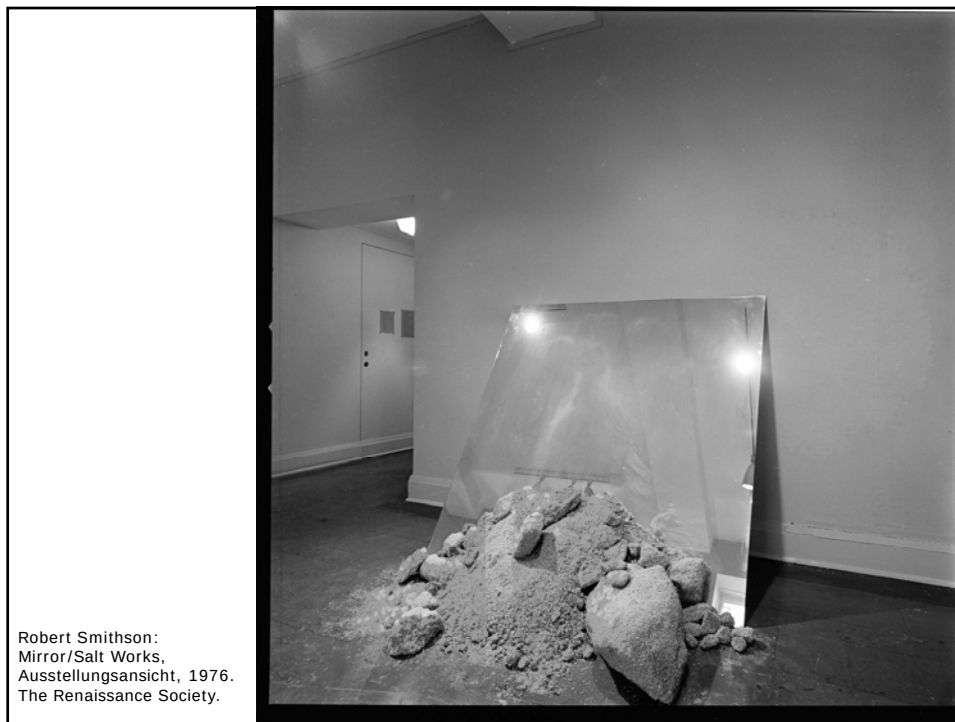
Robert Smithson: Rock and mirror square II, 1971. Basaltsteine und Spiegel, 36 x 220 x 220 cm.

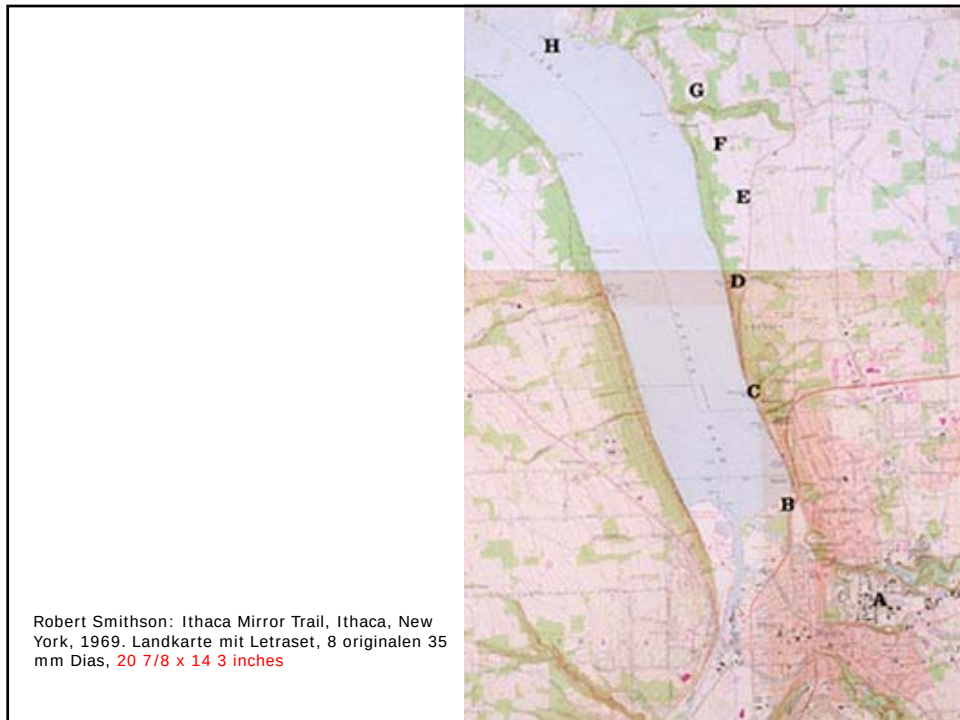


Robert Smithson: Nonsite Petrified Coral With Mirrors, 1971. 78.7 x 78.7 x 78.7 cm.

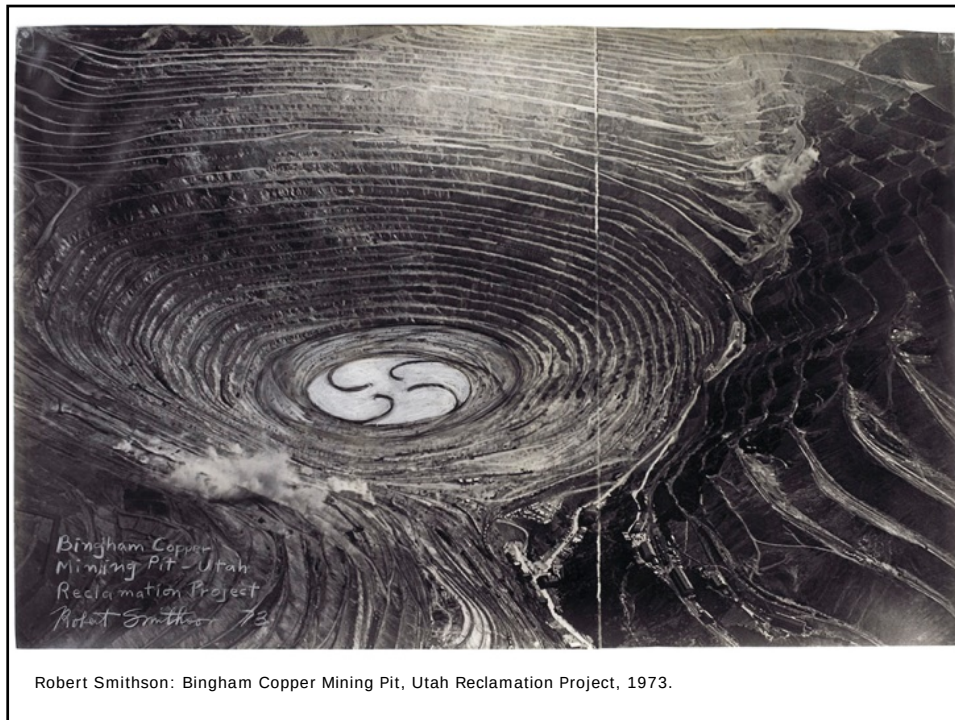








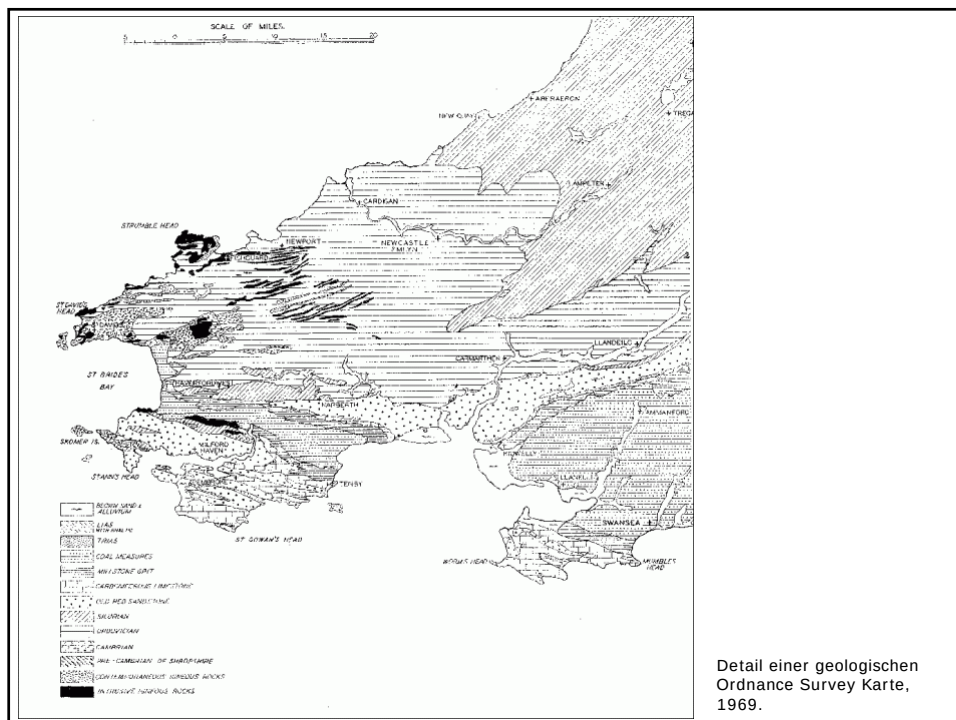
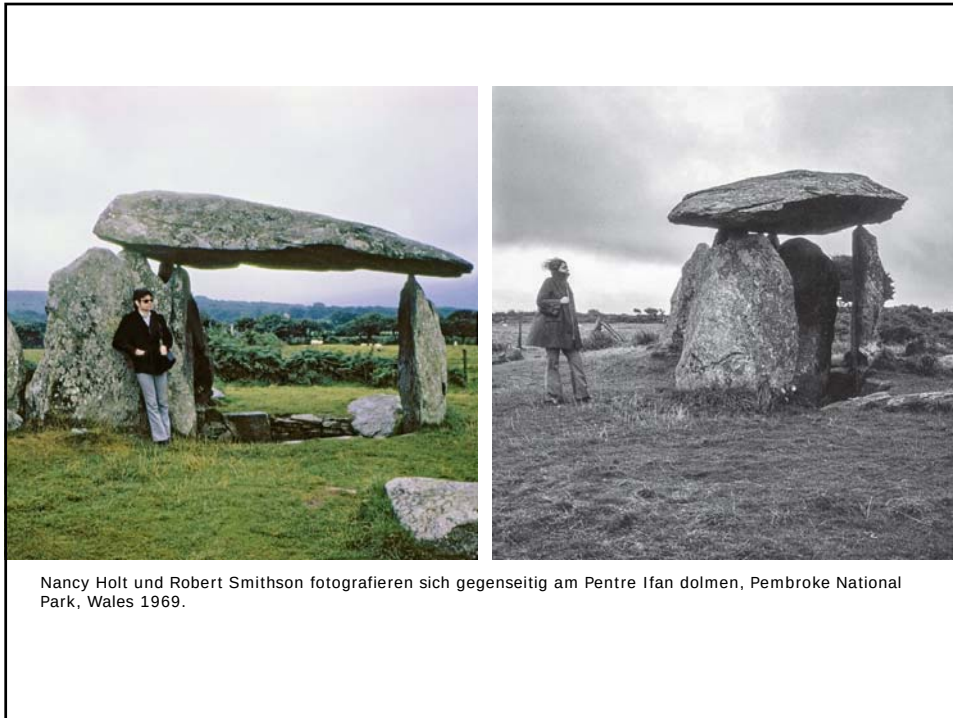
Robert Smithson:
Mirror/Salt Works,
Ausstellungsansicht, 1976.
The Renaissance Society.



Robert Smithson: Bingham Copper Mining Pit, Utah Reclamation Project, 1973.

Field

Trips

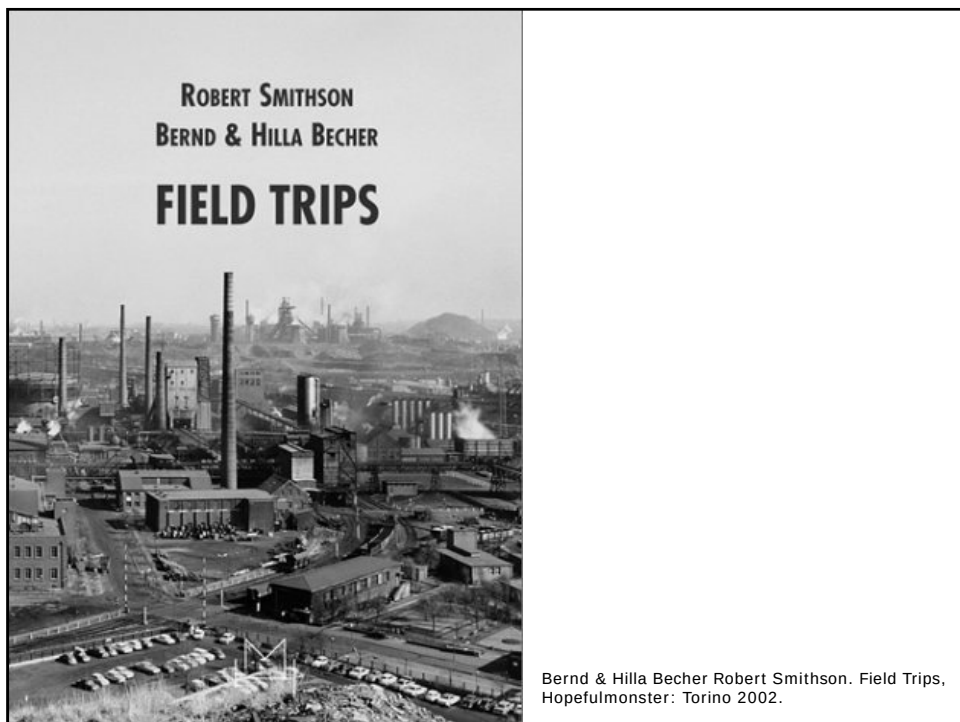
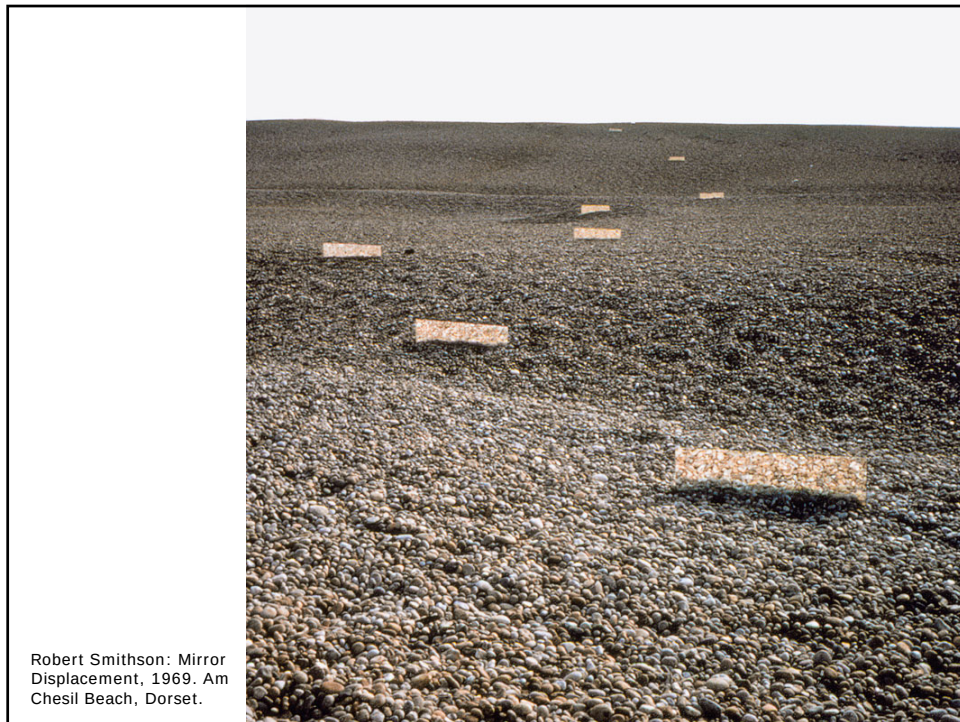


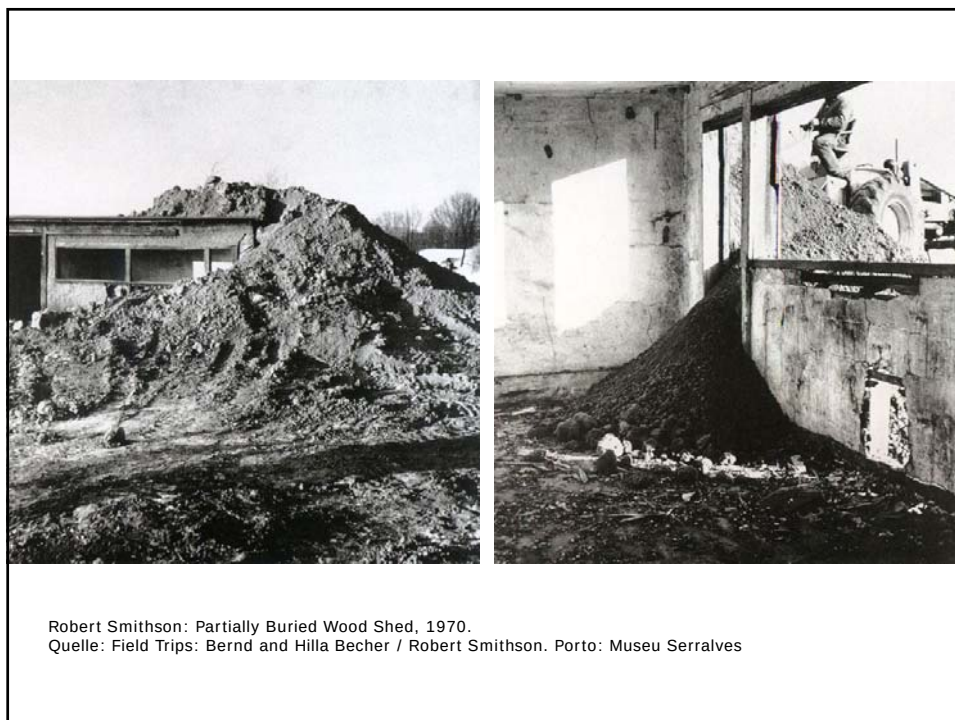
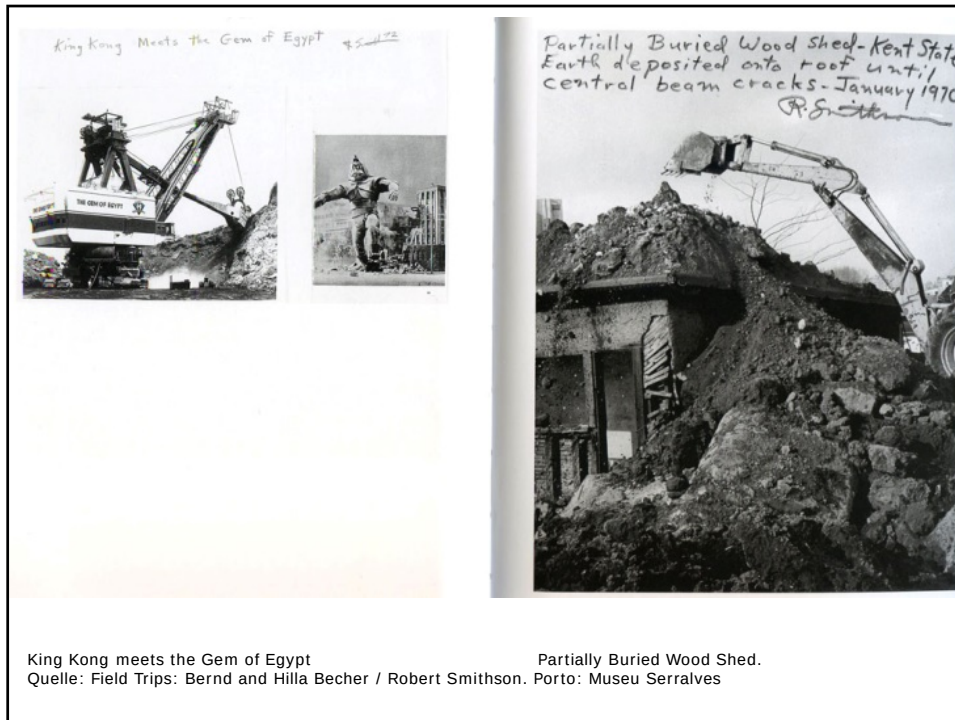
Robert Smithson:
Untitled (Zig-Zag Mirror
Displacement), 1969. Bei
Tredegar, Wales.

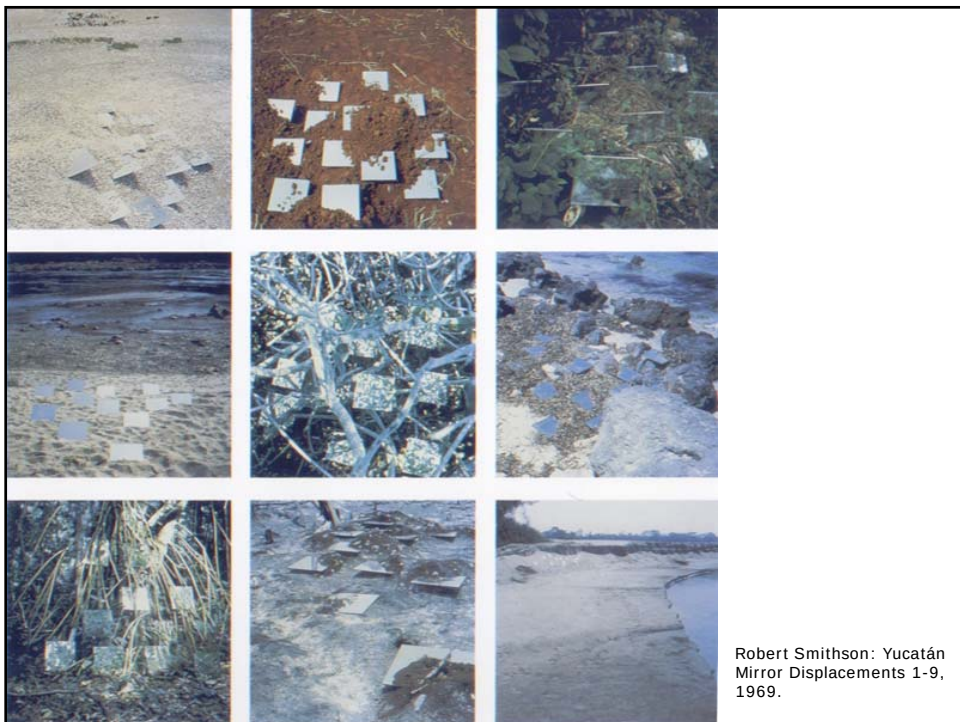
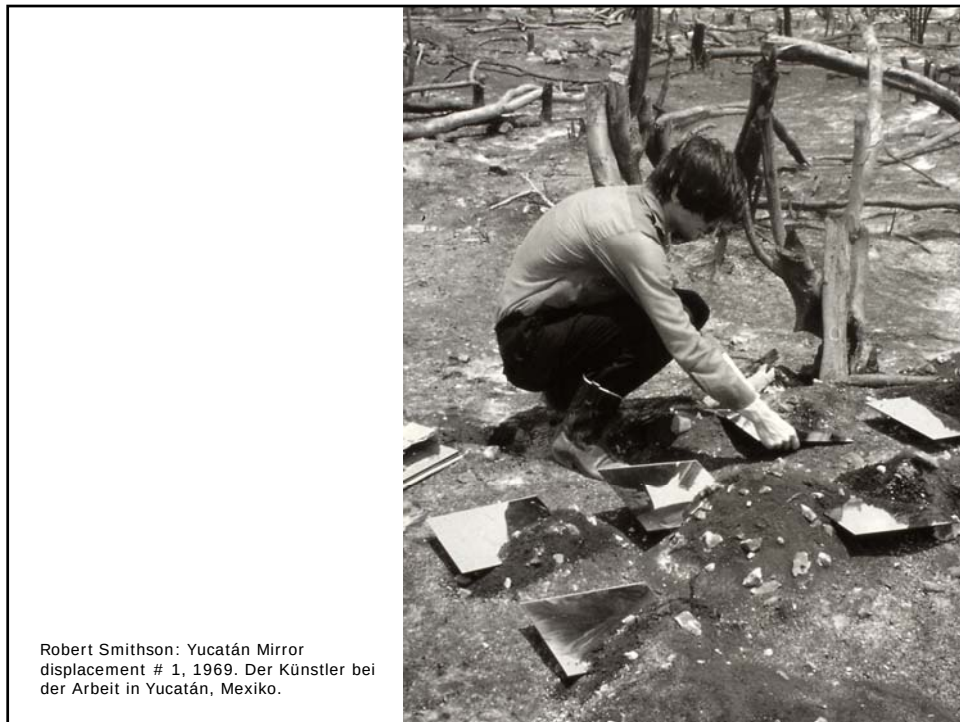


Robert Smithson: Chalk
Mirror Displacement,
1969. Oxted
Kalkabbaugebiet, Surrey.



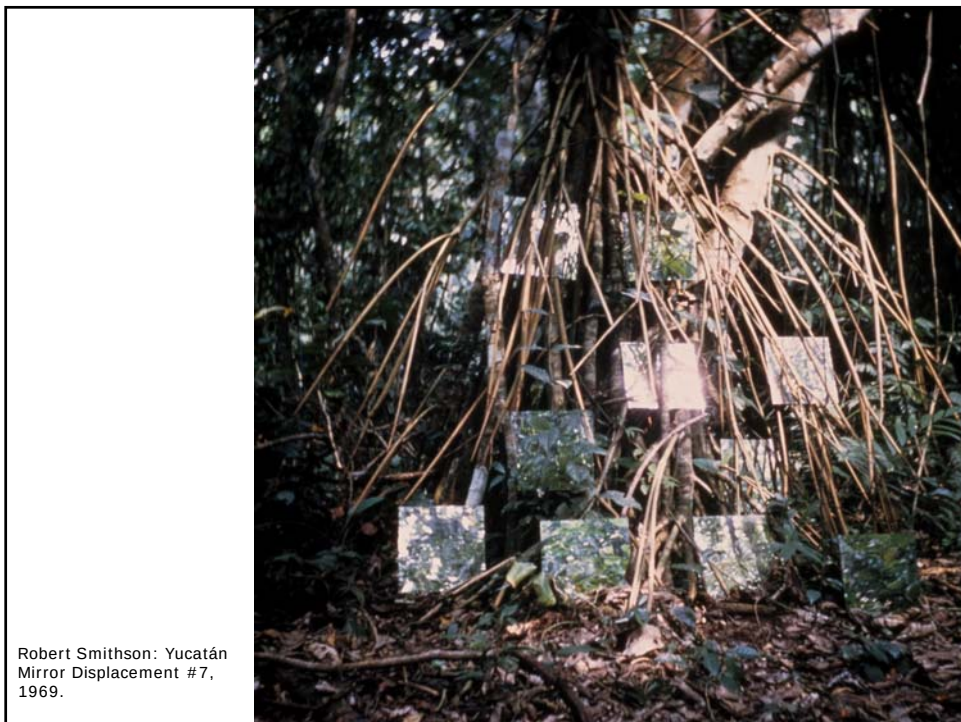




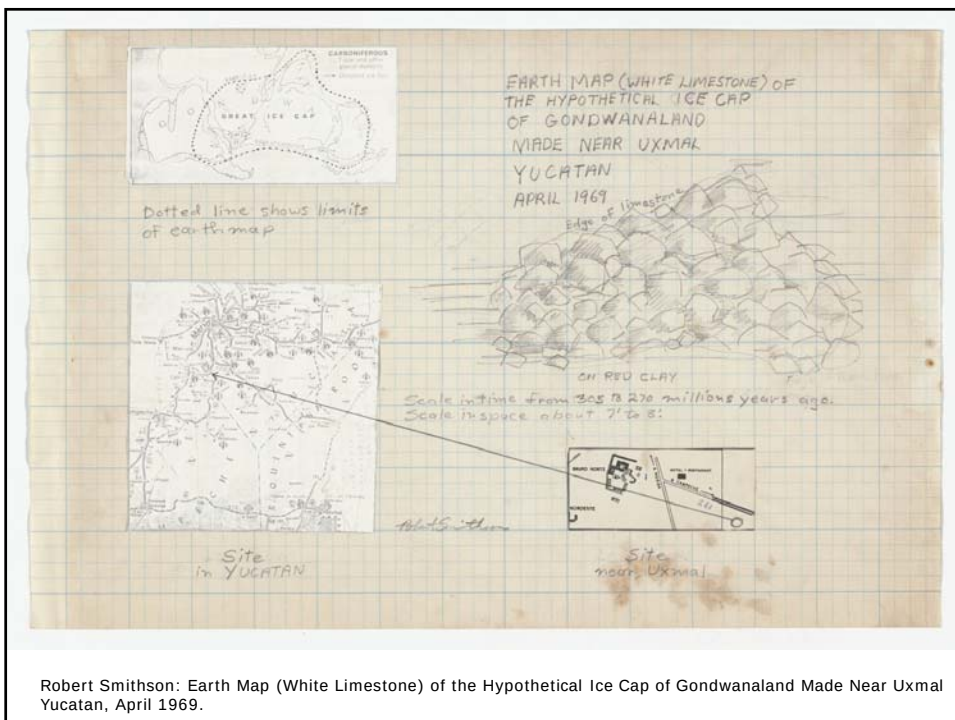




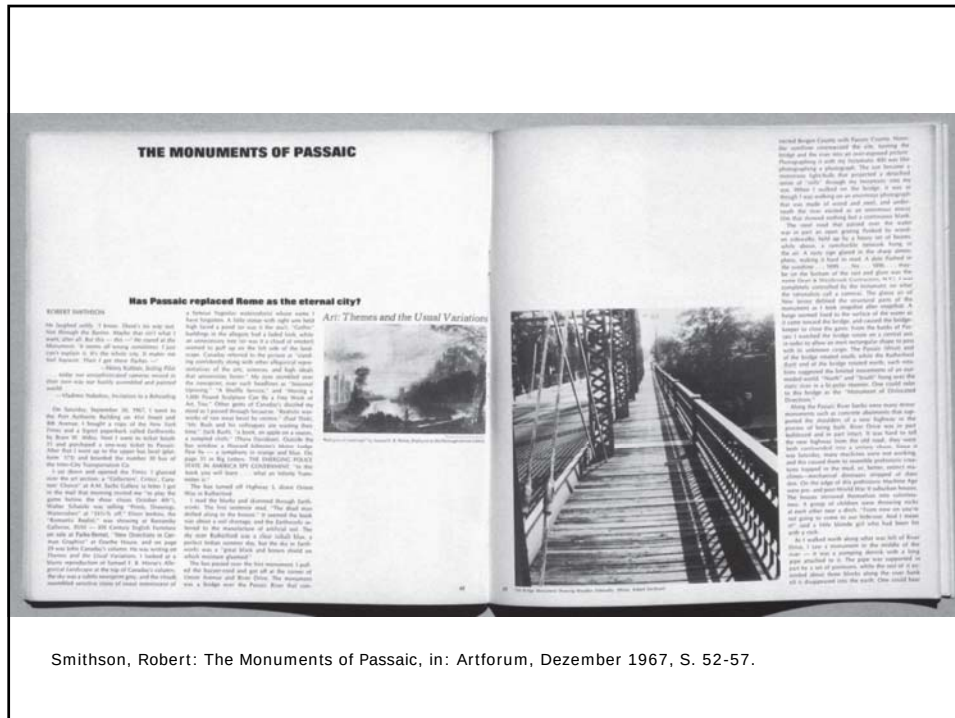
Robert Smithson: Yucatán
Mirror Displacement # 1,
1969.

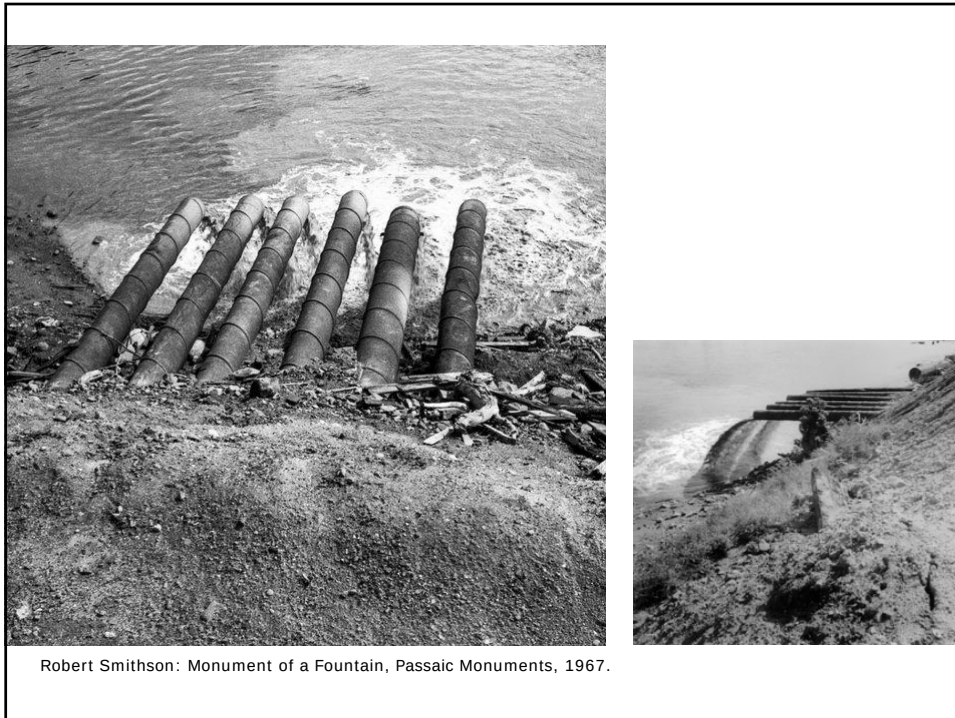


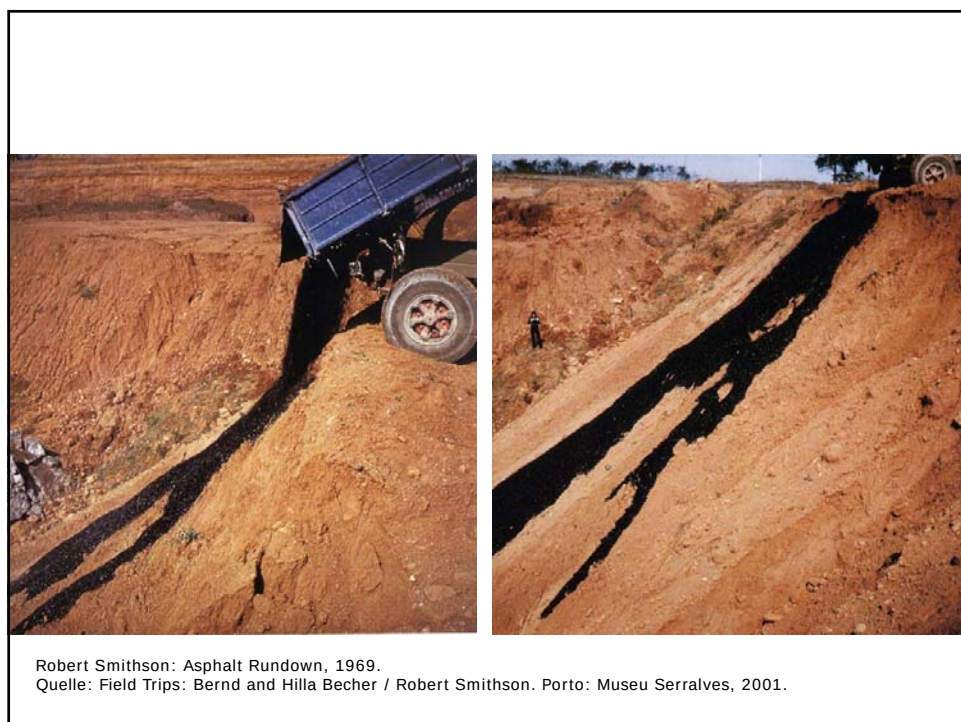
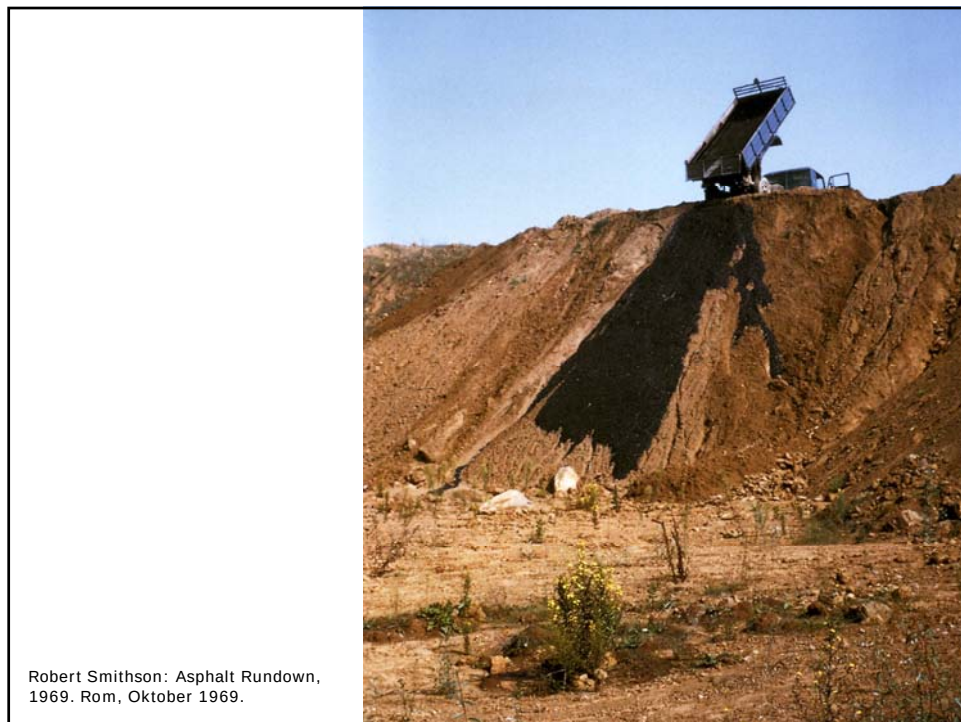
Robert Smithson: Yucatán
Mirror Displacement # 7,
1969.



Robert Smithson: Earth Map (White Limestone) of the Hypothetical Ice Cap of Gondwanaland Made Near Uxmal Yucatan, April 1969.

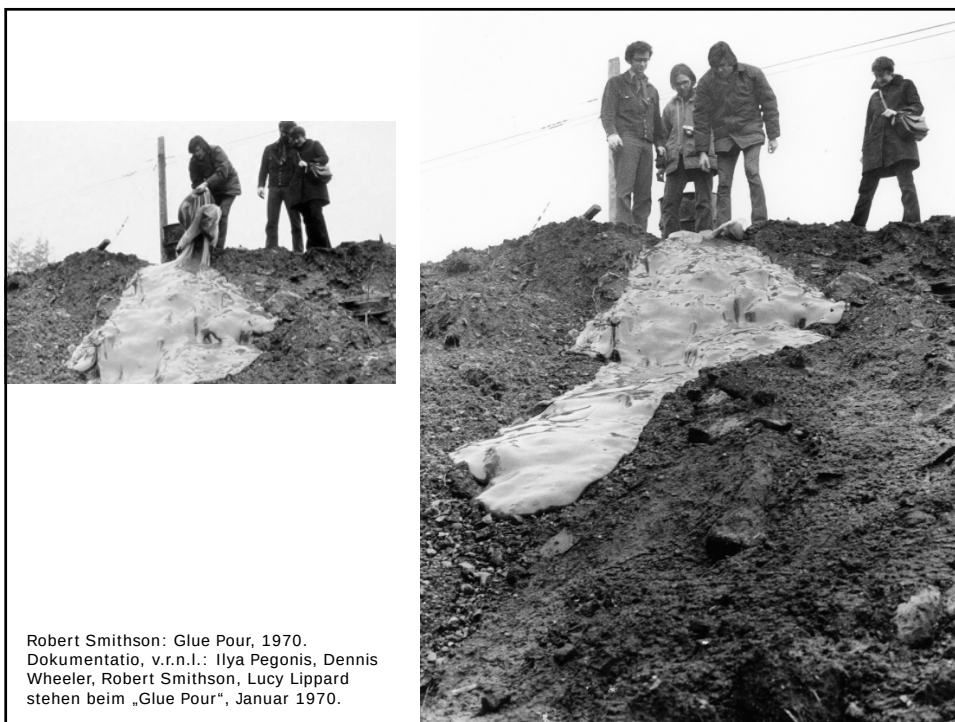




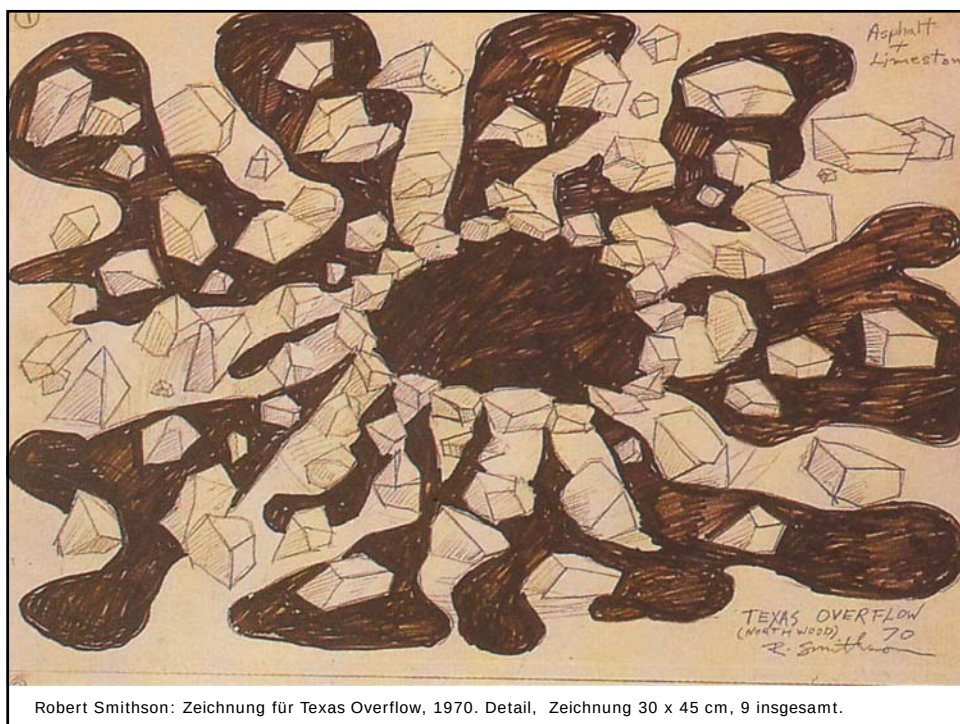




Robert Smithson: Asphalt Rundown, 1969.
Quelle: Field Trips: Bernd and Hilla Becher / Robert Smithson. Porto: Museu Serralves, 2001.



Robert Smithson: Glue Pour, 1970.
Dokumentatio, v.r.n.l.: Ilya Pegonis, Dennis Wheeler, Robert Smithson, Lucy Lippard stehen beim „Glue Pour“, Januar 1970.



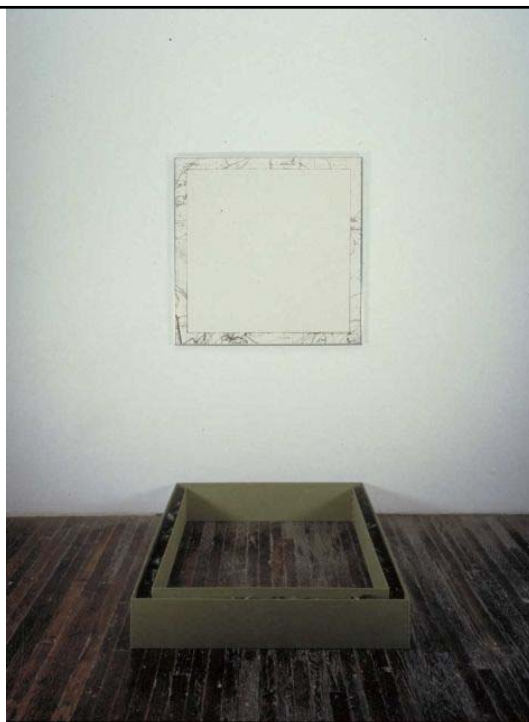
Land

Trilogie

Art

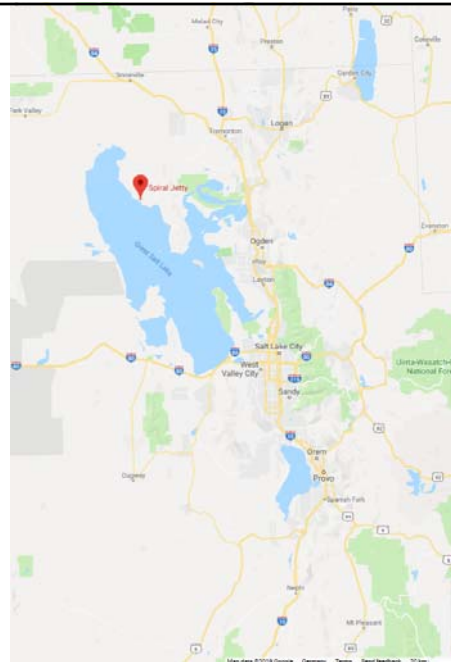


Robert Smithson: Mono Lake Nonsite (Cinders Near Black Point), 1968.





Golden Spike Monument, 1939.



Spiral Jetty auf GoogleMaps



Mit dem Kajak zur Spiral Jetty, 26.8.2002.

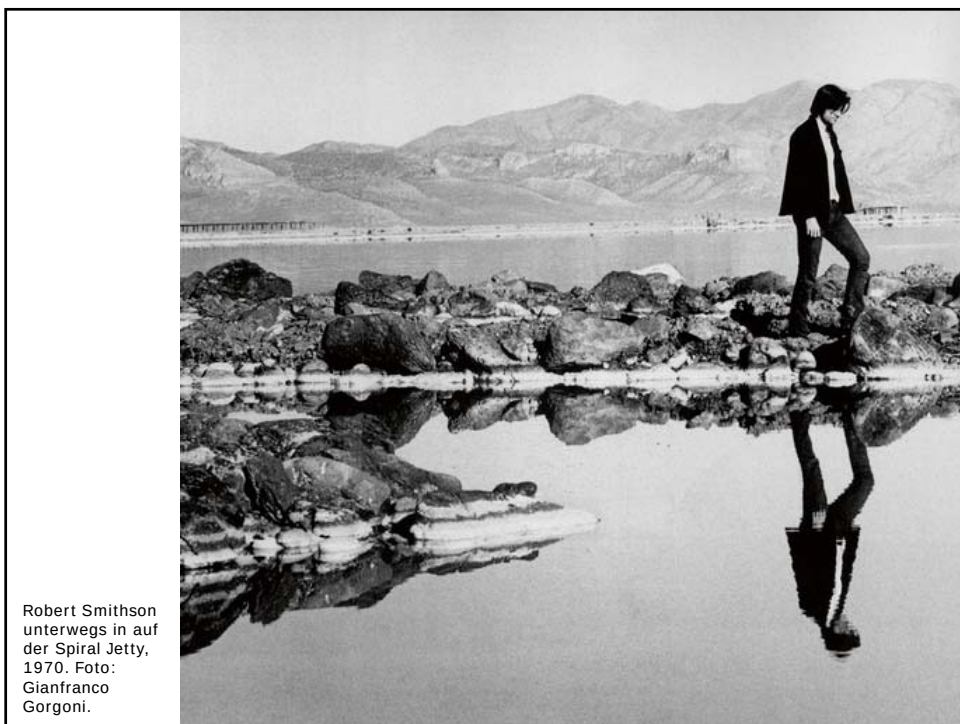


Robert Smithson: Spiral Jetty, 1970. Detail-
fotografie von Chris McAuliffe, September 2006.

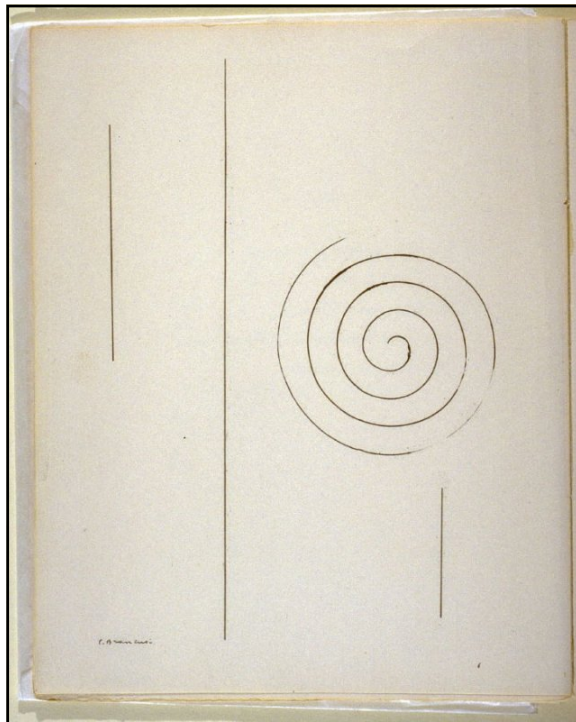




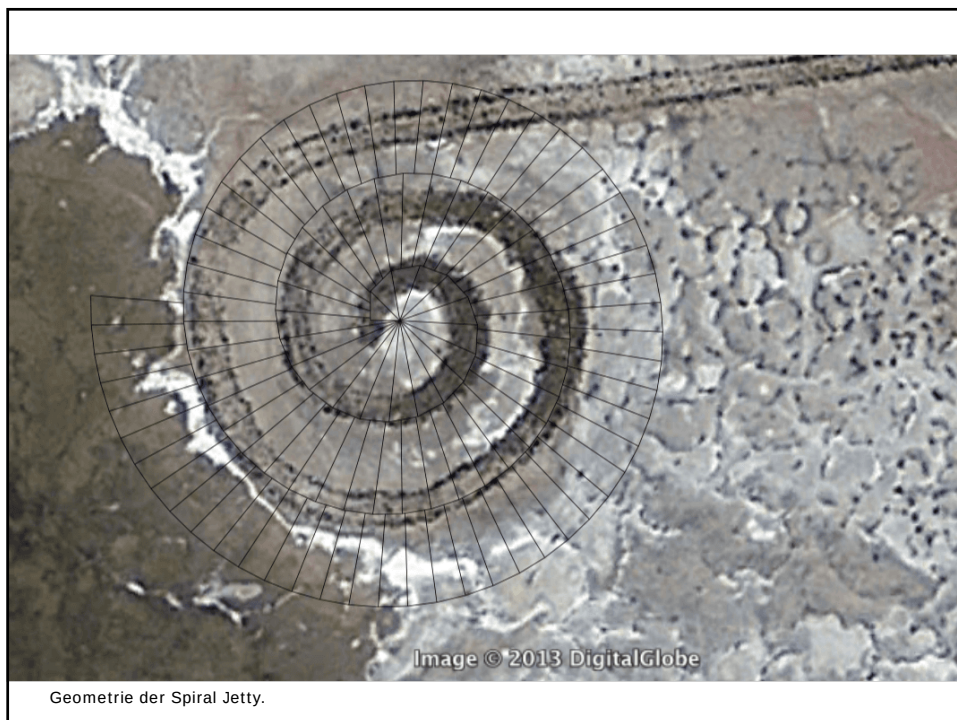
Robert Smithson beim Bau der Spiral Jetty.



Robert Smithson unterwegs in auf der Spiral Jetty, 1970. Foto: Gianfranco Gorgoni.



Constantin Brancusi: Portrait von James Joyce vom Buch "Three Fragments from Work in Progress" von James Joyce (Paris: The Black Sun Press, 1929). Photogravure, 208 x 165 mm



Geometrie der Spiral Jetty.

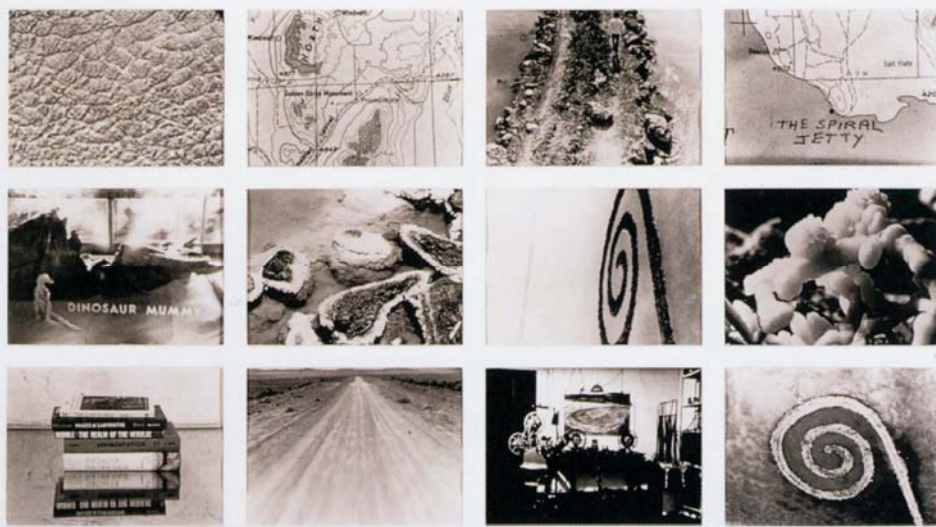
The preceding paragraphs refer to a "scale of centers" that could be disentangled as follows:

- (a) ion source in cyclotron
- (b) a nucleus
- (c) dislocation point
- (d) a wooden stake in the mud
- (e) axis of helicopter propeller
- (f) James Joyce's ear channel
- (g) the Sun
- (h) a hole in the film reel.

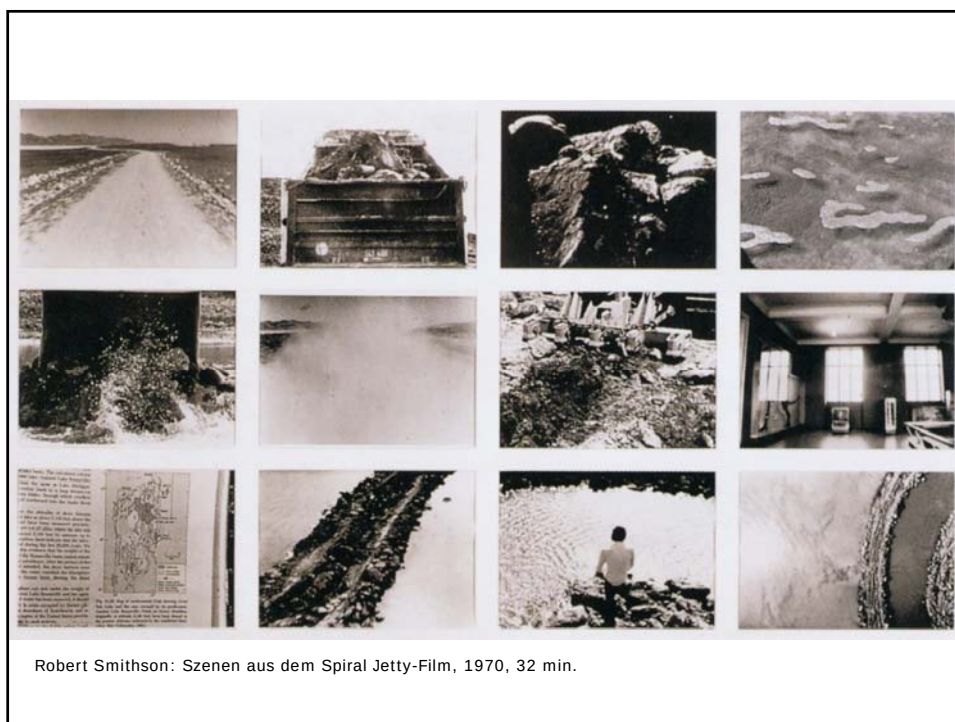
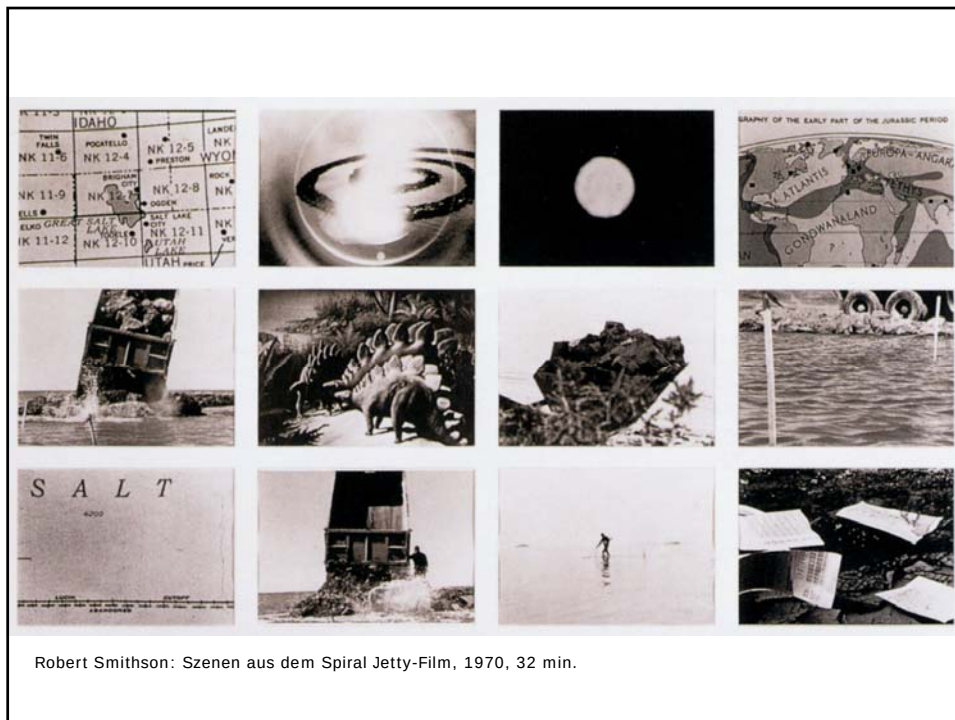
Spinning off of this uncertain scale of centers would be an equally uncertain "scale of edges":

- (a) particles
- (b) protoplasmic solutions
- (c) dizziness
- (d) ripples
- (e) flashes of light
- (f) sections
- (g) foot steps
- (h) pink water.

Smithson, Robert: The Spiral Jetty, in: Holt, Nancy/Leider, Philip/LeWitt, Sol (Hgg.): The Writings of Robert Smithson. Essays with Illustrations, New York University Press: New York 1979, S. 109-116; hier: S. 114.



Robert Smithson: Szenen aus dem Spiral Jetty-Film, 1970, 32 min.

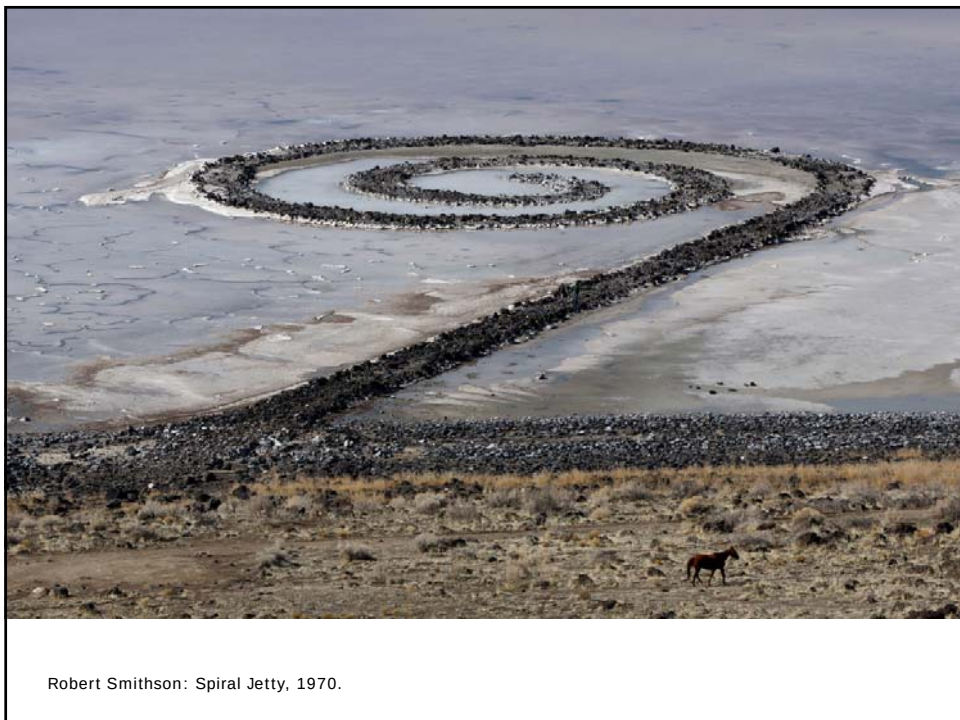




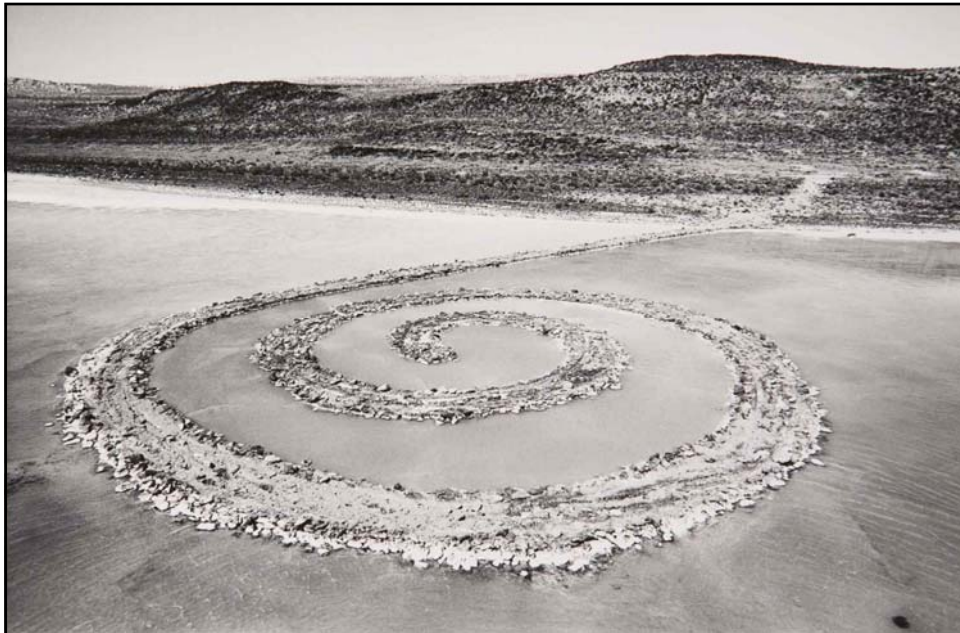
Robert Smithson: Spiral Jetty, Foto: SP, Rozel Point, 5.4.2003.



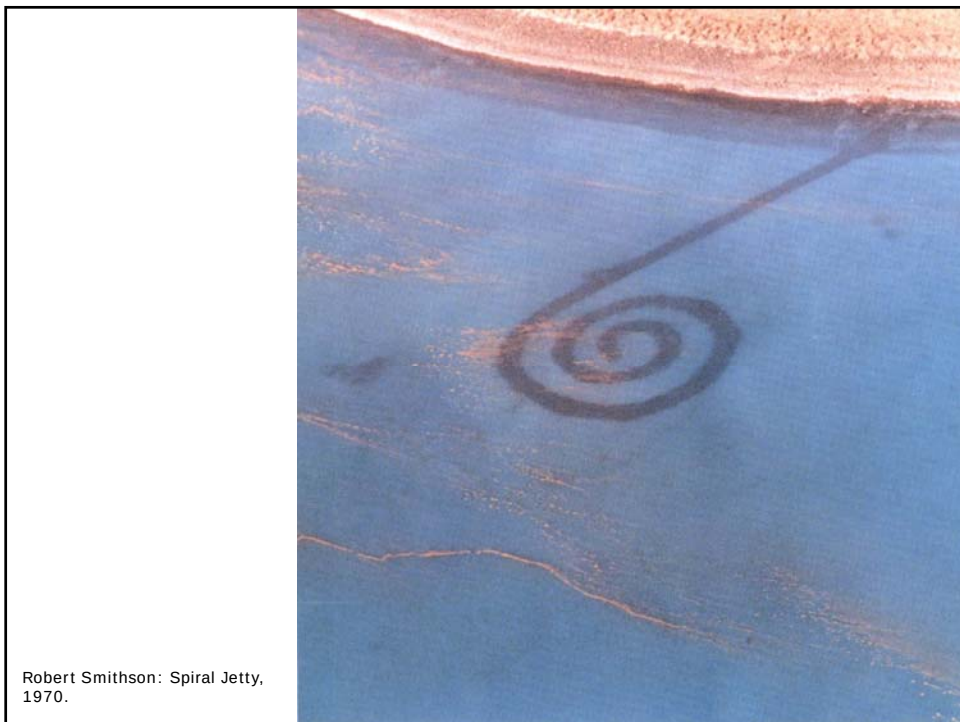
Robert Smithson: Spiral Jetty, 1970. Foto: Gianfranco Gorgoni, 2005.



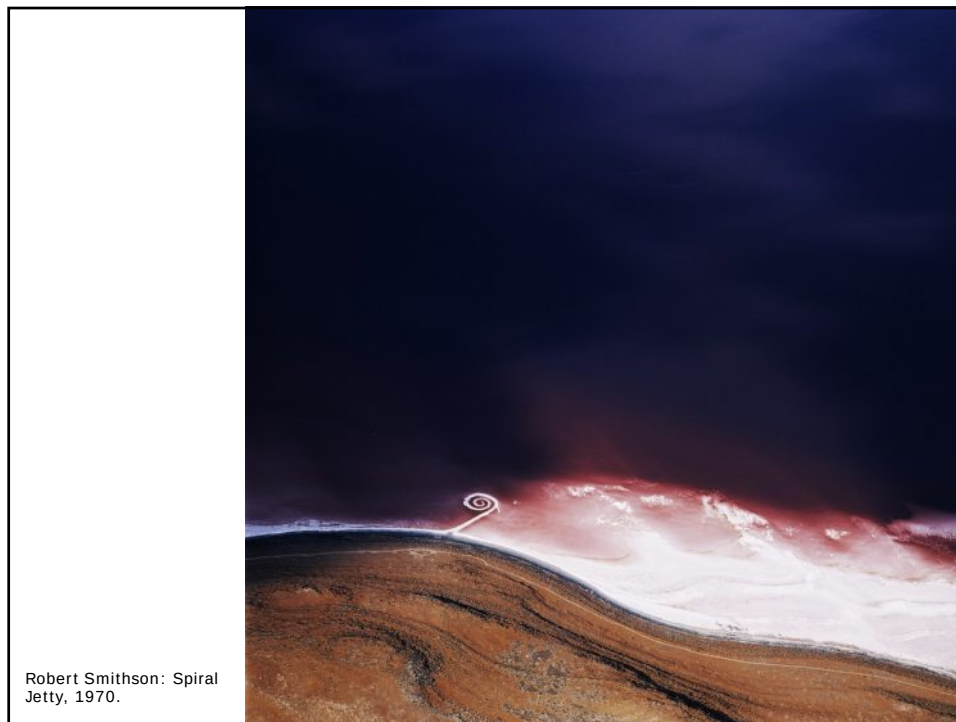
Robert Smithson: Spiral Jetty, 1970.



Robert Smithson: Spiral Jetty, 1970.



Robert Smithson: Spiral Jetty, 1970.



← → ↻ ⌂ theartlawblog.blogspot.com/2008/08/prospect-of-drilling-in-lake-requires.html Suchen

Blog erstellen Anmelden

The Art Law Blog

Wednesday, August 26, 2008

"The prospect of drilling in the lake requires more than the usual attention to the sensitivities of the site"

ARTINFO.com reports that "the Utah Division of Oil, Gas, & Mining has refused a request from the Pearl Montana Exploration company to drill for oil near Robert Smithson's earthwork sculpture *Spiral Jetty*, constructed in 1970. In a letter from the State of Utah's Department of Natural Resources to the company, obtained by the community group the Friends of Great Salt Lake, it states inadequacies in the application and notes, "The prospect of drilling in the lake requires more than the usual attention to the sensitivities of the site."

If you're interested in this issue, a young man named Sarge Deal runs a terrific blog called *Spiral Jetty vs. Oilzilla*. Kirk Johnson also wrote about the issue in the *New York Times* a few months ago.

(In the interests of full disclosure, I should mention that Smithson's widow, Nancy Holt, is a client.)

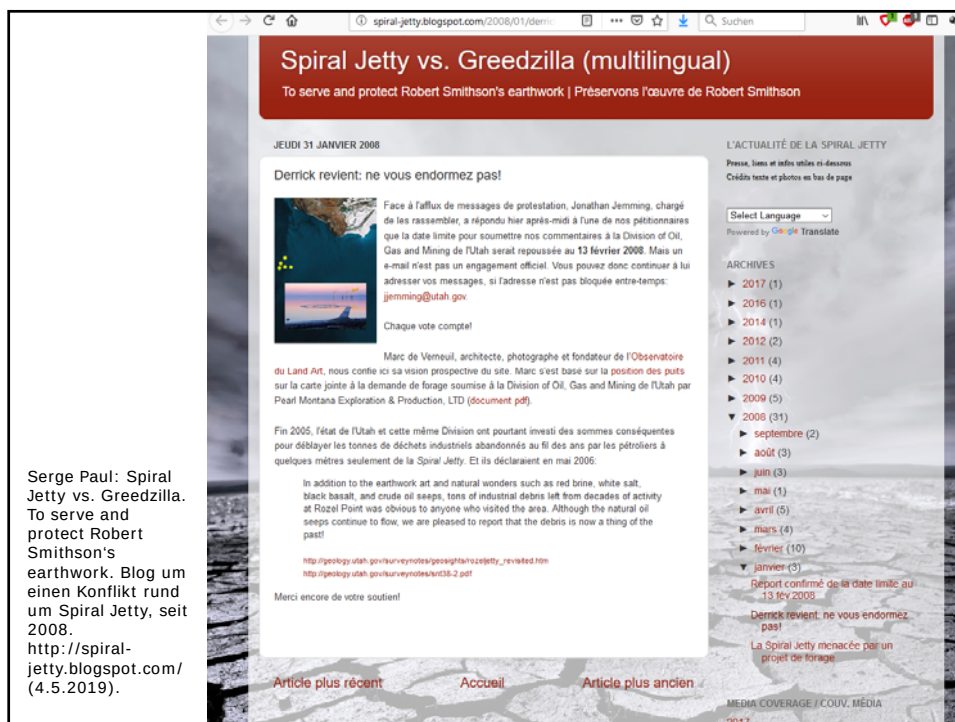
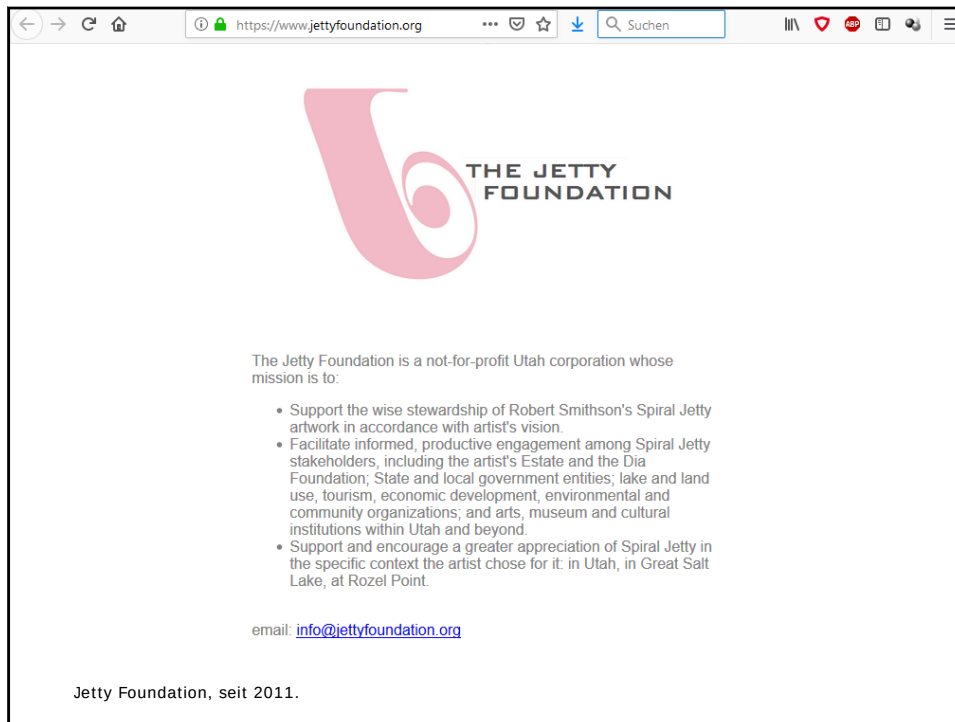
Posted by **Donn Zaretsky** at 8:18 PM

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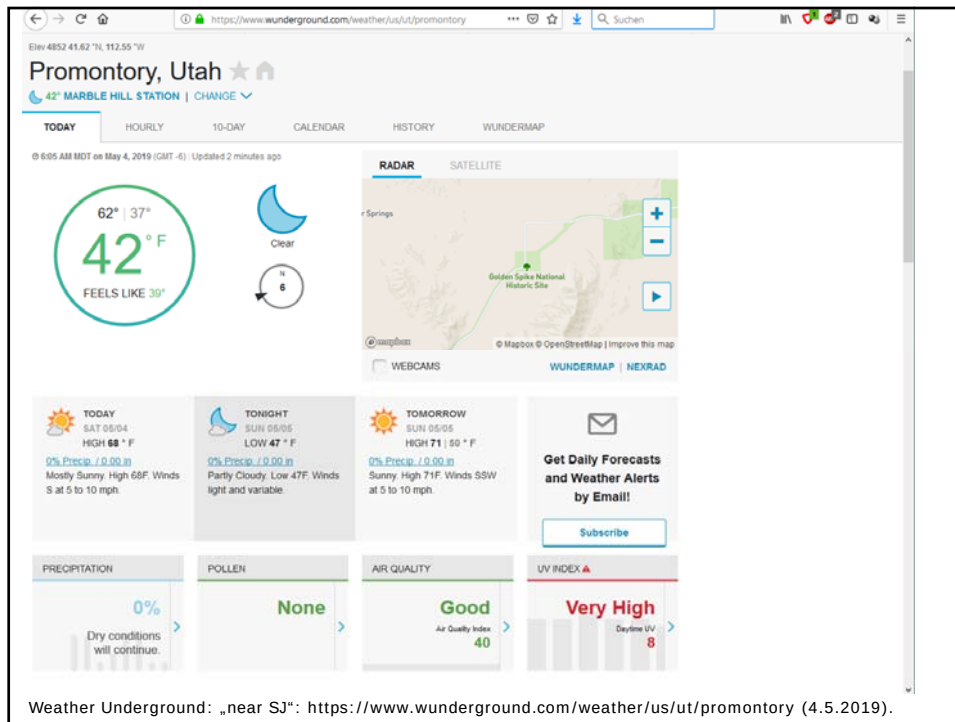
Blog Archive

- 2019 (37)
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 - Lost
 - "The central legal issue, obviously, is who owns t...
 - Oh Gee
 - Into the Woods
 - Tattoos and Copyright
 - Editor
 - Today's Iowa Pollock Commentary
 - "To me, he is a living legend"
 - Don't Mention It
 - Rule Utilitarianism in Iowa City
 - "The prospect of drilling in the lake requires mor...
 - Recovery
 - "A terrible idea"

Donn Zaretsky: The Art Law Blog, 20.8.2008, in:
<http://theartlawblog.blogspot.com/2008/08/prospect-of-drilling-in-lake-requires.html> (4.5.2019).



Serge Paul: Spiral Jetty vs. Greedzilla. To serve and protect Robert Smithson's earthwork. Blog um einen Konflikt rund um Spiral Jetty, seit 2008. <http://spiral-jetty.blogspot.com/> (4.5.2019).











Robert Smithson: Broken Circle, 1971-72; sowie: Spiral Hill, 1971.



Robert Smithson: Broken Circle, 1971-72; sowie: Spiral Hill, 1971.





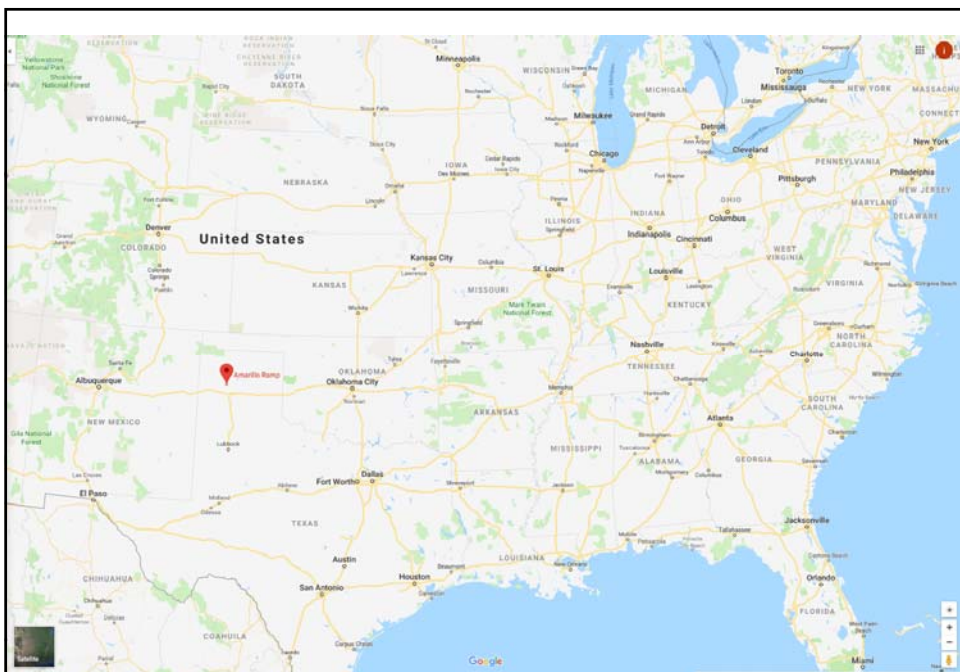
Robert Smithson: Broken Circle, 1971-72.



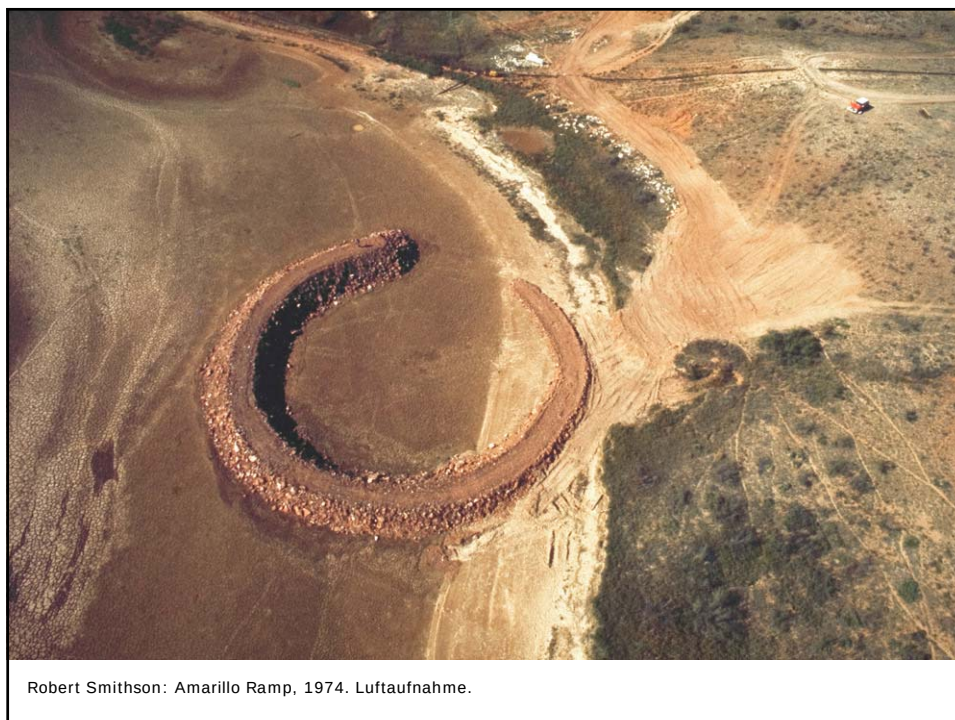
Robert Smithson: Broken Circle, 1971-72.



Robert Smithson: Broken Circle, 1971-1972. Foto: 31.7.2001.



Amarillo Ramp auf GoogleMaps.

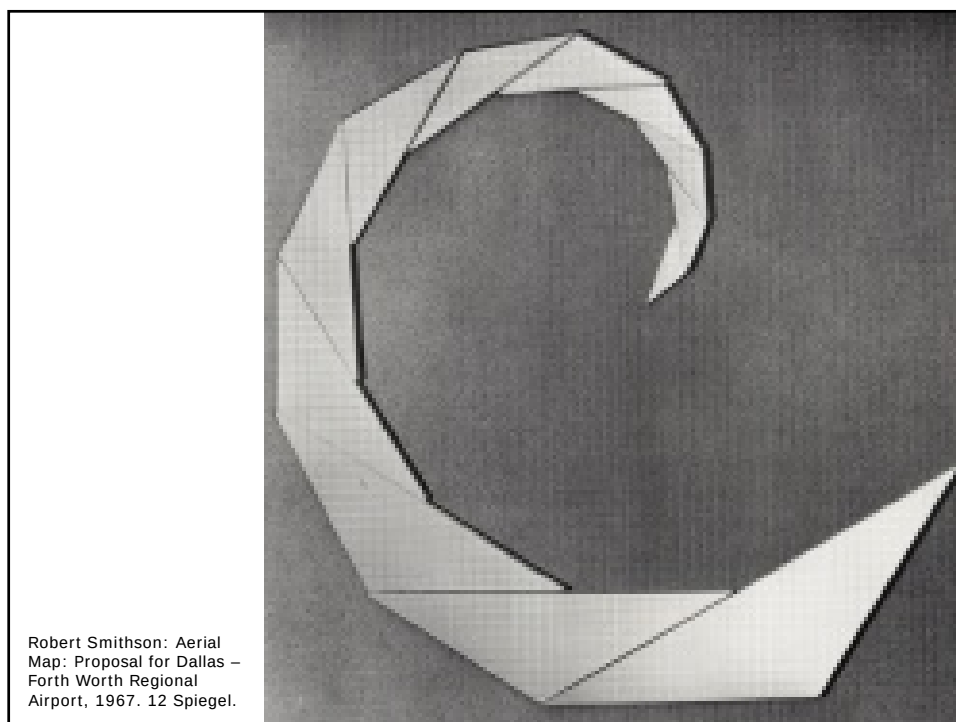




Robert Smithson: Amarillo Ramp, 1974. Fertiggestellt durch Richard Serra, Nancy Holt und Tony Shafrazi.

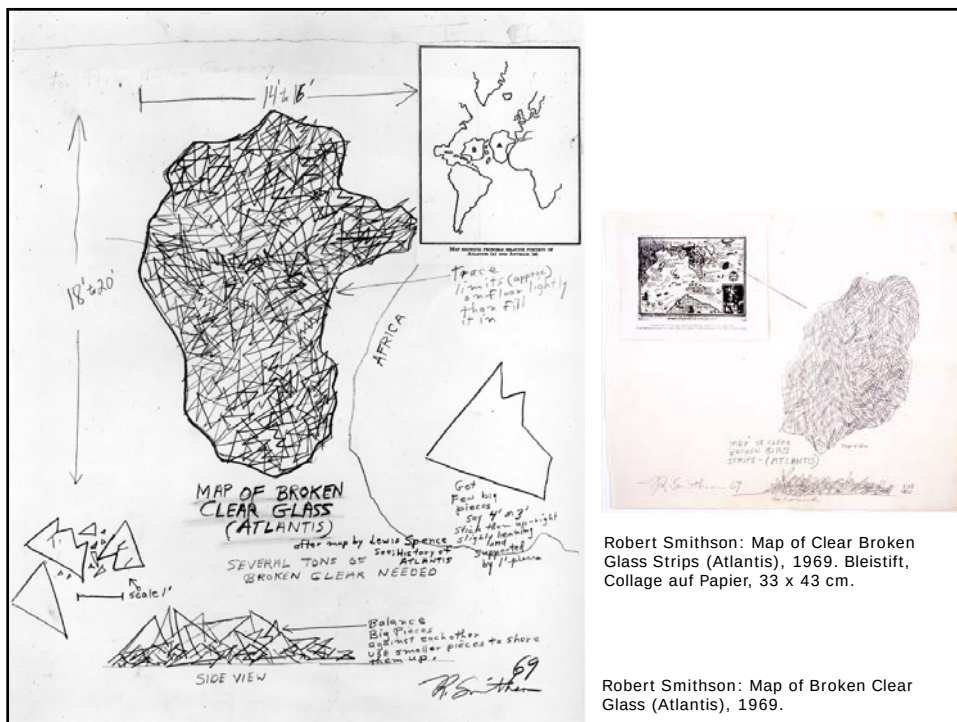


Robert Smithson: Amarillo Ramp, 1974. im Ranc Marsh Lake.





Robert Smithson: Vorschlag eines Monuments an der Antarktika, 1966. 19,5 x 27,9 cm.



Robert Smithson: Map of Clear Broken Glass Strips (Atlantis), 1969. Bleistift, Collage auf Papier, 33 x 43 cm.

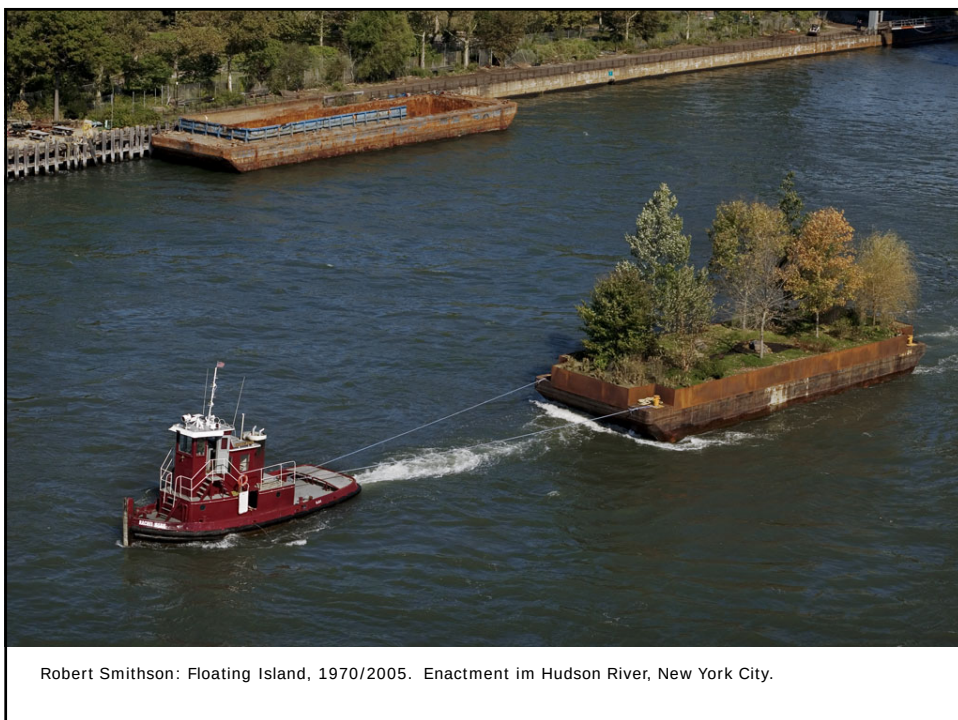
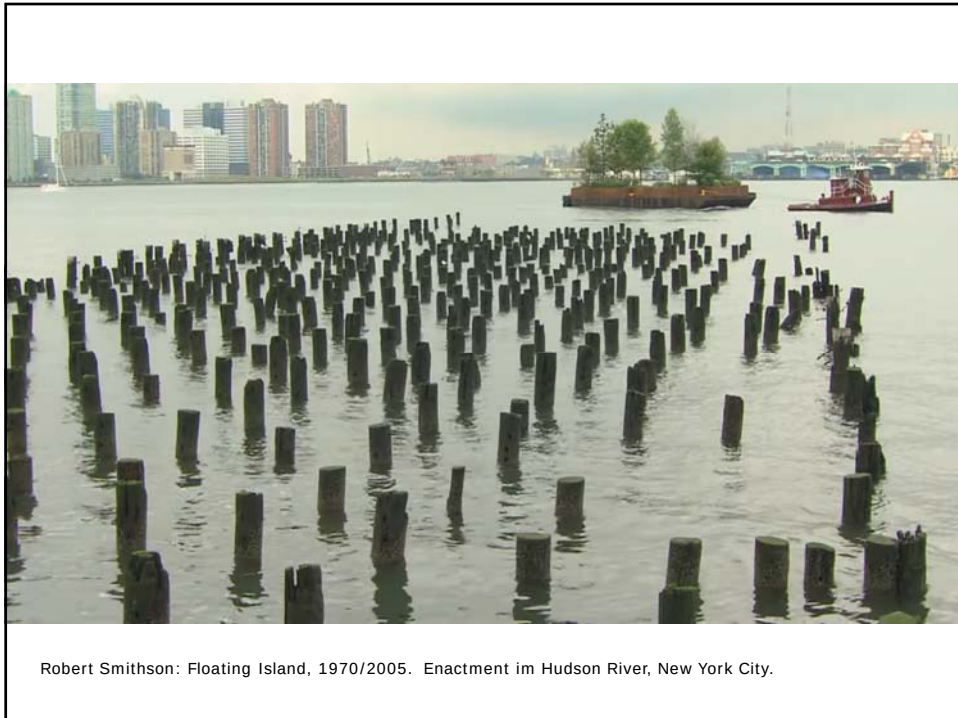
Robert Smithson: Map of Broken Clear Glass (Atlantis), 1969.



Robert Smithson: Map of Broken Glass (Atlantis), 1969. 121.9 x 609.6 x 487.7 cm, Dia Art Foundation.

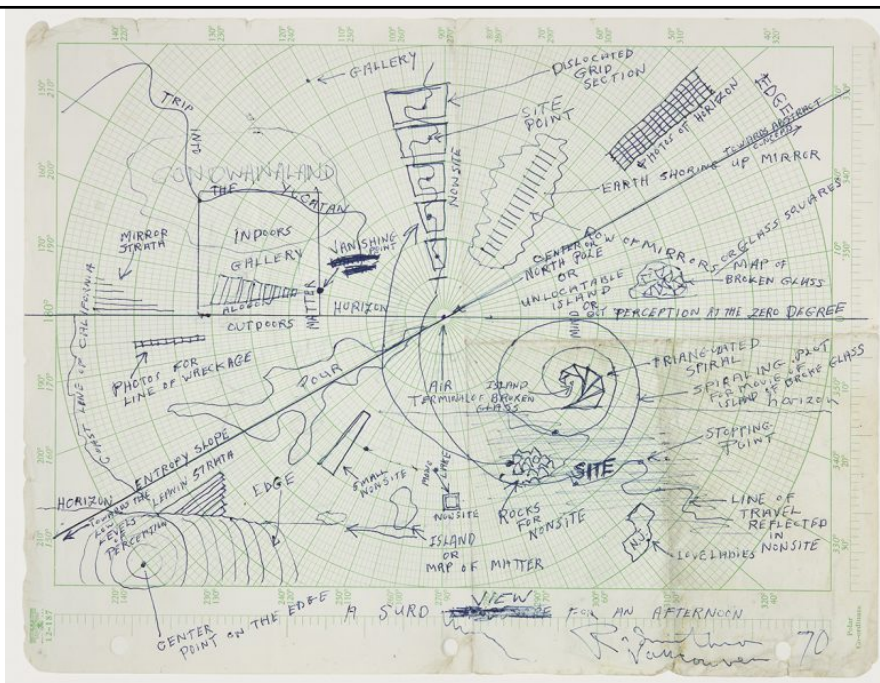


Robert Smithson: Floating Island, 1970. Skizze des Projekts.

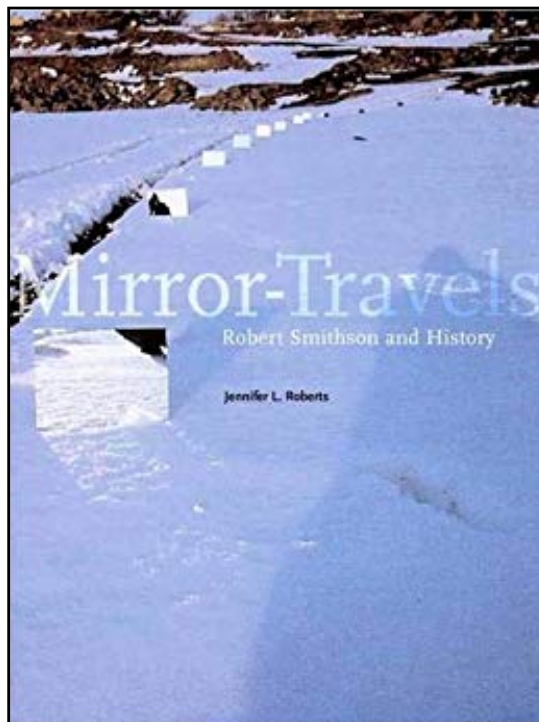




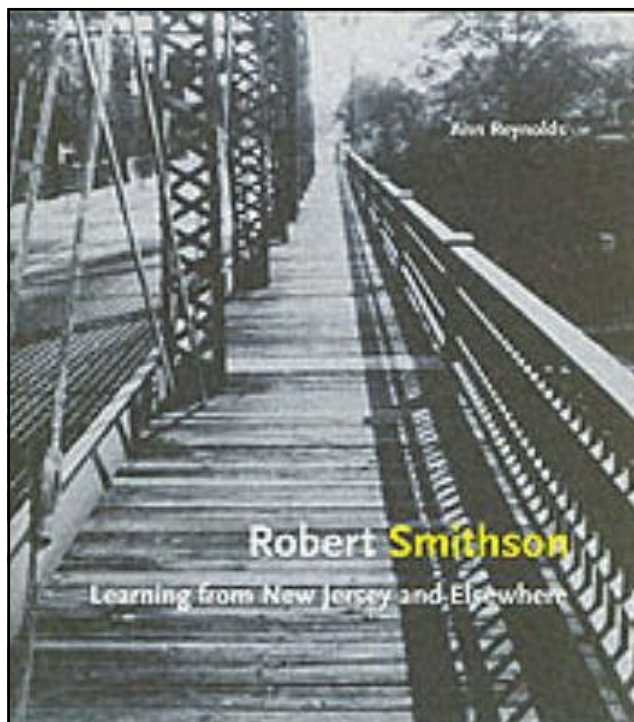
Robert Smithson: Island Project, 1970. Bleistift auf Papier, 48 x 61 cm.



Robert Smithson: A SUD View for an Afternoon, 1970.



Jennifer L. Roberts: Mirror-Travels: Robert Smithson and History, Yale University Press: New Haven 2004. Buchcover.



Ann Reynolds: Robert Smithson. Learning from New Jersey and Elsewhere, MIT Press: Cambridge/London 2003. Buchcover.