



Jeanne-Claude

&

Christo



Christo und Jeanne-Claude: Le Rideau de Fer, 1961-1962.



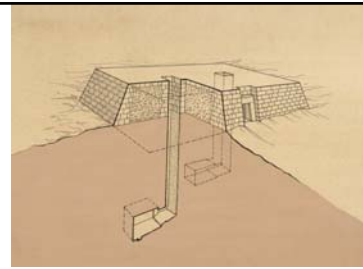
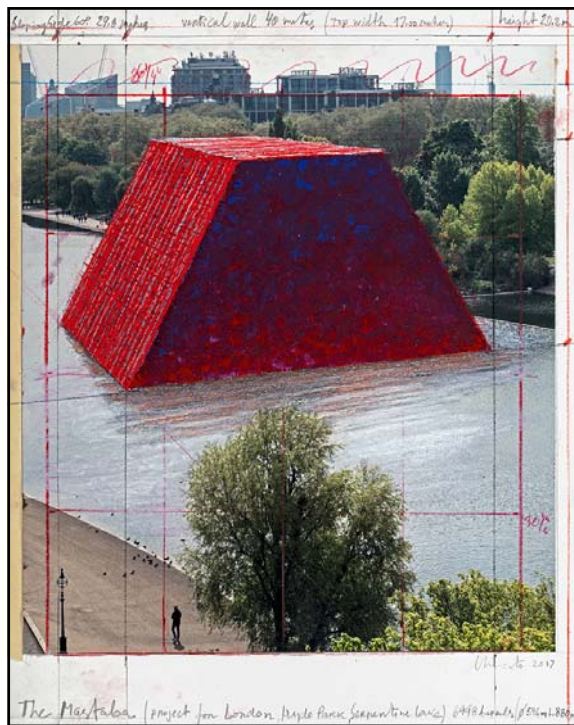
Christo und Jeanne-Claude: WRAPPED COAST, LITTLE BAY, ONE MILLION SQUARE FEET, SYDNEY, AUSTRALIA, 1968-69.



Christo und Jeanne-Claude: WRAPPED COAST, LITTLE BAY, ONE MILLION SQUARE FEET, SYDNEY, AUSTRALIA, 1968-69. Christo beim Anweisen.

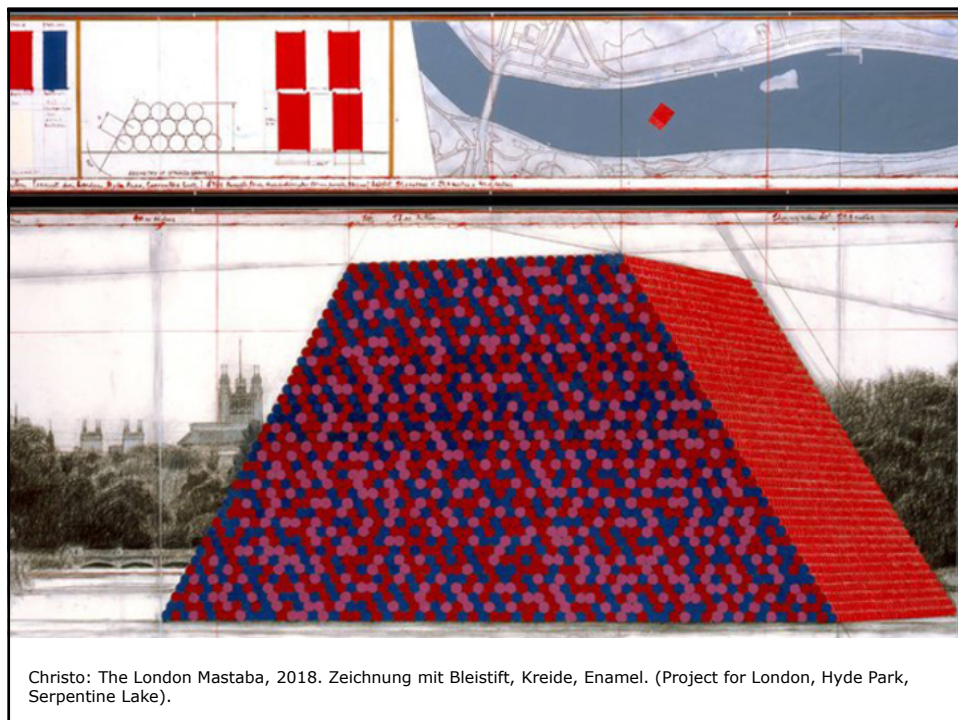


Christo und ein Modell für „The Mastaba of Abu Dhabi (Project for United Arab Emirates)“. Foto: Wolfgang Volz, 2011.

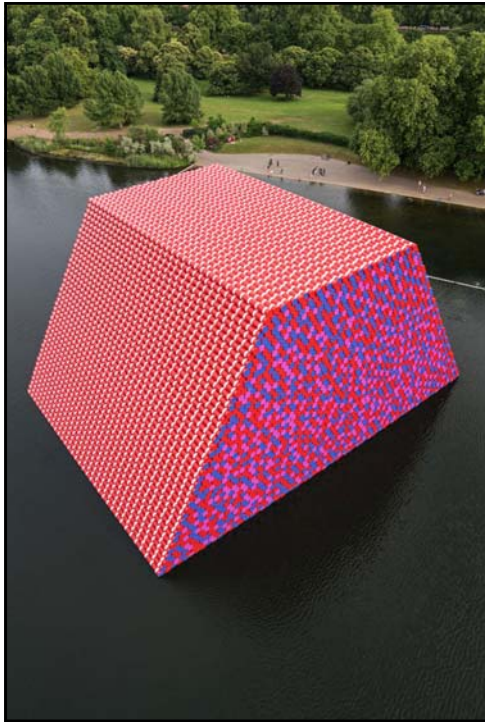


Skizze des Funeralgebäudes (Mastaba) der Pyramiden von Gizeh, Ägypten.

Christo: The London Mastaba, 2018. Zeichnung mit Bleistift, Kreide, Enamel. (Project for London, Hyde Park, Serpentine Lake).



Christo: The London Mastaba, 2018. Zeichnung mit Bleistift, Kreide, Enamel. (Project for London, Hyde Park, Serpentine Lake).



Christo: The London Mastaba, Serpentine Lake, Hyde Park, 2016-18. Foto: Wolfgang Volz.



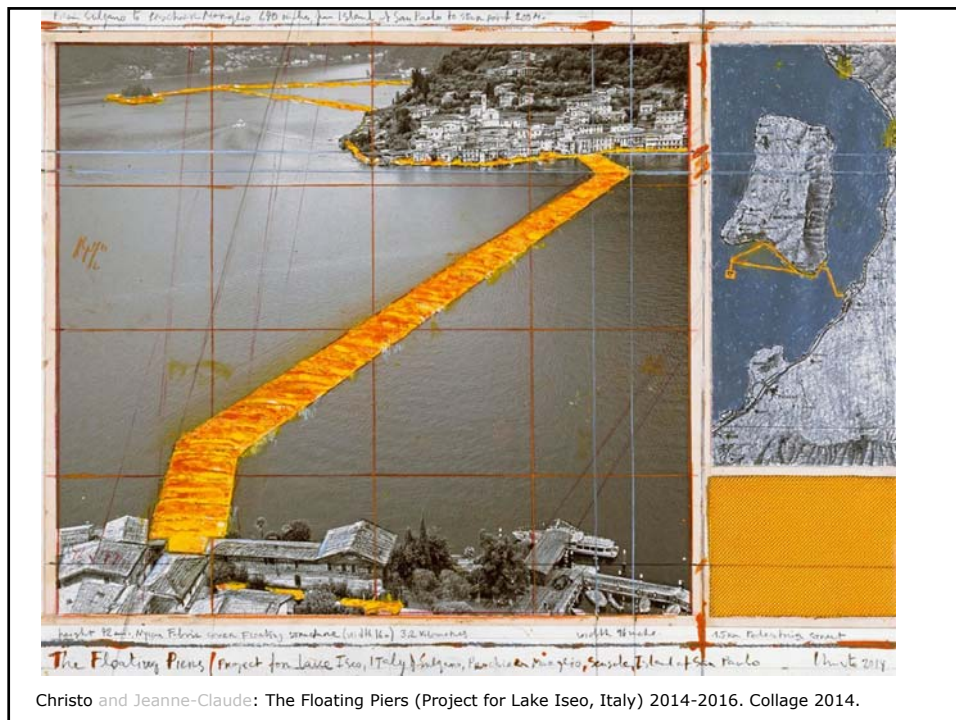
Christo und Jeanne-Claude: Surrounded Islands, 1980-1983. Biscayne Bay, Greater Miami, Florida. Foto: Wolfgang Volz.

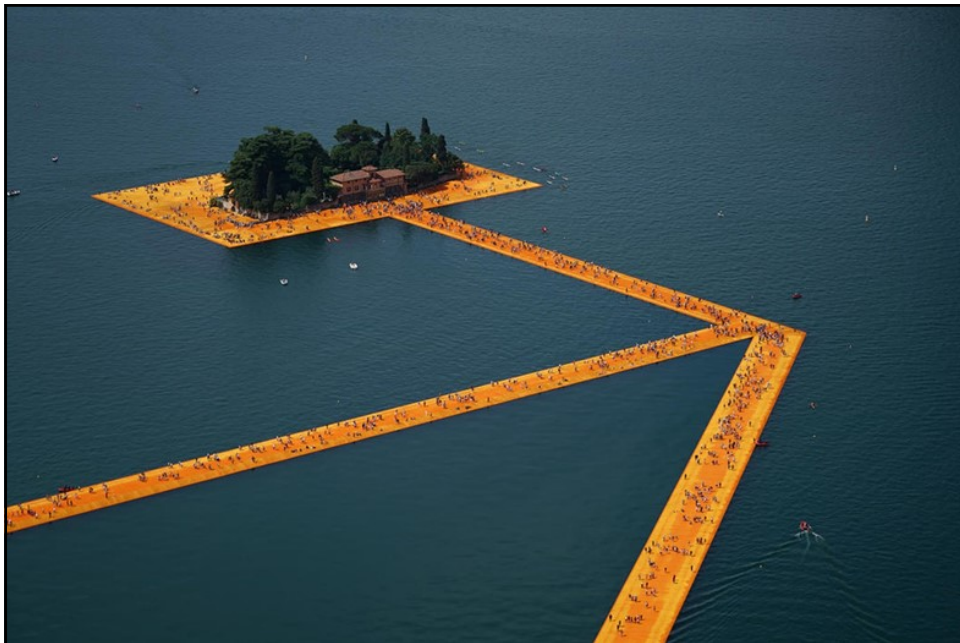


Christo & Jeanne-Claude: Flamingo Pink Islands, Florida, 1983.

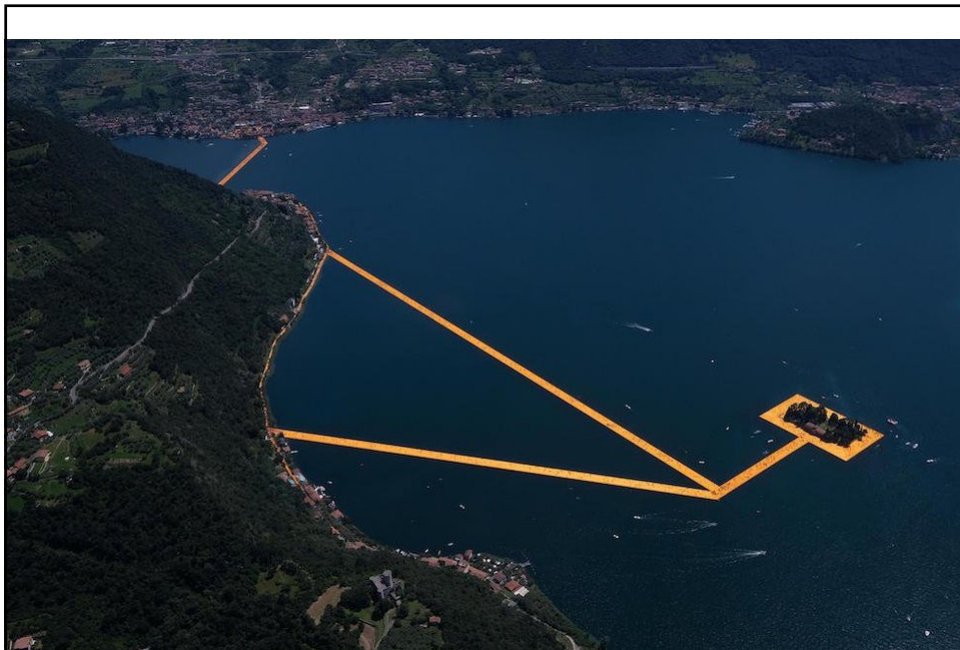


Christo & Jeanne-Claude: Flamingo Pink Islands, Florida, 1983.





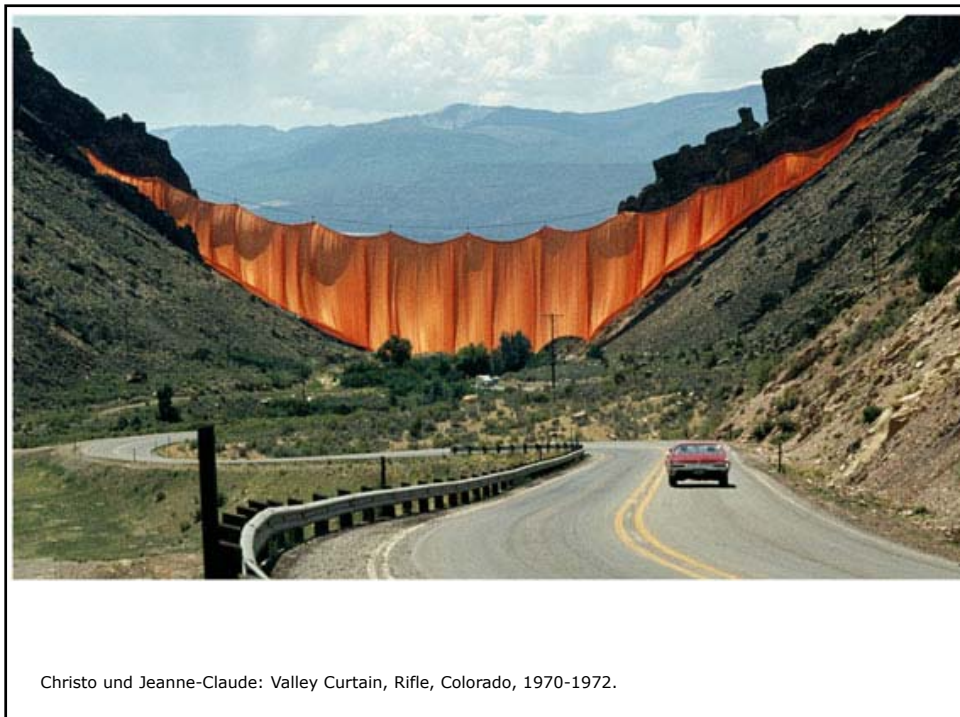
Christo und Jeanne-Claude: The Floating Piers (Project for Lake Iseo, Italy), 2014-2016.



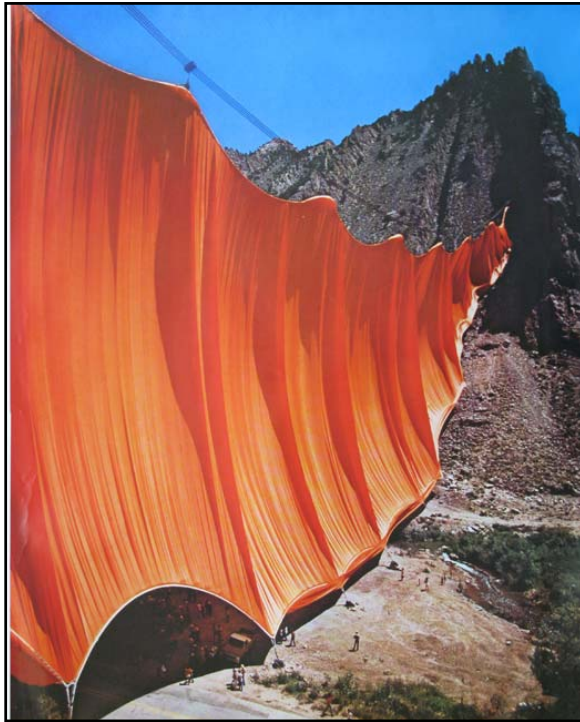
Christo und Jeanne-Claude: The Floating Piers (Project for Lake Iseo, Italy), 2014-2016.



Christo und Jeanne-Claude: The Floating Piers (Project for Lake Iseo, Italy), 2014-2016.



Christo und Jeanne-Claude: Valley Curtain, Rifle, Colorado, 1970-1972.



Christo und Jean-Claude: Valley Curtain, Rifle, Colorado 1973. Offsetgraphik, 70 x 85 cm, vom Künstler mit Filzstift signiert.



Christo und Jeanne-Claude: Valley Curtain, Rifle, Colorado, 1970-1972.



Christo und Jean-Claude: Running Fence, 1972–1976. Gewebtes Nylon, Stahlkabel und -pfosten, Haken, Erdanker, Spanndraht, 39 km. Foto: Wolfgang Volz.





Christo und Jean-Claude: Running Fence, 1972–1976.

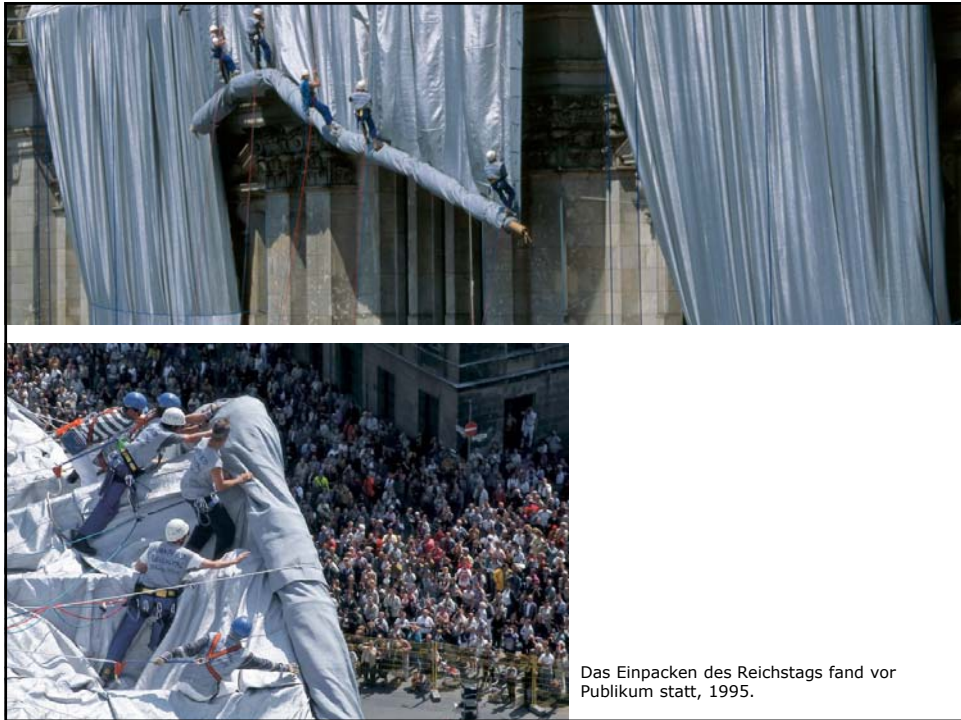
Politische Dimensionen



Christo vor seinem Modell des verhüllten Reichtags. Modell 1978 oder 1981. Stoff, Faden, Holz, Farbe, 85 x 426 x 486 cm

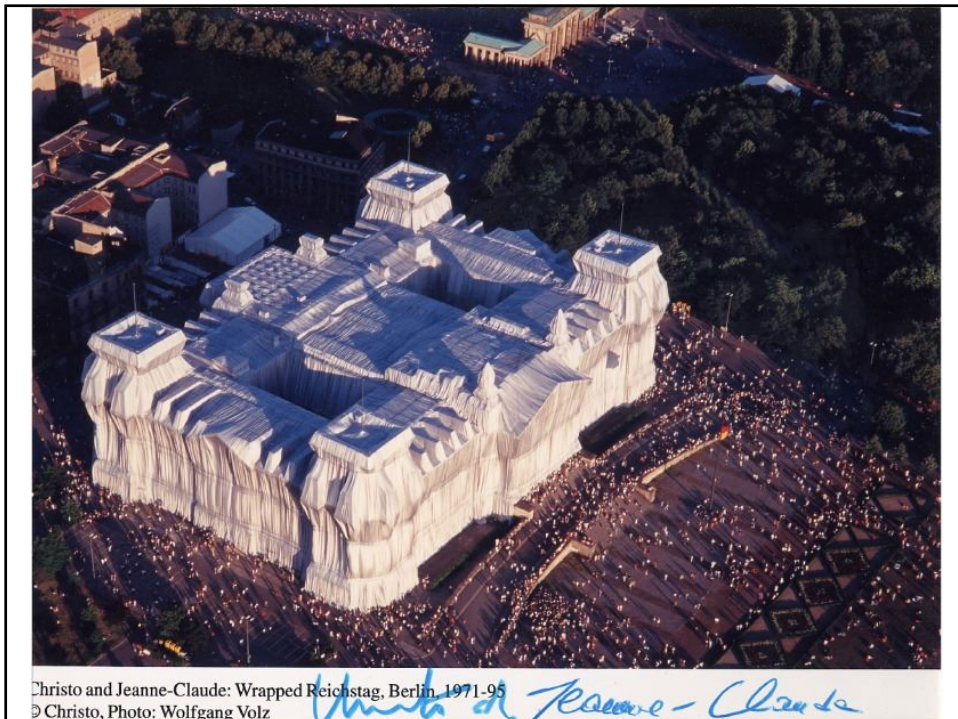


Christo und Jeanne-Claude: Wrapped Reichstag, 1971-1995.





Christo and Jeanne-Claude: Wrapped Reichstag 1971-1995. Berlin, temporäre Installation.



Christo and Jeanne-Claude: Wrapped Reichstag, Berlin, 1971-95
© Christo, Photo: Wolfgang Volz

Christo & Jeanne-Claude



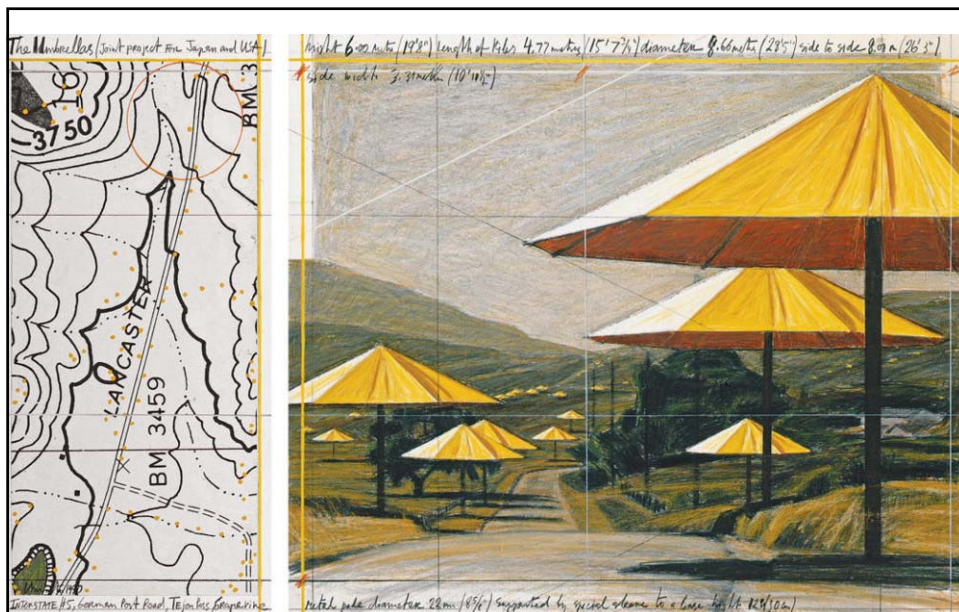
Christo und Jeanne-Claude: The Umbrellas, Japan-USA, 1984-91.



Christo und Jeanne-Claude: The Umbrellas, Japan-USA, 1984-91.



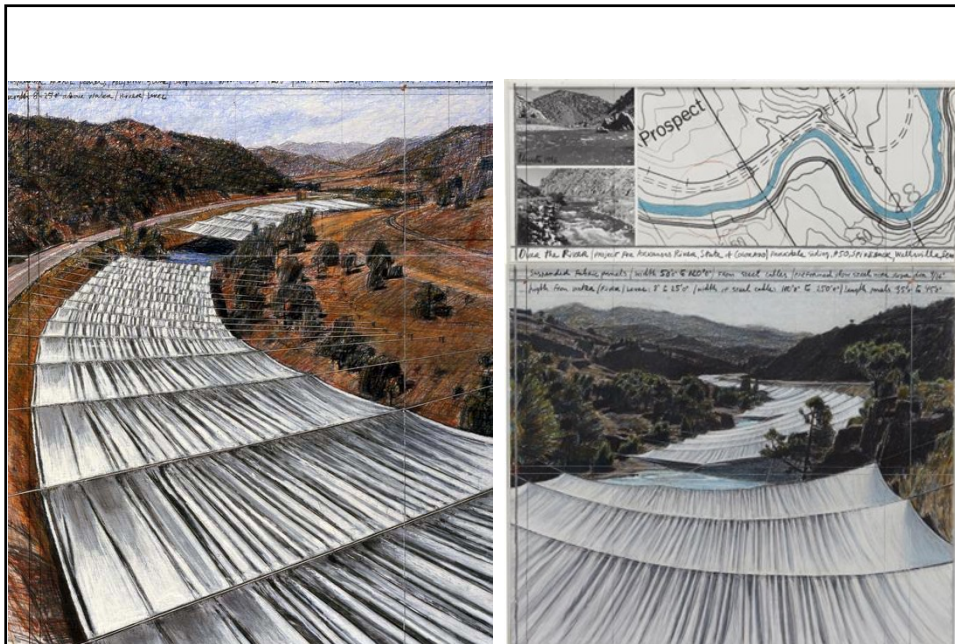
Christo und Jeanne-Claude: The Umbrellas, Japan-USA, 1984-91. Foto: Wolfgang Volz.



Christo und Jeanne-Claude: The Umbrellas (Joint Project for Japan and USA), 1990. Bleistift, Tuch, Kohle, Pastell, Wachskreide, Enamelfarbe, topographische Karte.



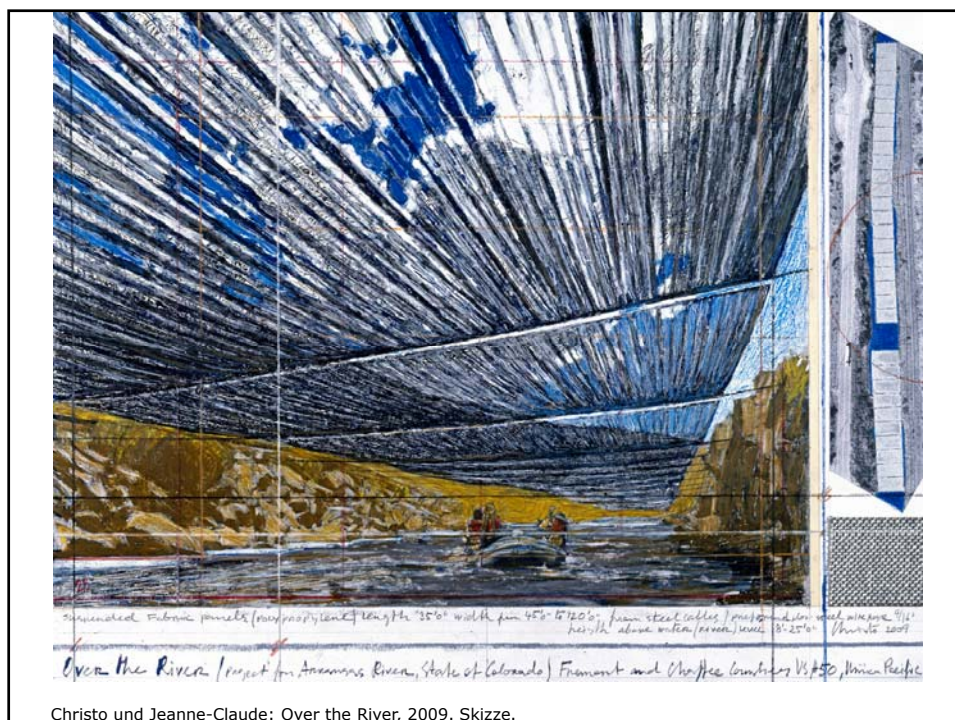
Christo und Jeanne-Claude bei einer Pressekonferenz für ihr Projekt "Over the River", 2009.



Christo und Jeanne-Claude: Over the River, 2009. Skizzen.



Christo und Jeanne-Claude: Over the River, 2009. Skizze.

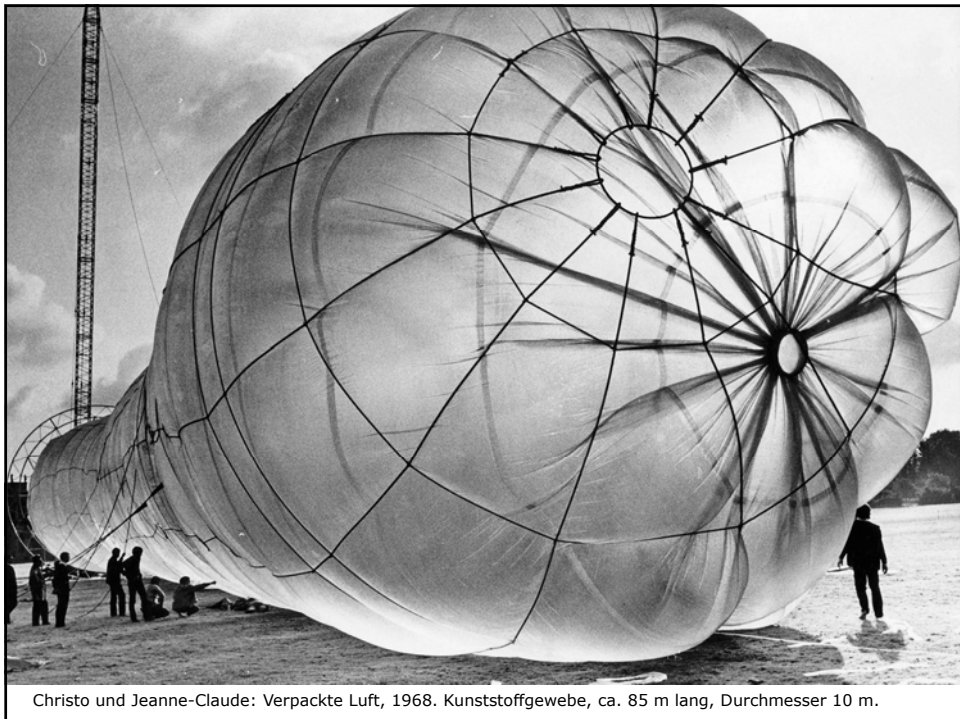


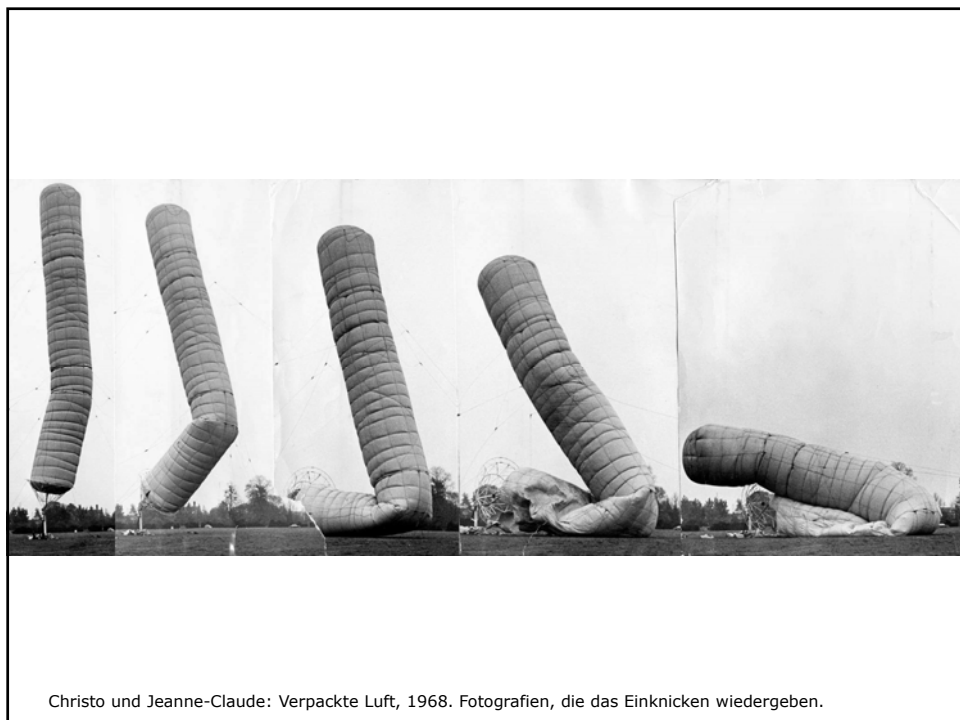
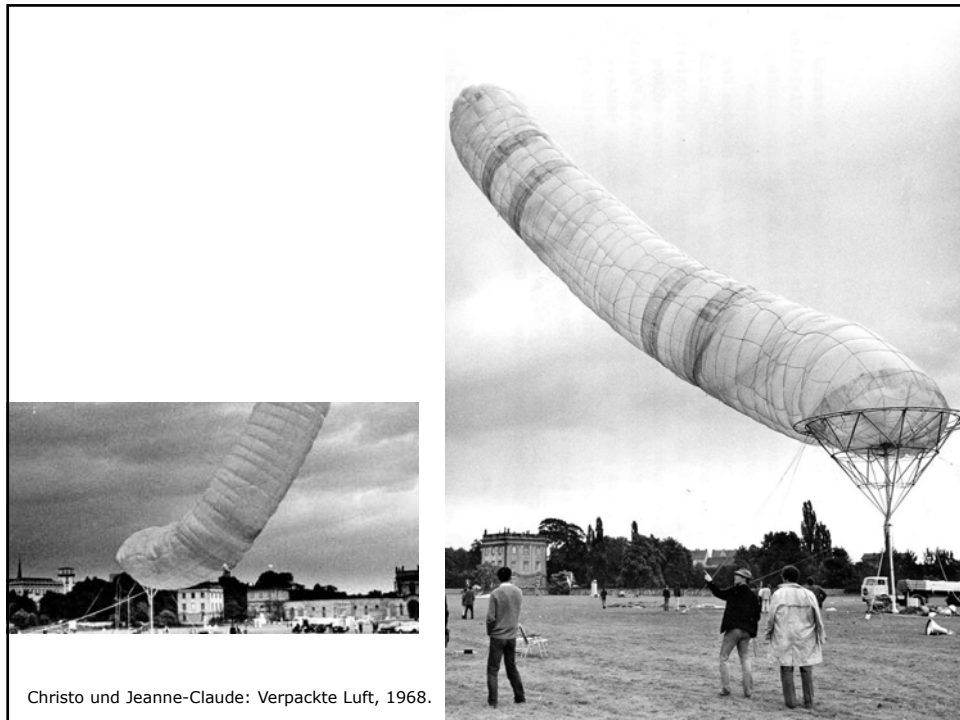
Christo und Jeanne-Claude: Over the River, 2009. Skizze.

Inflatables



Christo und Jeanne-Claude: Verpackte Luft, 1968. Auslegeordnung des Seils.

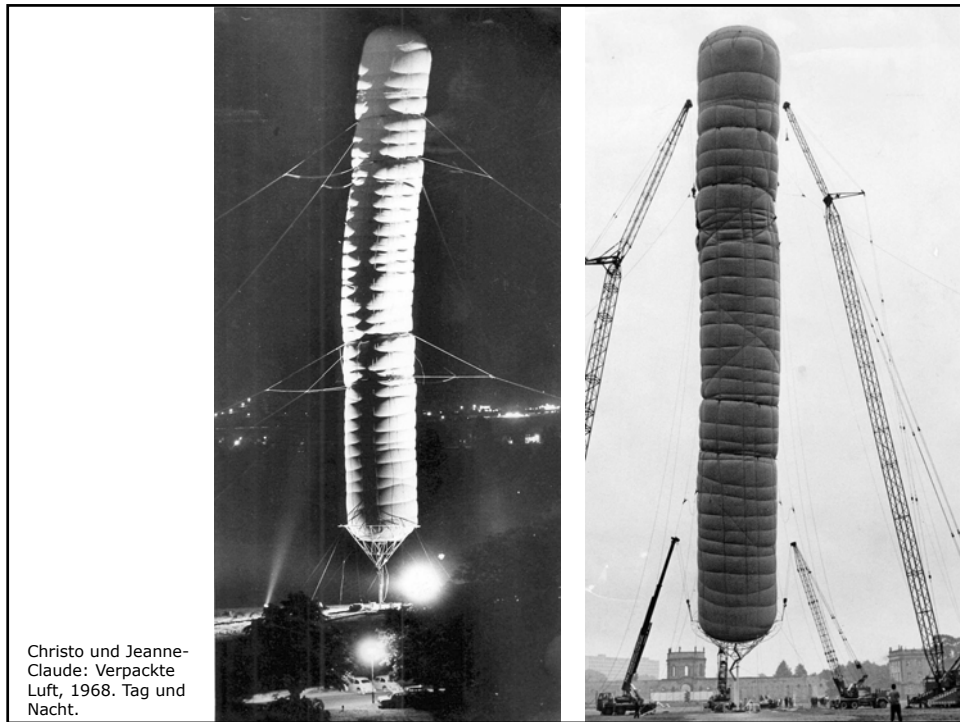






Christo und Jeanne-Claude: Verpackte Luft, 1968. documenta 4, Kassel.



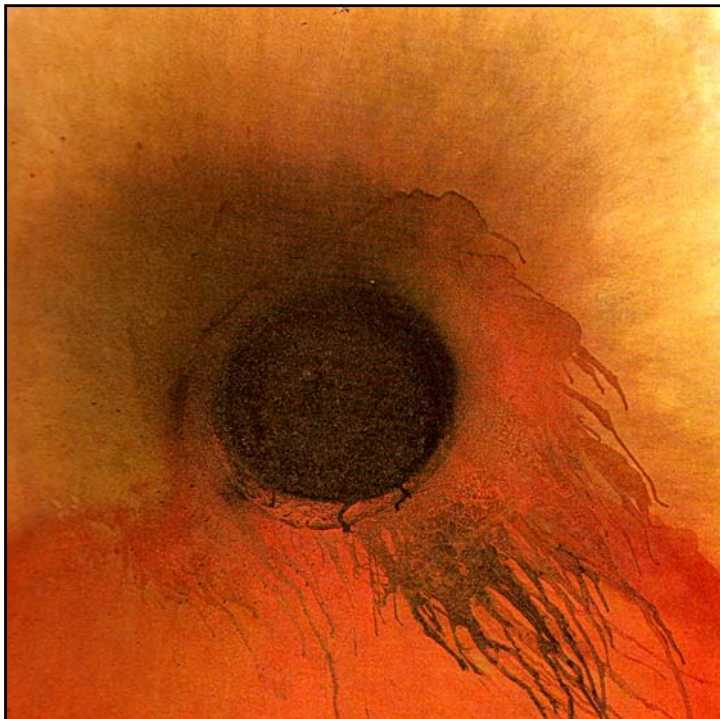


Otto

Piene



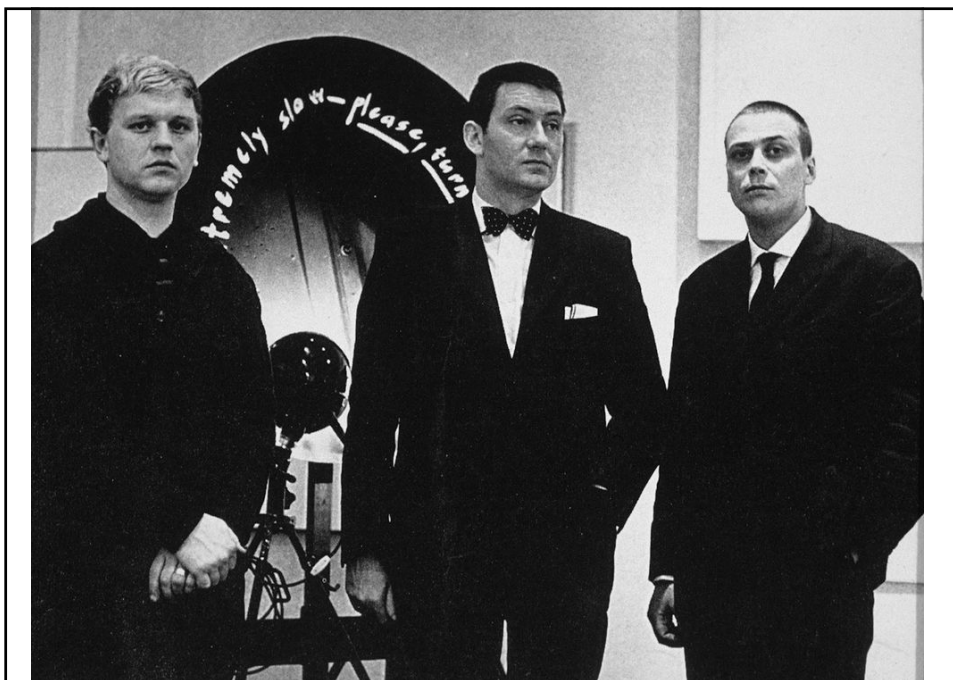
Otto Piene: Der Künstler in seinem Atelier, 1987.



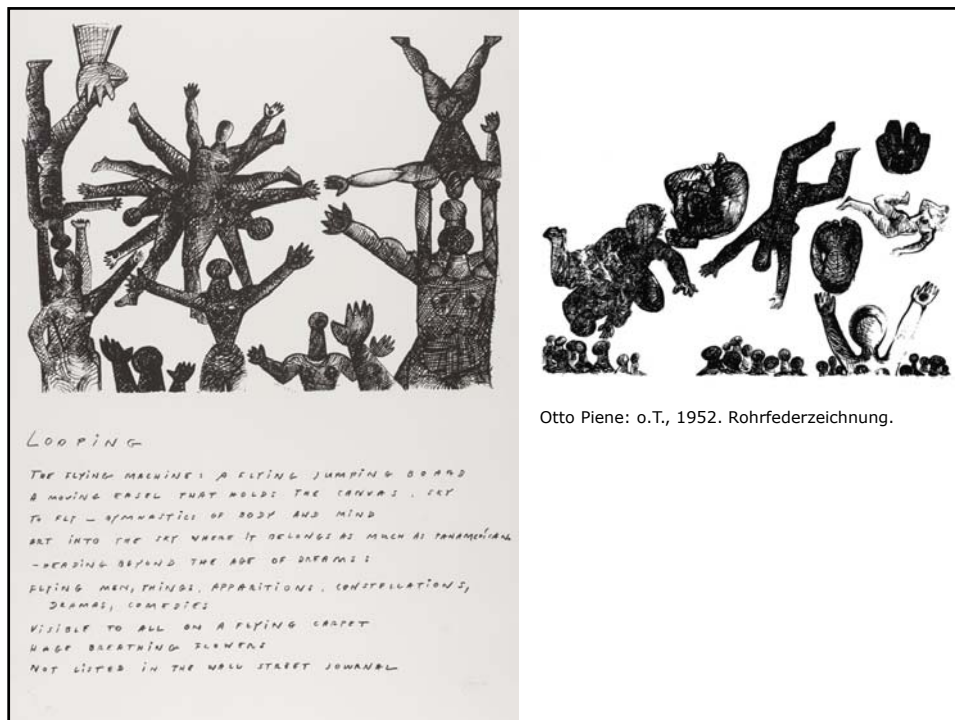
Otto Piene: Sky Event I, 1981/1986.



Otto Piene: Für Moholy, Zero, Lichtplastiken und Lichträume, Lichtpyramide (1999), kleines Lichtballett (1972), Hängende Lichtkugel (1972), Lichtkubus (1999), Perforierte Lichtwände (1999), 2008.



Heinz Mack, Otto Piene und Günther Uecker vor der Lichtscheibe von Piene, 1962.



"Projektion des Lichts in den großen Nachthimmel, das Ertasten des Universums, so wie es sich dem Licht bietet, unberührt, ohne Hindernisse der Luftraum ist der einzige, der dem Menschen fast unbegrenzte Freiheit bietet. (Warum machen wir keine Kunst für den Luftraum, keine Ausstellungen im Himmel? Sind manche Piloten vielleicht Künstler, die mit Jets vollkommene Figuren machen? Am Himmel sind so ungeheure Möglichkeiten, und wir spazieren die Reihen im Museum entlang, während unsere altvorderen Bildermaler einen imaginären Defilermarsch spielen.) Wir haben es bisher dem Krieg überlassen, ein naives Lichtballett für den Himmel zu ersinnen, wie wir es ihm überlassen haben, den Himmel mit farbigen Zeichen und künstlichen und provozierten Feuersbrünsten zu illuminieren. Der unfreie Mensch vollbringt Erstaunliches. Wann ist unsere Freiheit so stark, daß wir den Himmel zwecklos erobern, durch das All gleiten, das große Spiel in Licht und Raum leben, ohne getrieben zu sein von Furcht und Mißtrauen?"

Piene, Otto: Wege zum Paradies, in: ZERO, No. 3, 1961.



V.l.n.r.: Otto Piene,
Gyorgy Kepes und Harold
Tovish am MIT Center for
Advanced Visual Studies,
Cambridge, 1968.
Photo: Ivan Massar.

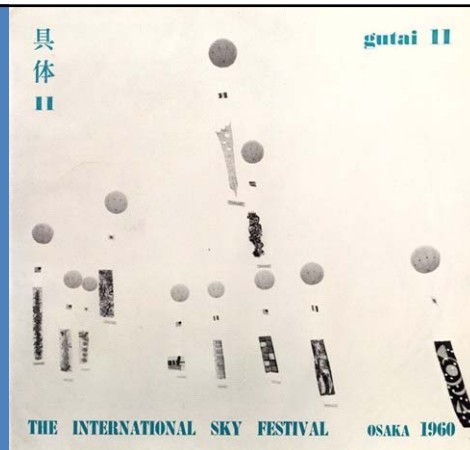
Luftballone



Heißluftballon, ZERO-Demonstration, 1961. Hunsrückstraße Düsseldorf. Foto: Peter E. Fischer.

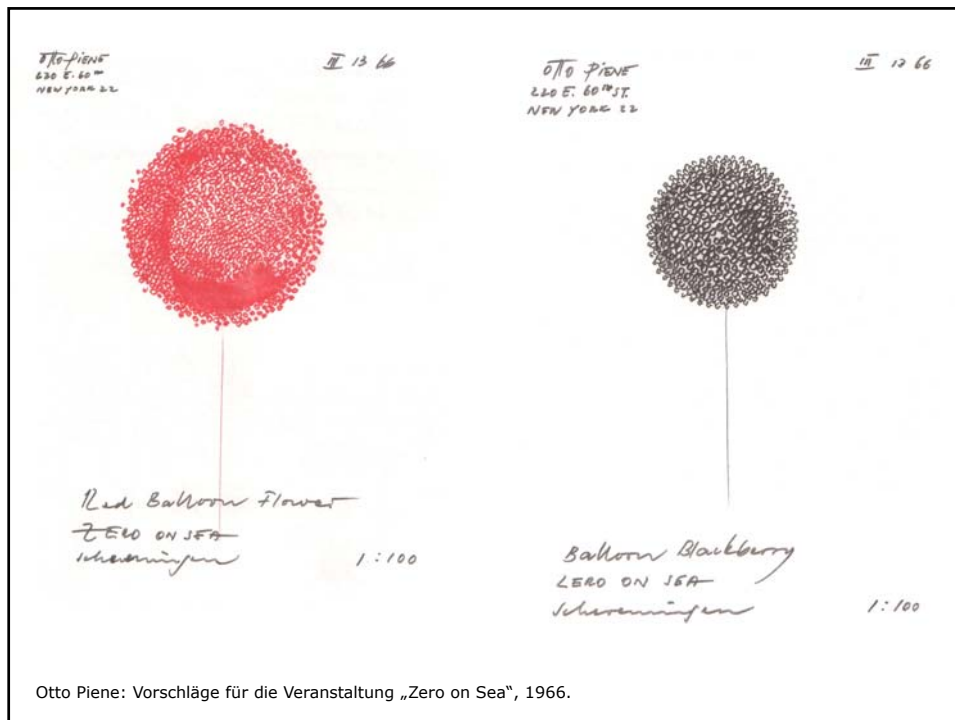


Akira Kanayama/Gutai Gruppe: Balloon, 1955. Erste Gutai Kunstausstellung.



o.o.: Gutai: The International Sky Festival, 1960. Osaka.
r.u.: Akira Kanayama: Giant Balloons at the event Gutai Art On Stage, 1957 and 1958.





Otto Piene: Luftprojekt, Juli 1968. Karlsruhe. Schlauch.



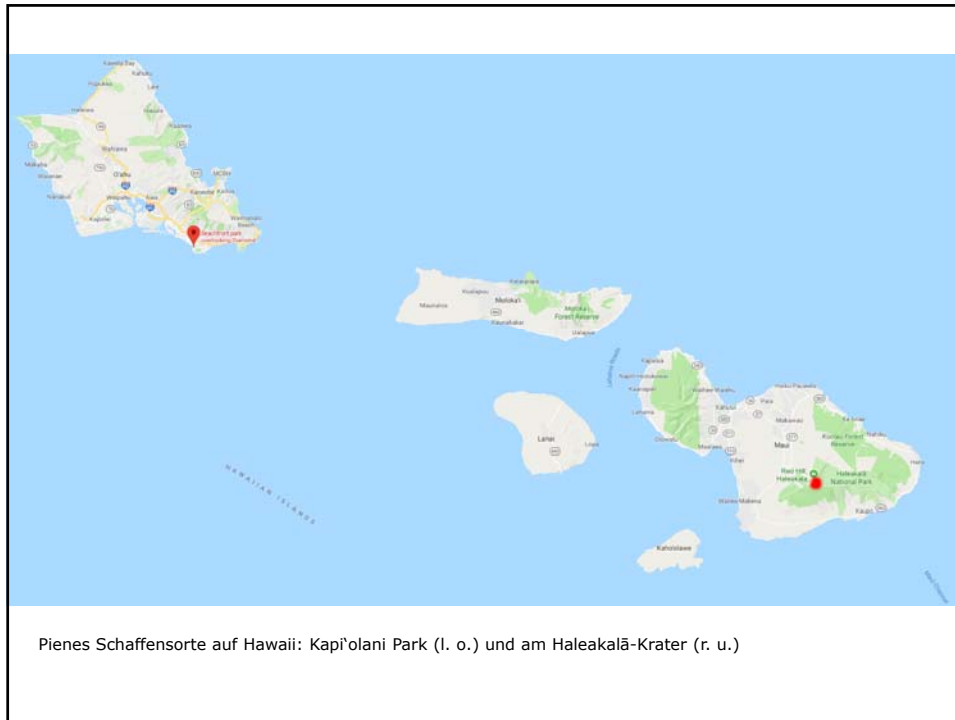
Otto Piene: Luftprojekt, Juli 1968. Karlsruhe. Ballone.



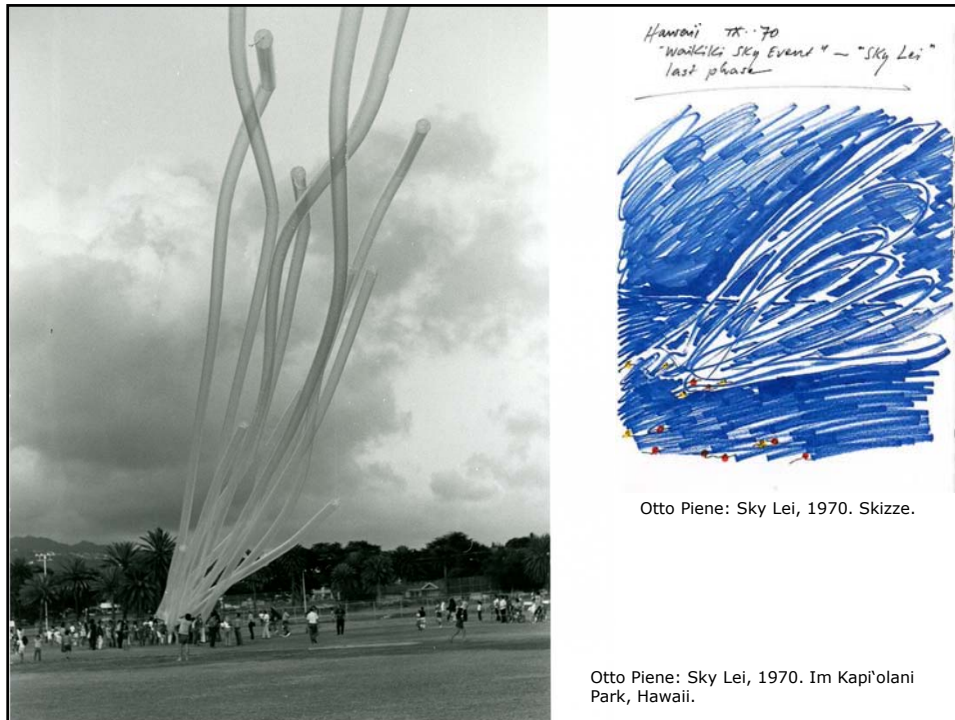
Otto Piene: Silver Balloon Event, 1969.
Boston City Hall.

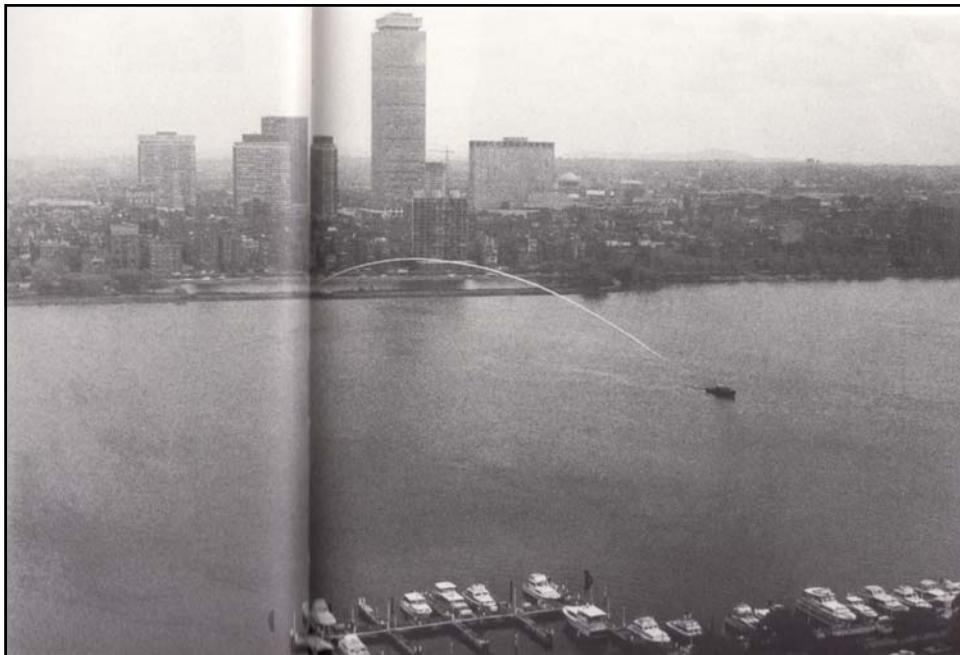


Helium- schläuche



Otto Piene: Sky Lei, 1970. Im Kapi'olani Park, Hawaii.





Otto Piene, Charles River Rainbow, 1971, Boston.



Otto Piene: Olympia Regenbogen, 1972.



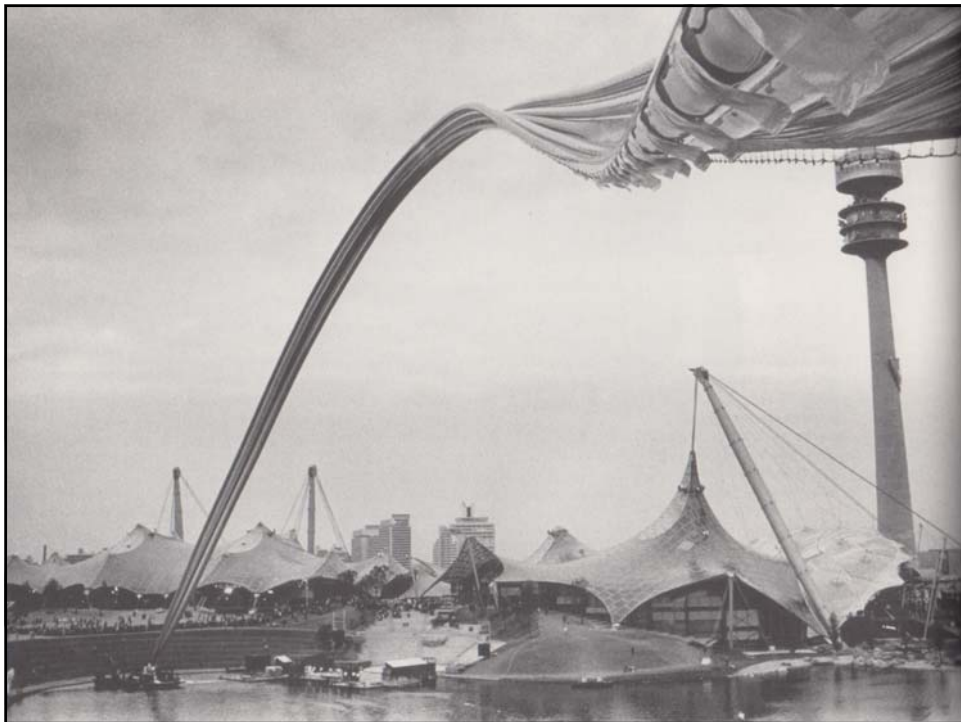
Otto Piene: Textlauf in Minneapolis, 2.8.1972.



Otto Piene: Textlauf in Minneapolis, 2.8.1972.



Otto Piene: Olympia Regenbogen, 1972.





Otto Piene: Olympia Regenbogen, 1972.



Otto Piene: Olympia Regenbogen, 1972. Vorbereitungen.



Otto Piene: Olympia Regenbogen, 1972.



Otto Piene: Olympia Regenbogen, 1972.

Intermedia

SKYDANCE
ELAINE SUMMERS DANCE AND FILM COMPANY
1982

WHAT IS SKYDANCE

Elaine Summers' choreography for "SkyDance" will consist of two sections, one to be performed in the daytime, and the second, afterdark.

In the first section the dance will be based on the necessary movements of raising the enormous balloon sculpture by Otto Piene. This balloon will be floating above the performing area, which in Iowa will be an expansive open field with the Iowa River flowing through. At this point, many dancers will enter the area to create a kinetic field painting of man's attempts to reach the sky. We will use ladders, parachutes, wings, balloons, propellers and space equipment connected with climbing, floating and flying. The final movement will be the raising of Otto's rainbow arch over the river.

The choreography for Afterdark, will be based on astrological descriptions of the movement of the stars. Space equipment such as shuttles or models and communications technology such as white satellite dishes, will provide stages for solo, duet and trio dances and screens for the projected images of the sky. The Skyfilms will be from NASA and the American Museum of Natural History, and will be integrated in the choreography. In the final part of this intermedia environmental work, four of Otto Piene's balloons will float into the sky and we will spotlight the space equipment and the balloons, representing the spirit of art and the power of technology.

Elaine Summer, Otto
Piene: Skydance,
1982.
Projektbeschreibung
für SkyDance, 1982.

IOWA CITY PRESS-CITIZEN
Saturday, October 23, 1982 A Gannett Newspaper • 25 cents

They danced across the sky

Hundreds watch premiere of Skydance, but equipment delay forces schedule change

By ROBIN GOLDMAN
Press-Citizen Staff Writer

The dancers were there as planned, wearing sweat suits and space suits. The gymnasts were there. So were the low-flying planes, the satellite dish and even an unplanned indoor heliport.

Several hundred spectators were there, too, gathered on the Hawker Auditorium lawn Friday afternoon for the premiere of "Skydance," a multimedia extravaganza celebrating man's desire for flight.

But the promised three-story-high inflatable sculptures, including a five-opening arch, never showed.

Three 100-pound cartons of polychrome, necessary for setup of the sculptures, were lost in transit from Boston. They weren't located until nearly 5 p.m. — an hour after the performance began — when they turned up in Chicago.

So "Skydance" will be repeated today, this time with the inflatable sets, according to the production's creators, choreographer Elaine Summers of New York and sculptor Otto Pienes of Boston.

The missing cartons were to be rushed to Iowa City by early today.

Summers and Pienes are among a number of artists participating in the Second Intermedia Art Festival, running since Thursday at the University of Iowa, concurrently with the 1982 Mid-America College Art Conference.

"Skydance" was the largest of many performances scheduled for the festival, which ends today.

The first half of the production — the part danced without the sets on Friday — will take place from 4 to 10 p.m. today, Part II, which was scheduled Friday, will occur from 10 to 11 p.m.

"Skydance" combines dance, gymnastics and film; props such as airplane propellers, balloons, toy planes and decorative "air anchor" created by Pienes; and a soundtrack ranging from airplane noises to

Dancer Suzie Lemon, wearing a space suit, simulates a spacewalk during "Skydance," a multimedia performance celebrating man's desire for flight.

NASA broadcasts to recordings of "Over the Rainbow" and "When You Wish Upon a Star." The piece will be produced in New York and in Boston during the coming year, and may be performed at the 1984 Olympics, said Amy

Please turn to back of section

They danced across the sky

Continued from page 1A

Sugenstein, administrator of the Experimental Intermedia Foundation, which is sponsoring the festival and its related projects.

Since much of the dance is set around the inflatable sculptures,

substantial parts of the performance had to be changed or deleted on Friday, but will be included in today's show.

"Once it's set up, it's just as easy to do it twice as well as once," said Nancy Blount of the Dome Center, stage manager for this production of "Skydance."

Local performers from the Dome Center and the University of Iowa rehearsed daily for three weeks under the direction of Summers, who has been working on the project for two years.

"Since they put so much work into it, it's kind of nice to be able to perform it twice," Blount said.

Or, as Summers said to the dancers as they gathered after Friday's performance, "We had a wonderful dress rehearsal, don't you think?"

Zeitungsartikel: Goldman, Robin: They danced across the sky, in: Press-Citizen Iowa City, 23.10.1982, S. 1A und ?.

SKYDANCE/SKYTIME

an intermedia performance work of sculpture, dance, music and film

by Carman Moore, Otto Pienes, Elaine Summers

at the GUGGENHEIM MUSEUM

New York, N.Y., Fifth Ave. & 59th St.

November 12-13, 1984

Handwritten notes on the right side of the poster:

SKYDANCE/SKYTIME OP
OUTSIDE
JUNE 2/8/10/84 SKY EVENTS
12 (2 PM) → 7 PM
Guggenheim Museum
Carman Moore
Otto Pienes
Elaine Summers

Otto Pienes Zeichnung zum Event.

Carman Moore, Otto Pienes, Elaine Summers:
Skydance/Skytime, 1984. Guggenheim Museum,
New York. Plakat.



Otto Piene: Sky Dance, 1984. Buntstiftskizze

Otto Piene: Sky Dance, 1984.



SKYDANCE / SKYTIME		SKYDANCE / SKYTIME	
A Performance of Dance, Music, Sculpture and Film		Produced by the Experimental Intermedia Foundation	
Choreographer	Elaine Summers	Musicians	
Composer	Carman Moore	Sam Rivers	Reeds
Sculptor	Otto Piene	Kenneth Bichel	Synthesizer
		Leroy Jenkins	Violin
		Marianna Rosett	Electric Piano
		Eric Johnson	Synthesizer & Percussion
Costumes	Tamala Designs	Katherine Hay	Flute
Coordinating Director	Ron Rocco	Hollis Headrick	Percussion
Technical Director	Jim Costanzo	Mark Heinemann	Guitar, Mandolin & Psaltery
Technical Assistants	Eric Begleiter Barbara Chang Walter Dent Uriel Levi Steven Meyer Lees Ruoff John Richardson Wen Lee Sei	Jed Leiber	Electronic Mixer
Dance Rehearsal Directors	Frances Becker Patti Bradshaw	Dancers	
		Diane Carroll	Alix Keast
		Terry Chan	Melody Morris
		Meg Dellenbaugh	Sao Nuñes
		Jacques Van Eijden	David Schumann
		Tom Howe	Gail Teton

SKYDANCE/SKYTIME
A PERFORMANCE OF DANCE, MUSIC, SCULPTURE AND FILM

at the
SOLOMON R. GUGGENHEIM MUSEUM
FIFTH AVENUE & 89TH STREET, N.Y.C.
JUNE 7, 8, 9 & 10 at 9:00 PM

CHOREOGRAPHER: ELAINE SUMMERS
COMPOSER: CARMAN MOORE
SCULPTOR: OTTO PIENE
COSTUMES BY: TAMALA DESIGNS

MUSICIANS:
SAM RIVERS: REEDS
KENNETH BICHEL: SYNTHESIZER
LEROY JENKINS: VIOLIN
MARIANNA ROSETT: ELECTRIC PIANO
ERIC JOHNSON: SYNTHESIZER & PERCUSSION
KATHERINE HAY: FLUTE
HOLLIS HEADRICK: PERCUSSION
MARK HEINEMANN: GUITAR, MANDOLIN & PSALTERY
JED LEIBER: ELECTRONIC MIXER

DANCERS:
DIANE CARROLL: ALIX KEAST
TERRY CHAN: MELODY MORRIS
MEG DELLENBAUGH: SAO NUÑES
JACQUES VAN EIJDEN: DAVID SCHUMANN
TOM HOWE: GAIL TETON

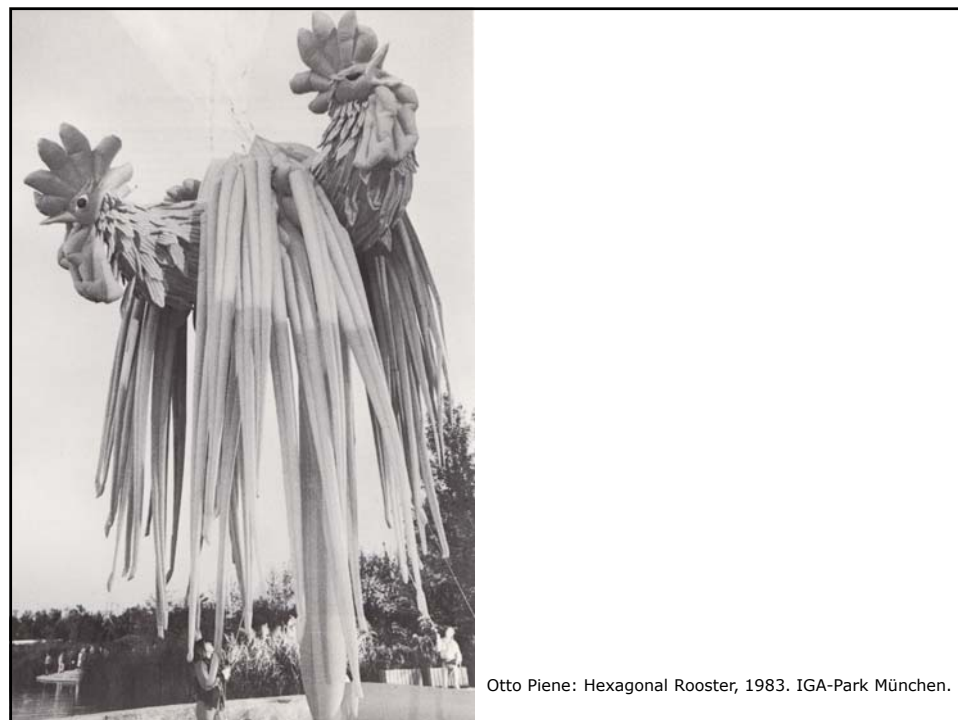
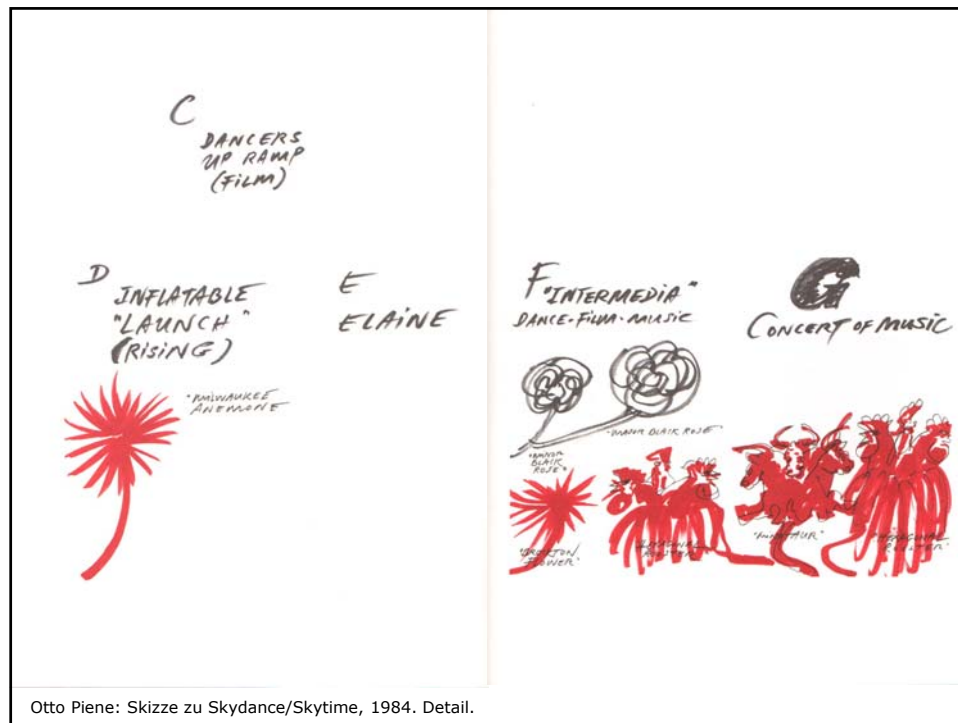
An elegant 4-color poster designed for Skydance/Skytime by Otto Piene is available for \$5.00 at the Guggenheim Museum bookstore, or mail check to Experimental Intermedia Foundation, 337 Avenue, New York, NY 10012, 800-530-1247.

THE SHOWS ARE OFFICIALS OF THE NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS AND ARE SUPPORTED BY THE NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS AND THE NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS.



Elaine Summers, Otto Piene, Carman Moore:
Skydance/Skytime, 7.-10.6.1984. Rotunda des Guggenheim Museums, New York.

Ankündigung für das Event am Guggenheim Museum.



Otto Piene: Hexagonal Rooster, 1983. IGA-Park München.





Otto Piene und Lees Ruoff: Großes Stromschnellenkarussell, 1979.



Otto Piene und Lees Ruoff: Großes Stromschnellenkarussell, 1979. An der Northwestern Arts Circle Celebration.



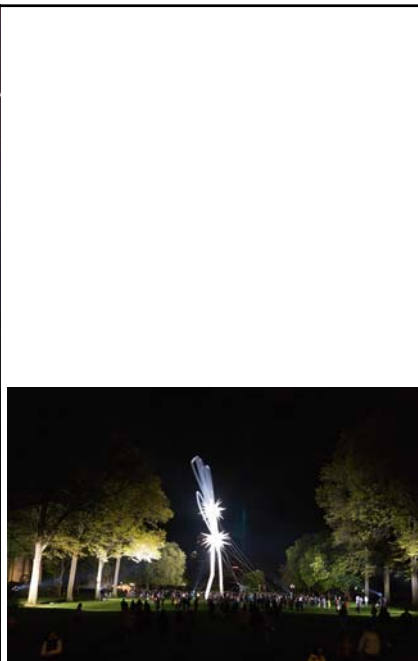
Otto Piene und Lees Ruoff: Grand Rapids Carousel, 1979. Am 15th Annual New York Avant Garde Festival, Passenger Ship Terminal, 1980. Foto: Elizabeth Goldring.



Otto Piene: Großes Stromschnellenkarussell und Iowa Star, 1979. Sezessionsgebäude Wien.



Otto Piene: diverse Arbeiten am MIT's Killian Court.
7.5.2011 im Rahmen des *Fast Arts Festivals*.



Otto Piene und seine Sky Art at MIT, Mai 2011.



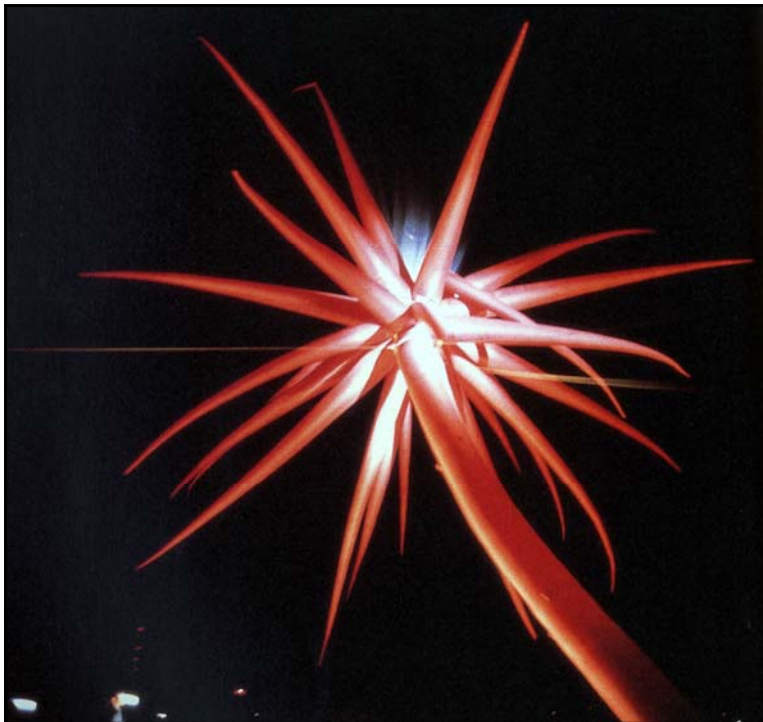
Otto Piene: Paris Star, 2008. Die Heliumballone werden an die Plastik angebracht, am Fitchburg Art Museum, 2.6.2019.



Otto Piene: Paris Star, 2008. Fitchburg Art Museum, 2.6.2019.



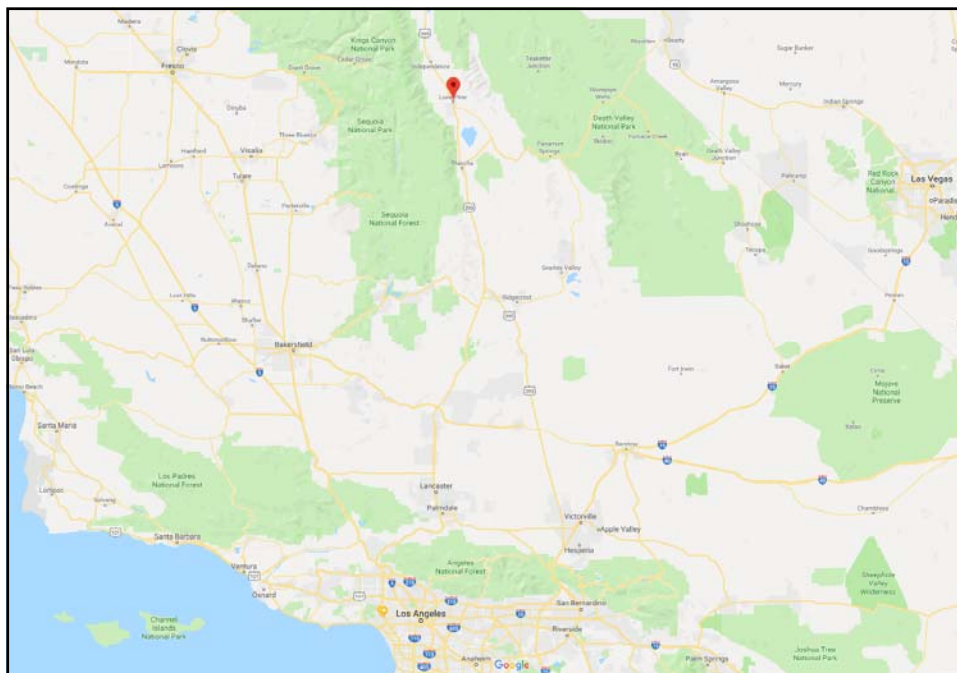
Otto Piene: Paris Star, 2008. Fitchburg Art Museum, 2.6.2019.



Otto Piene: Blume, Kassel, documenta 6, 1977.



Otto Piene: Red Sundew 2, 1970. Installation, 302 x 558 x 121 cm.



Lone Pine in Kalifornien.



Otto Piene: Berlin Superstar, 1984. Lone Pine, Kalifornien 1986.

Schwebeflüge



CAVS fellow Charlotte Moorman in Pienes 'Sky Kiss' an der CAVS Sky Art Conference am MIT, Cambridge, 1981.



Charlotte Moorman, Otto Piene: Sky Kiss, 1982.
AE Linz 1982.

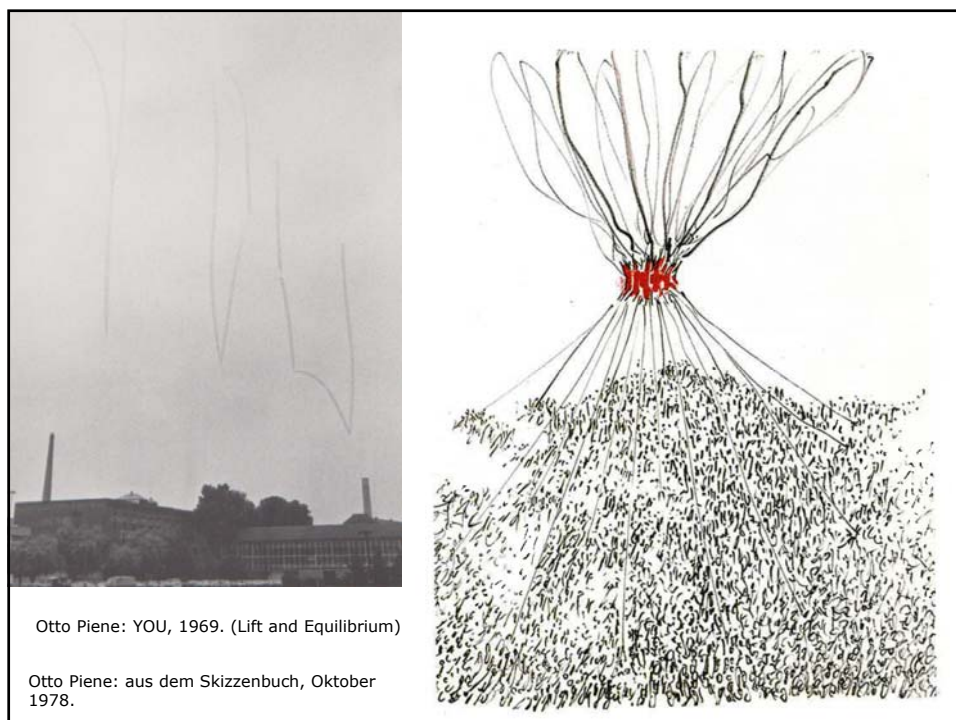
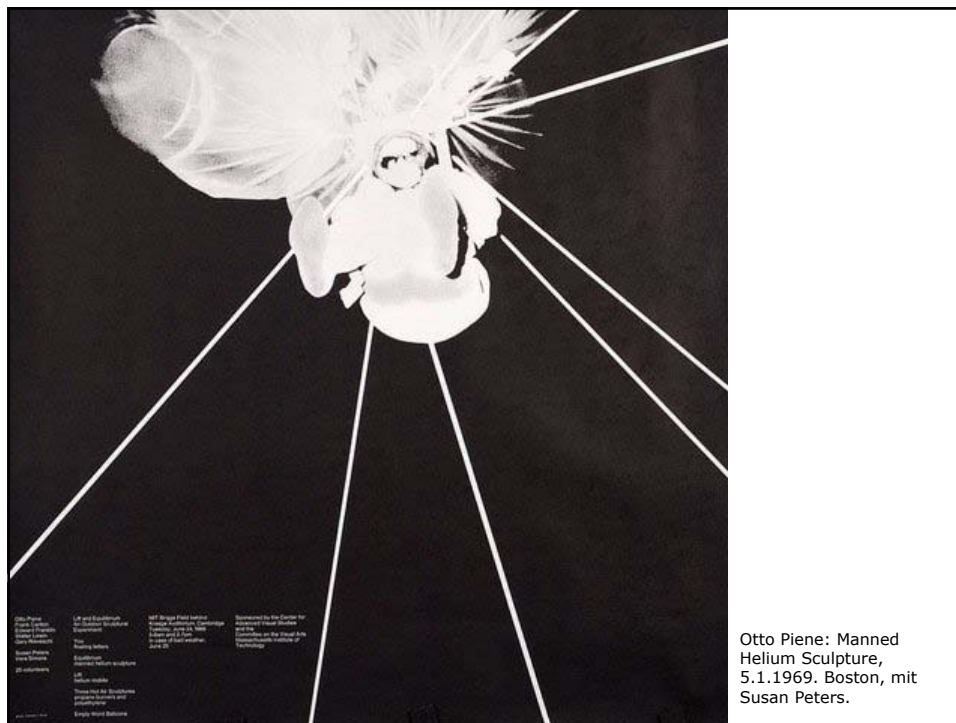


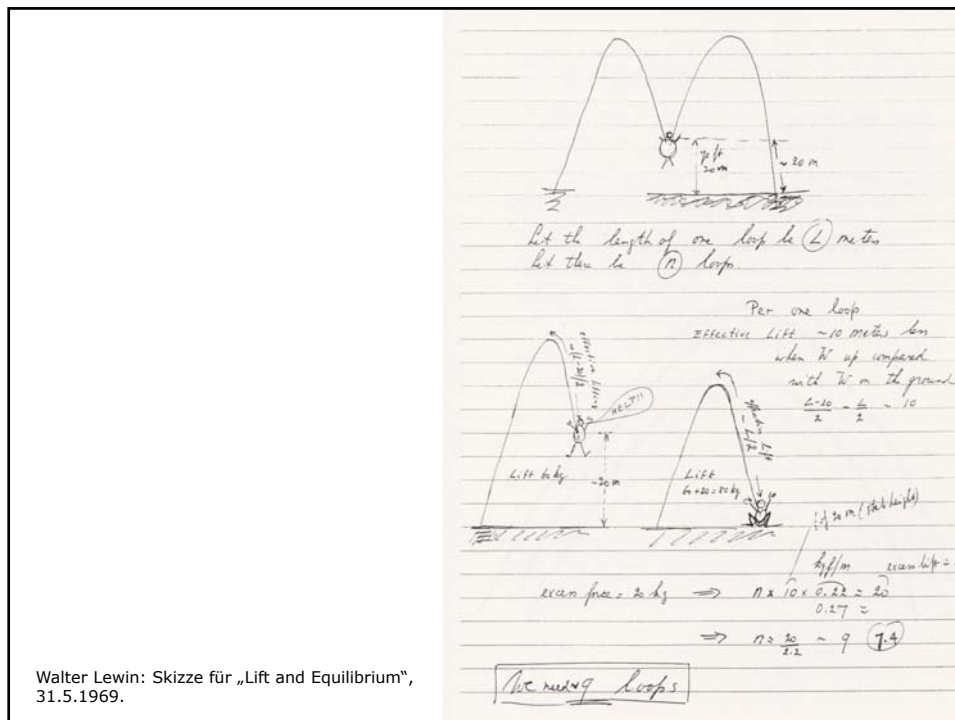
Charlotte Moorman in Pienes Stück „Sky Kiss“,
24.9.1982, Ars Electronica Linz.

Otto Piene: Sky Kiss, Linz/München, 1982/1983.



Otto Piene:
Manned
Helium
Sculpture,
5.1.1969.
Boston, mit
Susan
Peters.





Walter Lewin: Skizze für „Lift and Equilibrium“,
 31.5.1969.