

Rust Never Sleeps

Master of Creative Practice

How can material exploration contribute to an understanding of time and place in contemporary sculpture and installation art?

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Abstract

My project explores my ongoing investigation employing an amalgamation of processes in relation to an emergent discussion regarding the vulnerability and fragility of things; the passing of time and site as expressed in a sculptural and installation discourse.

The temporal nature of installation art is a vital mode of art practice which allows me to continually question and explore the possibilities of how materials can shift and transform to inform a discussion surrounding memory and how the viewer experiences place as temporal when operating within an expansive field.

This brings me to my proposed research question: *How can material exploration contribute to an understanding of time and place in contemporary sculpture and installation art?*

Through researching contemporary artist's Bosco Sodi, Claudi Casanovas, Jorge Otero-Pailos, Robert Rauschenberg, The Boyle Family, Antony Gormley and Robert Smithson along with alternatives to the white cube model (outside the white walled gallery space) I have uncovered numerous strategies that can be deployed in the making and showing of temporal artworks. Entropy is explored through continuous material experimentation, engaging with the transformative properties of materials, and applying processes associated with ceramic and sculptural practice in unexpected ways thus generating new propositions. Further to this, works produced will be considered in situ, referential of the transformation undertaken in order to activate a space and generate a re-reading of site. Implicit throughout is an inquiry into the role of the viewer as integral, for it is through experiencing the work that meaning can be established and an understanding of the temporal articulated.

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Introduction

The project discussed in this exegesis consists of a sculptural and installation-based art practice. The research focuses on studio-based findings in materials and process and their relationships to contemporary theory. Drawing on concepts within sculpture and installation, the studio activity experiments with material properties associated with clay, metal, and time-based processes such as building, growth and decay.

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Throughout the series of works created, explored are alternative methods to working with clay as raw and fired; this is examined in conjunction with metal as temporal.

Site specific references ideas of map making, site analysis, and the ephemeral as integral to time within in the work, resulting in a dialogue cantered around notions of ruin and memory.

A critical analysis of my process-based practice situates it within the field of sculpture and installation art, where I discuss historical reference points, the connection my installation art has to temporality and formlessness, followed by an in-depth insight to my creative practice.

Situating Concepts

My work is primarily sculpture and installation based, with a focus on exploring materials and process. In this section, I discuss ideas and concepts related to both the sculptural object and installation art in order to provide a context for positioning and understanding my creative practice research.

Sculpture

Sculpture is working with three-dimensional form. In art historian Rosalind Krauss' 1979 essay "Sculpture in the Expanded Field", historical understandings of sculpture are explained as originating in "Commemorative Representation". "[A] sculpture is a commemorative representation. It sits in a particular place and speaks in a symbolical tongue about the meaning or use of that place.....a marker at a particular place for a specific meaning/event." (Krauss, 1979b, pp. 33)



Figure 1, *Equestrian Statue of Marcus Aurelius*, 170 AD Bronze, originally gilded

Figure 2, *The Vision of Constantine*, Gian Lorenzo Bernini, 1670. Marble

Following the logic of such representation, historically, sculptures are monumental and figurative, and typically situated upon a pedestal, the vertical orientation commanding a recognition of the social hierarchy the figures represent while offering a means to mediate between the site and their embedded significance. According to Krauss, this historical conception of sculpture expanded in recent decades. We now consider sculptural practice to include such things as "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." (Krauss, 1979b, p. 1)

The artist Anthony Gormley suggests that “a sculpture is a *thing* that has the capability of changing your mind, altering the way you feel, and inviting you to look at the world in a completely unique way.” He further discusses how sculpture can explore a fragile connection to permanence, monumentality, and time through an example of scholar's rocks. “These are considered as an object for meditation on time and the elements” (Gormley, A. P.369) This understanding is seminal to propositions I explore throughout my work when considering the significance of the rock form, its materiality and function, “here you have something that has been made over a long period of time and is a result of the action of the elements: a story about water and how it can leave a trace even on the hardest substance.” (Gormley, A. P.369)

This notion of sculpture as an object that weaves together the viewer's mind and long duration geological processes is important to my approach. I want my series to encourage the viewer to pause and appreciate the simple beauty of rocks or the forms of rust that can be so visually arresting. Rocks and rust can be seen all around us every day, but each rock is unique, and all rust has its own pattern. In my installation practice, sculpture operates as a crucial part as the space as each sculptural element or 3D form cannot be seen in isolation, as each part operates within the space it inhabits - each installation is composed of many 'sculptures' that make a unified whole with the surroundings and their formation processes.

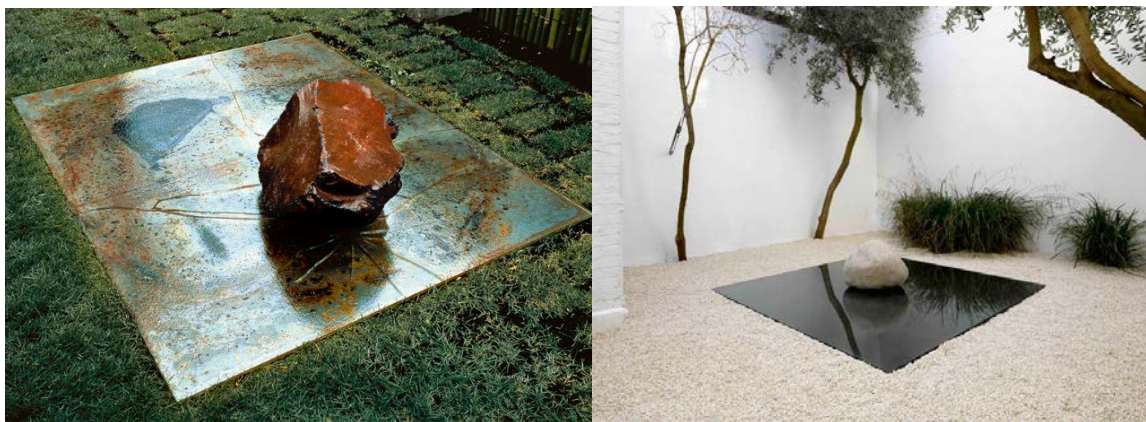


Figure 3, *Phenomenon*, Lee Ufan, 1968, steel and glass plate, stone,
Figure 4, *Relatum – Rest*, Lee Ufan , 2015

Another influence in my understanding of sculpture comes from the Mono-Ha (School of Things) movement. At the same time as Krauss was observing shifts in sculpture in the U.S., the Korean artist Lee Ufan was pioneering a new artistic movement in Japan. Ufan's views were that technology had 'nullified' the artist's ability to create, and by engaging with materials and exploring their properties, he disregarded traditional representational ideas in order to reveal the world 'as it is'. A simple juxtaposition of natural and industrial materials is a recurring motif in Ufan's sculptures, which are inspired by Mono-ha's interest in highlighting

the relationship between art and the spaces around it. (Chiu, 2011). Ufan explains the backdrop to the emergence of Mono-Ha, as well as its central concerns.

The Mono-ha movement began around 1967 and lasted until about '74. ...It had to do with what to make and what not to make, and the clash of the two. The artwork we created was criticized for its lack of skill. We used manufactured materials, such as glass, sheet metal or electricity, combined with natural materials, such as dirt, rocks and water. (Chiu, 2011)

Lee Ufan's practice is often durational, where for example, the physical manifestation of work is continually reconfigured over five decades. Furthermore, the juxtaposition of the natural (temporal) and the manufactured (permanent) is examined as seen in his series *Relatum*, refer *Relatum – Rest, from Summer* (Figure 4) Noting that “relatum” is a philosophical term denoting things or events between which a relation exists, in this instance the art experience is one of encounter in which the time and space enable the unpacking of the art in relation to the audience or viewer's mental ecology. (Munroe, 2011) There is a shift from an emphasis on an object to the relationship that unfolds between these events over time. This use of natural materials and a play with the constructs that determine the conventions of the monumental are of particular interest; the role of entropy and the degradation of material and form over time enables a questioning of permanence and the performative. I reconsider how memory is formed and the monumental reconfigured throughout my work; an example of this can be seen in my piece *Monolithic Plinth 2021* (figure 6).



Figure 5, *Scholar's Rock*, Period: Qing Dynasty (1644–1911), 2008



Figure 6, *Monolithic Plinth*, Michaela van der LAAN, 2021, Steel, Clay, Salt, 2.3m x 0.45m

Installation

Installation art is a term that loosely refers to the type of art into which the viewer physically enters, and which is often described as 'theatrical,' 'immersive' or 'experiential.' (Tate, n.d.-b) Since the term was first used in the 1960's, there has been ambiguity in terms of its possible meanings.

In the 1960s, the word installation was employed by magazines such as *Artforum*, *Arts Magazine* and *Studio International* to describe the way in which an exhibition was arranged, and the photographic documentation of this arrangement was called an installation shot. The neutrality of the term was an important part of its appeal, particularly for artists associated with Minimalism who rejected the messy expressionistic 'environments' of their immediate precursors (such as Allan Kaprow and Claes Oldenburg). (Bishop, 2005).

Since the 1960's the line between installation art on one hand, and the installation of sculptural works on the other has become increasingly blurry. According to Bishop, a key characteristic of this genre of artistic practice is that the viewer of the installation must be physically present. Installed works of art are frequently positioned in a dedicated space such as a gallery to immerse the viewer who must walk through the space to fully engage with the works. (Bishop, p.6) A work of installation art considers the space it occupies and how it will be viewed. It is a temporal experience of space.

Walking around the work is a participatory element which requires the viewer to interact to "heighten the viewer's awareness of how objects are positioned (installed) in a space, and of our bodily response to this. (Bishop, p.6) It is an experience rather than an assortment of separate, individual artworks, that makes installation art different from sculpture or other traditional forms of art.

Material properties of my work engage in a kind of performance over time, whereby the work can be affected by weather conditions such as rain, sun, or wind. Changing weather patterns cause the clay to continually dry and melt, along with the metal rusting; this constant flux of clay and metal provides a visual reflection of time in relation to space/place. They invite audiences to engage with material processes in space. The works would not exist without an immersion in these processes; the arrangements of materials in space are intended to provoke such an immersion.

Temporality and Formlessness

In the book *Installation Art and the Museum*, Vivian van Saaze considers the implications of the ephemeral in relation to archival processes adapted within art institutions, offering a re-examination of this in relation to the artist's intention, care, and ethics. When is the artwork complete? The notion that installation is inherently an impermanent venture, to be installed or set up and then dismantled, reinforces the importance of temporality in such an art practice.

This can be considered as a counterpoint to traditional conceptions of sculpture being focussed on fixed and unchanging things. The concept of formlessness was first introduced by the philosopher Georges Bataille when he wrote about 'l'informe' (formless) in the Surrealist journal *Documents 1929–30* (Tate, n.d.-b) Bataille wanted to bring art back from the idealised stating "l'informe was about destroying categories and knocking art off its metaphorical pedestal so that it sat in the gutter." He rejected high-minded humanism which he said elevated form to an idealised notion, and instead celebrated the debased." (Tate, n.d. -b). By using alternatives to enduring materials like marble and stone, ephemerality/formlessness is brought into the spotlight.

With a focus on Robert Smithson's concept of entropy, I explore how material decay results in the unorganised, irreversible, and organic collapse or destruction of all materiality.

[F]or Smithson, the intellectual challenge posed by entropy was temporal rather than spatial, which is why he liked the geological metaphor, the idea of a spatial site ravaged by billions of years of upheaval, which have resulted in the stratifications of the geological clock. (Krauss, 1997, p. 76)



Figure's 7-8, *Steel Plinth*, Michaela van der LAAN, 2021, Mild Steel, 450mm x 450mm

In my series *Rust Never Sleeps* the steel surface operates as a shallow plinth; it is both a base and a 'canvas' of sorts. In this series this format enables matter to play an integral part in the process and allows forms to naturally become shaped by gesture and gravity, both of which are controlled by how much matter is present. Gravity becomes an essential mechanism through which form is manifest and the process enacted. Krauss suggests that

"A function of the well-built, form is therefore vertical because it can resist gravity - what yields to gravity is anti-form." (Krauss, 1997, p.76) In my work the instability and responsiveness of matter (in this instance raw clay on the shallow steel surface) is given further attention in relation to the more ephemeral environmental impacts particular to the sites in which they sit. Initially located outside, the amount of rainfall over time affects how much slippage has occurred, the deforming clay rendering visible the force of entropy.

Practice and Process

I approached this project using a creative practice-based research methodology, which situates itself in an interpretivist paradigm. In this approach, practice is both a process and the knowledge produced through the process. "It is interpretation, rather than an exact understanding, that qualitative researchers can hope for." Understanding and meaning making rather than explanation is the goal of the research (Bhattacharya, 2012, p. 465). Practice produces installations, arrangements and environments that are open for interpretation and generative of experience as knowledge.

Process is critical in my approach as the nature of the work and form unfolds over time. The process itself, in many ways informs and leads the research. This is central to a 3-dimensional mode of making in which concepts are both generated and informed through making itself. "Practice that is creative is characterized not only by a focus on creating something new but also by the way that the making process itself leads to a transformation in the ideas—which in turn leads to new works." (Candy & Edmunds, 2018, p.64) Part of the process is finding the thing along the way; the emphasis is on emergence and the ephemeral rather than on the permanent and ideal. The 'happy accident' is a necessary and essential part of such an approach, which also impacts on the integrity of the work. This mode of operation is responsive and strategic, proceeding as a conversation between materials, making and the maker. Technologies that emulate corrosion, erosion and related surface diminution are actively employed as a point of departure and means of finding a rhythm.

Location and installation considerations are integral parts of the process. According to Leavy (2012), "Visual art inherently opens up multiple meanings that are determined not only by the artist but also the viewer and the context of viewing (both immediate circumstances and the larger sociohistorical context)." (p.224) Documentation and display strategies and mechanisms as well as site specific possibilities come together in an investigation of how each work potentially shifts as a set of meanings in relation to changes in and beyond a site. The mode of operation requires time and reflection and moments of intuition in response to the materials, bodies, and their behaviour in specific places. "Broadly speaking, visual art and imagery has and continues to be used in research to chronicle, document, analyse, and resist. Furthermore, visual art and imagery can inspire both social and self-reflection, quite actually prompting us to see differently." (Leavy, 2012 p.226) The process of installation art

making is in this sense a way of transforming how we see ourselves and the world around us.

Precedents of Practice

In this section I review artistic practices that have influenced my work in various ways, of which there are multiple. Anthony Gormley, Lee Ufan, Jorge Otero-Pailos, Katsuhiko Narita, are key figures in the niche area of installation art my work occupies. Specifically, however, I focus on Claudi Casanovas, Bosco Sodi, Robert Smithson, Robert Rauschenberg, and The Boyle Family as major reference points for my practice.

Claudi Casanovas

Claudi Casanovas is a Spanish artist working primarily with ceramics and sculpture. His practice consists of continuous experimentation with the mixing of organic and inorganic materials with clay to produce textural and erosion effects on the surface. Casanovas' (2016) observation "I'm interested in doing ceramics because I still don't understand it" (p. 168) resonates with my experience in the studio as there seems to be an endless supply of minerals and organic materials that can be fired and fused with clay. The kiln is in charge; every time I open the kiln door it is a new experience, especially if nothing explodes or sticks to the kiln shelf. When I study Casanovas' work, I am always inspired by his material explorations and processes; he celebrates the temperamental tendencies of ceramics.



Figure 9, *Observatori*, Claudi Casanovas, 2003, stoneware and mixed media, 80 x 60 x 37 cm



Figure 10, *Camp d'urnes (Field of Urns) Installation at Galerie Besson*, Claudi Casanovas, October 2009

Figure 11, *Camp d'urnes (Field of Urns) series, urn no. 3*, Claudi Casanovas 2009, mixed stoneware clays, 25x38 x37cm

Casanovas does not make trial works, but instead, treats every work as a trial run. His processes are non-traditional and continue to evolve based on intuition, trial, and error. My approach is similarly dictated by the nature of the process, trial, and error – it is primarily responsive and experimental. I am continually trying innovative approaches, by allowing different paradigms and ways of working to accumulate, complicating thinking - enabling the work to develop over time. The work reveals itself as it progresses.

My creative practice is driven by a process that uncovers and discovers new ways to articulate the world. Casanovas explains his works as, “leaving behind remains of construction: layers of earth that form residues of oxidation and reduction in the firing.” (Besson, A. 2009). He works in a variety of clays and media to create large-scale sculptures. The forms and textures of his pieces are evocative of the earth from which they emerged; they are reminiscent of rocky terrains and natural geological forms. Considering his 2009 installation *Camp d'urnes (Field of Urns)*, (Figure 10) Casanovas has said he imagines the installation as though it is from an ongoing archaeological excavation, discussing his process as mixing dry clay into blocks, chiselling them apart once fired and finally sandblasting them so they partly erode. (Besson, A. 2009)



Figure 12, *Exploded clay post firing*, 2022, Michaela van der LAAN

Figure 13, *Mixing Scoria, Stones, dirt, beach clay, black stoneware, terracotta*, 2021, Michaela van der LAAN

Figure 14, *Clay colour tests*, 2021, Michaela van der LAAN

In *Claudi Casanovas 1975-2015* Jaume Fàbrega discusses how his artworks go beyond being defined as simply ceramics; they are a “construction of disorder”.

Contemplating his works, which had become pure visual objects, it seemed inappropriate to ask whether they were ceramic products. They created a new category. They were rocks. They were geological phenomena. As if they had existed forever and all that was required was to show them. (Casanovas et al., 2016, p.24)

This series of archaeological dug objects are resurrected and reincarnated, ruins stand as reminders. Reminders of the past and harbingers of the future. Memory is always incomplete, always imperfect, always falling into ruin; but the ruins themselves like other traces, are treasures: our links to what came before, our guide to situating ourselves in a landscape of time.

There is constant experimentation and learning to be had; just when you think you are grasping a technique there are multiple variables as to how the outcome can land whether it be through the way or temperature its fired through to what is in the clay body or glaze. “At high temperatures, rock, metal, and ash fuse; clay melts on the inside, and there is no boundary between the clay and the glaze applied to its surface.” (Casanovas et al., 2016, p. 67) The is also the anxiety of opening the kiln door after a firing to see how the clay looks, only to see that it fully exploded and needed to be vacuumed out (Figure 12), wishing you were there to hear the bang it would have made.



Figure 15, *Cone 6, Fired Clay from Point Chevalier*, 2021, Michaela van der LAAN

Figure 16, *Bisque fired Clay from Point Chevalier*, 2021, Michaela van der LAAN

Jorge Otero-Pailos

Jorge Otero-Pailos (b. 1971 Spain) makes monumental latex casts of historical buildings. Otero-Pailos continues his ongoing series '*The Ethics of Dust*,' a project that explores the accumulation of dust (pollution) over time. He created a latex cast of the pollution that accumulated on the walls. Pollution and dust remnants have been building up on the surface of the building over time so that when the latex is applied and peeled away from the surface, the memory of the past is etched into the lifted latex casts. These interpretations of history, memory, and transition exploring what he considers to be humanities most prolific, and neglected, product: pollution. the cast latex keeps the shape of the architecture while collecting the dust and dirt. The casts are a physical memory of the building's they once coated. Catching them at a specific time and place.



Figure 17-18, *The Ethics of Dust: Old United States Mint, San Francisco*, 2016, Jorge Otero-Pailos

Among the fascinating things about these works is how they represent duration through accumulated grime, but at the same time the material latex is temporal in nature. These works

are both temporal and formless at the same time. The importance of memory in relation to the formless has also been central to my work as I consider how each shift in surface and form infers the moment or event that occurred prior (for example the impact of wind, rain, or heat). Each work being a testament to or result and memory of the accumulation of the days that came before.

Bosco Sodi

Bosco Sodi (b. 1970, Mexico City) is known for his crude use of materials in painting and sculpture. The artist draws on the Japanese aesthetic philosophy known as wabi-sabi, an aesthetic philosophy that embraces imperfection and accepts transience as aspects of beauty. Sodi's work is a potent combination of wabi-sabi and form. I am particularly interested in how Sodi works with found clay and mixes it with sand and water to make minimalist sculptures. Shaping the clay with his hands to make the cube structures the bricks are laid out in the sun to dry before being fired in a traditional brick kiln. Through this process, the material appears to transform in hue and texture, infusing each cube with its own unique character. By stacking the cubes into columns, the cubes are both seen in relation to one another and as individual pieces. The cubes become a physical relic and representation of the artist's conversation with a material.



Figures 19–20, *Inside the space*, one of the artist's column-like "Caryatids" stands among an array of his works hand-moulded from local clay and fired in traditional outdoor kilns, Bosco Sodi, 2017, clay.

I am fascinated by the 'imperfections' that are characteristic of traditional pottery - cracks, warping, uneven firing - all showing the beauty of a material at its most fragile, pushing the material to the extremes. There is a dichotomy between chaos and harmony; the geometric perfection, as well as the cracking as it dries over months and the colouration evidenced by fire and heat. An important part of the process is the lack of control of the material leaving much to chance. Using structured form, the material can engage in a visual exploration of its reaction to the elements which take centre stage as the object is solidified by heat and fire. You can see the flame marks in the firing.

I really believe that entropy is the genesis of any creation. If you create the circumstances for entropy, you will find creation. For me, this part is the most important and fun of my whole process, trying to put together the circumstances to have something new and unique, but with as little intervention as possible from me. (Sodi, 2022).

Natural forces are key agents affecting how clay dries, fast in the heat of the summer or slower in the humidity and cool of the winter.

Sodi celebrates that which is often classed as a failure, the cracks, the uneven tone, as seen in (Figures 19, 20) the remnants of how things were made, the encounter between the maker and the characteristics of the material through a collaboration with nature showing proof of fire and earth. Discussing his work, "...the symmetry of the cube is a platonic form that passages time as an eternal metaphor of metaphysical thought and immutable ideas, while the actual making of these clay- based cuboid objects have a tactile and haptic sensory presence of earthy terracotta and hand-crafted labour" (Sodi et al., p. 11)

Sodi refers to the way he works as random, "I don't' just place it in a specific place, I don't know how it's going to land and if it's going to land with a certain motion." I have adopted a similar focus on chance. I make my rocks by lifting and throwing the clay at the ground so there is a calculated randomness to the shape produced. Sodi's stacked cubes loosely resemble pillars or excavated ruins, which I see in relation to my plinth work, in which I initiate the idea of what I want, but then other forces and agencies come into play... such as the way the rock dripped down the steel plinth, leaving traces of rust behind, or the way the rocks erode on the steel canvases.



Figure 19 *SUMI*, Katsuhiko Narita, 1968, Charcoal, 13.1x11.3x11cm

Figure 20 *Untitled*, Bosco Sodi, 2017, clay, 31 1/2 x 31 1/2 x 31 1/2 inches

Robert Smithson

Known as a founding member of the Land Art Movement, created in the 1960s, Robert Smithson (b. 1938) challenged the gallery and museum model of art by making works of art directly in and of the landscape. Smithson's 1969 land artwork *Asphalt Rundown* is an example of Smithson making art in the land showing an act that could be repeated but would produce a different result every time. In the asphalt pour, the material controls the composition that has been left to chance. Smithson quotes the philosopher Heraclitus in his essay *A Sedimentation of the Mind*, "The most beautiful world is like a heap of rubble tossed down in confusion." (Novak, 2020) Smithson's discussions of "time as decay" are what I explore through land, site, and the context of geological time. Smithson reconsidered sculpture's relationship to nature exploring the metaphorical potential of soil, rocks, and disused industrial sites. His documentation and removal of these materials from their natural environment and installation and display of them in a gallery context coincided with the concept of the non-site. A landscape can be both physical perception and mental construction.



Figures 21-23, *Asphalt Rundown*, Cava dei Selce, Rome, Italy, Robert Smithson, 1969.

Entropy is a term from the realm of physics that Smithson appropriated and enriched through associations, turning it into a fluid artistic concept that would inform his aesthetics of post-industrial sites and his general conception of creative processes. Originally defined by the Second Law of Thermodynamics, entropy is a measure of disorder. Over time, isolated systems devolve into less pronounced states—they tend to maximize their entropy—until they reach equilibrium. This occurs on the level of particle distribution in space as well as on the level of heat distribution. Entropy adds unpredictability, randomness, and disorder—or rather, dedifferentiation—to our understanding of the universe and the occurrence of change within it. (Novak, 2020)

We can seek to better understand our relationship to the physical world through analysing the gradual degradation of materials as they continue to evolve over time, as a way of bringing to light the moments missed in a busy world. These works, I hope, will make one stop for a moment to look and to see, and take notice of something they would usually pass by. Rust and shifts in matter often go unnoticed; ephemeral art can bring to attention and notice that which is overlooked. In research from Close (2019) Mergel defined the parameters of ephemeral art this way:

I believe there is a significant difference between temporary and truly 'ephemeral' art: one can be recreated and the other can never be repeated, never the same twice. Truly ephemeral art—like the short-lived mayfly the Greeks termed 'ephemeron'—is born to expire, enacting the cycle of composing and decomposing all at once. (Close 2019)

Robert Rauschenberg

Multi-disciplinary artist Robert Rauschenberg's (b. 1925) dirt paintings blurred the boundaries between painting and sculpture, and concern the artist's collaboration instead of control over materials by embracing change and collaborating with materials. In (Figure 24) *Dirt Painting (for John Cage)*, the composition of mould growth over the dirt is created naturally, Rauschenberg allows the material to naturally evolve. Similarly, we see this with my rust never sleeps series where the clay rocks are allowed to crumble and dissolve as the rain erodes them; the materials are collaborating. This is also present in the clay wax wall works, the clay fiercely cracked as they were dried with a heat gun, and then sealed with wax. Wax when in a solid state is a material which can preserve or seal. These works are in a state of stillness, if they were left in the sun or heated the wax could melt and displace, revealing the unfired clay underneath, they are in the midst of an unpredictable moment. Entropy reigns supreme. Antony Gormley (2016) meditates on Rauschenberg's dirt paintings:

It's art about time: the cracking of the surface shows time's passing. As artists, we all have to be aware and accept that nature will adapt the works we make. This piece returns us the earth, the fundamental of art. It's the presence of the body on the body on the earth.

Like Rauschenberg, I am interested in works which have freedom to evolve over time. Their eventual forms are not dictated, they are not set in stone. Here I imply impermanence through the use of wax to coat and seal the wall series... they are mutable, soft, heat sensitive and on the brink of collapse. A subtle reminder they could fall to ruin at any time.



Figure 24 *Dirt Painting (for John Cage)*, 1953. *Dirt and mold in wood box* [Photograph]. Robert Rauschenberg Foundation.

Figure 25 *Untitled Totality*, Bosco Sodi, König London. 2021, pigment, paper, board.



Figure 26 *Clay Painting (for John Cage and Merce Cunningham)*, Robert Rauschenberg, 1992, Unfired clay on wood panel 43.5 × 57.8 × 6 cm

Figure 27, *Untitled*, Michaela van der LAAN, 2022, clay and wax.

The Boyle Family

In the last 40 years The Boyle family, a family of artists, have travelled the world making three-dimensional paintings of the earth's surface from disparate locations. Each location is selected at random by throwing darts at a world map. Rather than taking photos of the land, they make casts that preserve its physicality and offer new interpretations of the environment. To produce these works, materials from the site such as sand, shells, and gravel are mixed with resin and paint.



Figure 28, *Sand, Wind and Tide Series*, The Boyle Family, 1969.

Figure 29, *First Installation May 2022*, Michaela van der LAAN 2022.

In *The Tidal Series* (1969) (Figure 28), made at Camber Sands in southern England, for a consecutive week The Boyle Family took one square of the beach and made a study of the surface of it after each tide. There were fourteen studies, two tides a day showing how that square of beach changed with each tide; examining the effect of the elemental forces on the site such as coastal winds and documenting by the sculptural process of casting the negative. Mark Boyle suggests when the works are situated in a gallery context, they make you think outside of the composition by imagining where the work came from, stating, "We were also intrigued by the way in which a randomly selected six-foot square of earth surface seems to change when it is separated from its background and to develop an internal coherence that makes it resemble a composition." (Tate, 1981)

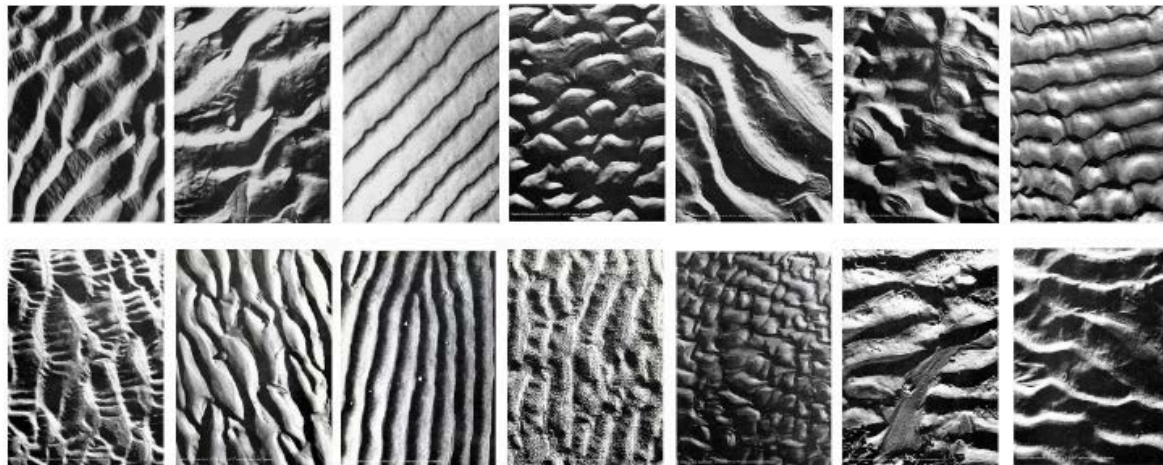


Figure 30- 43, *Journey to the Surface of the Earth - Mark Boyle's Atlas and Manual*. (Published as part of an exhibition at the Haags Gemeente museum 16 may - 12 July 1970). The Boyle Family, 1970.

Like The Boyle Family's process, I employ methods of documenting and recording the impacts of the weather as markers of time. However, by leaving them exposed to the

elements, my works are in a constant state of flux and degradation. The square steel surfaces encapsulate the visual effects of change, chance, and further reference the instability of geological form rendered temporal.



Figure 44-49, *Photographs of various squares in the road*, Michaela van der LAAN, 2021

Figure 50-51, *memory markings of where steel canvases lay on ground*, Michaela van der LAAN, 2022

Figure 52, *gallery floor photograph taken after installation removal from Gallery 1 exhibition*, Michaela van der LAAN, 2021

For centuries, artists predominantly used the grid as a tool to achieve proportional accuracy (Cohen, 2018). Rosalind Krauss discussed the grid from a critical standpoint in her essay

Grids in the 1979 issue of *October*, writing that it “functions to declare the modernity of modern art.” (Krauss, 1979a). By the 20th century the grid itself became the work. (Pope, 2014) An element of modernist presentation is introduced through the grid, the same paradigm that was used by Minimalist artists around the same time.

By virtue of the grid, the given work of art is presented as a mere fragment, a tiny piece arbitrarily cropped from an infinitely larger fabric. Thus, the grid operates from the work of art outward, compelling our acknowledgement of a world beyond the frame.... The grid is an introjection of the boundaries of the world into the interior of the work; it is a mapping of the space inside the frame onto itself. It is a mode of repetition, the content of which is the conventional nature of art itself. (Krauss, 1979, pp.54-55)

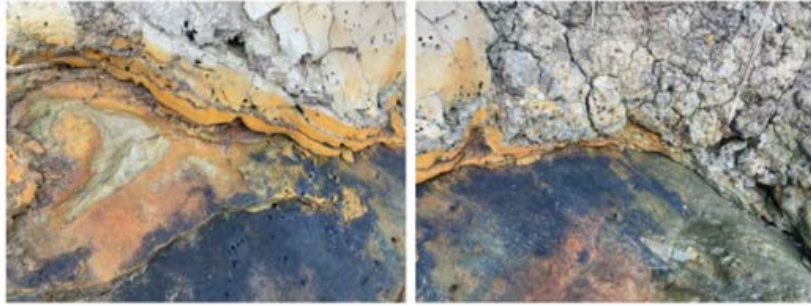


Figure 53-54, *Point Chevalier beachside cliff face showing clay colourings*, Michaela van der LAAN, 2021

Figure 55, *Black Clay filled tray day 1*, Michaela van der LAAN, 2021

Figure 56, *Rain Recording day 4*, Michaela van der LAAN, 2021

Figure 57, *Rain Recording day 12*, Michaela van der LAAN, 2021

Figure 58, *Dried Clay showing texture from rain day 32*, Michaela van der LAAN, 2021

My adoption of the grid format is of course indebted to precursors which include The Boyle Family and references the mapping of the environment and the objects and bodies it contains. It is also tied up with the legacy of modernism.

In the temporal dimension, the grid is an emblem of modernity by being just that: the form that is ubiquitous in the art of our century, while appearing nowhere, nowhere at

all, in the art of the last one. In that great chain of reactions by which modernism was born out of the efforts of the nineteenth century, one final shift resulted in breaking the chain. By "discovering" the grid, cubism, de Stijl, Mondrian, Malevich.... landed in a place that was out of reach of everything that went before. Which is to say, they landed in the present, and everything else was declared to be the past (Krauss, 1979, p.50)

Unlike the modernists Krauss refers to, however, my use of the grid is not a declaration of a break from the past, but rather, a critical mapping of the processes by means of which the past becomes present.

My Creative Practice

As I discussed in the previous sections, this practice-based project is focussed on an exploration of *process*, *materiality*, *time* and *place*. In this section, I explain how I began this project and discuss key moments from the beginning to the realization of the final exhibition.



Figure 59-60, *Final exhibition for creative enterprise*, Michaela van der LAAN 2020

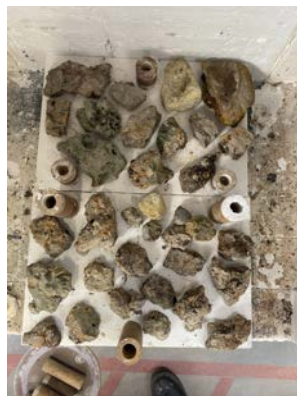


Figure 61, *Studio photo of fired beach clay experiments*, Michaela van der LAAN, 2021

Figure 62, *Beach clay in the kiln ready for firing*, Michaela van der LAAN, 2021

Figure 63, *Fired clay*, Michaela van der LAAN, 2021

Towards the end of my studies in the Bachelor of Creative Enterprise programme, I became interested in geological layers of rock; my research was centred on experimental glazing and concrete layering to explore the notion of geological time (figure's 59-60). Traces of this interest remain and continue to inform aspects of my making. An early work for this master's project was exhibited in Unitec's Gallery One in March 2021, as part of a group exhibition titled *Farewell to Fingers* (Figures 64-71), featuring a large rock made of unfired

clay. During the construction of the rock, I added salt to the raw clay and eventually hollowed it out so that water could fill the cavity (see figures 73-76). Once placed on top of the metal plinth I filled the rock with water which eventually started eroding the unfired clay, (figure 67-68) sending the clay slipping down the sides of the plinth. The added salt in the clay sped up the formation of rust on the steel. Over the coming weeks the rust changed colour (figure 69); through the surface treatment, the work was transformed.



Figure 64, *Installation photo clay rock atop steel plinth, 25 march 4:15*, Michaela van der LAAN, 2021

Figure 65, *Installation photo of rock atop plinth, 25 march 4:55pm*, Michaela van der LAAN, 2021

Figure 66, *Water poured into cavity in hollow rock, starting to dicintergrate 26 march, 1:04pm*, Michaela van der LAAN, 2021

Figure 67, *Installation view 2 days later, rust drips are present, and rock has crumbled and hot the ground 27 March 1:39 pm*, Michaela van der LAAN, 2021

Figure 68, *Close up of orange steel oxidising rust drips from rock 8 April 10:19am*, Michaela van der LAAN, 2021

Figure 69, *Atop the plinth rock and rust, 8 April 10 21am*, Michaela van der LAAN, 2021

Figure 70, *Remnant left on the gallery floor of removed plinth. 22 April 3:50pm*, Michaela van der LAAN, 2021

Figure 71, *Final shot of rust on top of plinth 22 April 3: 59pm*, Michaela van der LAAN, 2021

The clay rock was formed by repeatedly throwing the clay onto the uneven surfaces on the ground, particularly cracks and potholes (as seen in figures 72-73). A pothole is a surface hole that has emerged over a period of time from continuous wear. The 2-metre-high steel plinth references the conventional mode of gallery or museum display but instead of

existing as a means of support, the plinth becomes the work itself. Monolithic in size, the rock form on top eventually disintegrated leaving only its branching rivers and veins of residue down the side as gravity pulls matter back to earth.



Figure 72-73 *Shaping clay in pothole mixing in salt*, Michaela van der LAAN, 2021

Figure 74-75 *Hollowing out the clay to make a water well*, Michaela van der LAAN, 2021

The transformative and temporal course of the work is performative as clay in an unfired state, filled with water, eventuates in a sediment slip down the steel plinth leaving in its tracks a transformation of material ends in an eventual erosion into rust. What is left is the memory of the clay in the visual form of rust drips. Here formlessness is manifest as the disintegration of the form - giving it space and time to arrive at its own conclusion, to change and take on a new shape and facilitate a discussion located in the temporal and referencing the memorial.

Rebecca Solnit (2007) writes “That nothing lasts forever is perhaps our favourite thing to forget. And forgetting is the ruin of memory, its collapse, decay, shattering and eventual fading away into nothingness.” (p. 354) It is often only the traces left behind that remind us of what was once there. Below are images I photographed of found square patches in the bitumen that appeared to be an attempt to conceal a pothole or crack in the road. Seeing those squares reminded me of the squares left after my artworks were removed from their site (figures 50-52) and of memories, of reminders of what is no longer there. I wanted to replicate the square of cracked bitumen by filling the inside of the steel canvases with clay which would eventually crack as it dried out. The work took a month to dry and was placed in the kiln in parts to fire. The first firing blew up in the kiln because it was not dry enough, leaving a pile of rubble in the bottom of the kiln, so I tried again with a 2-month drying period. (Figure 147) shows the fired attempt at making a clay version of a crack in the road.

I continued clay exploration using an array of different clay types from found beach clays, to clay dug up in my garden, red terracotta, brown and black stoneware, to black porcelain, often adding stains to colour casting slip. Mixing different coloured clays together along with clay at various stages of drying out; I liked the way clay cracks when nearly dry promoting natural cracking. I attempted to make cracked cervices and

experimenting further with glazing techniques to try replicate rock, mould, and geological surfaces (Figures 76-84).



Figures 76-84, *Various Glaze experiments on clay*, Michaela van der LAAN, 2021



Figure 85, *Plaster mold of metal with clay pressing*, Michaela van der LAAN, 2021

Figure 86, *Clay rolled on road cracks for impressions*, Michaela van der LAAN, 2021

Inspired by the surface exploration in Jorge Otero-Pailos's latex casts, I cast sheet metal with white plaster to make a mold (Figure 85); in the same way that Otero-Pailos's latex absorbed dust from walls, the white plaster sucked up the residue from the metal sheet. Clay holds the memory of what it is pressed against, I found surfaces that were crumbling old parts of the road and cracks in the asphalt and collected imprints of these sites. Which led to my next experiment in rust extraction.



Figure 87-90, *Process photo of making a mould of steel tray*, Michaela van der LAAN, 2022

Figure 91-94, *Pressing white clay into dry mold*, Michaela van der LAAN, 2022

Figure 95-96, *Dried clay removed from mold*, Michaela van der LAAN, 2022

Figure 97, *Fired and placed outside with beach clay*, Michaela van der LAAN, 2022

Figure 98, *Clay did not melt onto clay slab but left markings*, Michaela van der LAAN, 2022

Following the group exhibition in Gallery One *Farewell to Fingers* I became interested in exploring the material reactions between metal and clay after realising how dramatic and quickly visible the reaction between the salted clay rock and the steel was. I wanted to explore the reaction between clay and steel and consider it as a series. The use of identical shallow steel plinths with the addition of clay atop, showing how nature resists repetition with things always changing. My plan was to display them as rust paintings on the wall once the rocks had eroded and melted away but during the process, and as not all the rocks completely melted, I began to appreciate them as floor works. Each could be considered as an individual sculpture representing remnants of geological island forms or as a meditative and laborious process that expresses the relationship between matter and time via the breakdown or erosion of materials. Collectively the implications of time and

matter in relation to site and space extend to include discourses surrounding formlessness, memory, and responsiveness.



Figure 99-100, *Mouldy old Clay from its bag, let in the shape it was in the bag*, Michaela van der LAAN, 2022

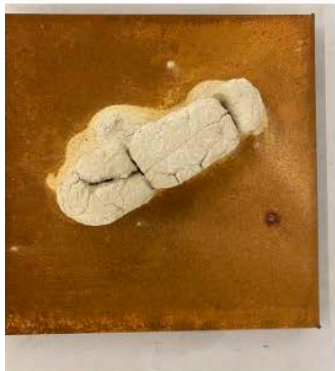


Figure 101, 18th March 3:05pm, Westmere, Michaela van der LAAN, 2022
Figure 102, 20th March 8:11am, Westmere, Michaela van der LAAN, 2022
Figure 103, 21st March 5:18pm, Westmere, Michaela van der LAAN, 2022
Figure 104, 22nd March 9:14am, Westmere, Michaela van der LAAN, 2022

- Figure 105, *23rd March 11:40am*, Westmere, Michaela van der LAAN, 2022
 Figure 106, *27th March 5:21pm*, Unitec, Mt Albert, Michaela van der LAAN, 2022
 Figure 107, *11th April 11:54am*, Unitec, Mt Albert, Michaela van der LAAN, 2022
 Figure 108, *19th May 4:15pm*, Unitec, Mt Albert, Michaela van der LAAN, 2022
 Figure 109, *24th May 4:48pm*, Unitec, Mt Albert, Michaela van der LAAN, 2022
 Figure 110, *2nd June 2:38pm*, Unitec, Mt Albert, Michaela van der LAAN, 2022
 Figure 111, *8th June 1:06pm*, Unitec, Mt Albert, Michaela van der LAAN, 2022
 Figure 112, *22nd June 11:50am*, Unitec, Mt Albert, Michaela van der LAAN, 2022
 Figure 113, *13th July 12:47pm*, Unitec, Mt Albert, Michaela van der LAAN, 2022



- Figure 114, *6th July 10:32am*, Westmere, Michaela van der LAAN, 2022
 Figure 115, *8th July 10:40am*, Westmere, Michaela van der LAAN, 2022
 Figure 116, *10th July 8:48am*, Westmere, Michaela van der LAAN, 2022
 Figure 117, *21st July 9:17am*, Westmere, Michaela van der LAAN, 2022



- Figure 118, *6th July 10:32am*, Westmere, Michaela van der LAAN, 2022
 Figure 119, *8th July 10:40am*, Westmere, Michaela van der LAAN, 2022
 Figure 120, *10th July 8:48am*, Westmere, Michaela van der LAAN, 2022
 Figure 121, *21st July 9:17am*, Westmere, Michaela van der LAAN, 2022



- Figure 122, *6th July 10:32am*, Westmere, Michaela van der LAAN, 2022
 Figure 123, *8th July 10:40am*, Westmere, Michaela van der LAAN, 2022

Figure 124, 10th July 8:48am, Westmere, Michaela van der LAAN, 2022
Figure 125, 21st July 9:17am, Westmere, Michaela van der LAAN, 2022

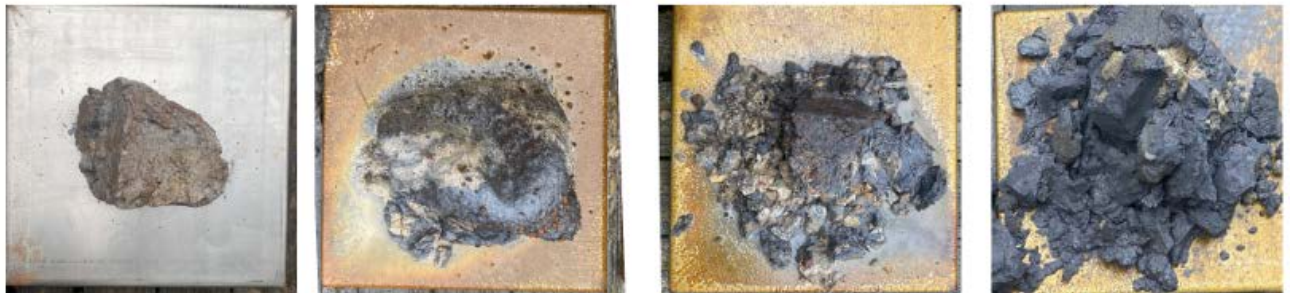


Figure 126, 6th July 10:32am, Westmere, Michaela van der LAAN, 2022
Figure 127, 8th July 10:40am, Westmere, Michaela van der LAAN, 2022
Figure 114, 10th July 8:48am, Westmere, Michaela van der LAAN, 2022
Figure 115, 21st July 9:17am, Westmere, Michaela van der LAAN, 2022



Figure 116, 6th July 10:32am, Westmere Michaela van der LAAN, 2022
Figure 117, 8th July 10:40am, Westmere, Michaela van der LAAN, 2022
Figure 118, 10th July 8:48am, Westmere, Michaela van der LAAN, 2022
Figure 119, 21st July 9:17am, Westmere, Michaela van der LAAN, 2022



Figure 120, 6th July 10:32am, Westmere Michaela van der LAAN, 2022
Figure 121, 28th July 10:40am, Westmere, Michaela van der LAAN, 2022
Figure 122, 10th July 8:48am, Westmere, Michaela van der LAAN, 2022
Figure 123, 21st July 9:17am, Westmere, Michaela van der LAAN, 2022



Figure's 124-125, *Rust inside metal trays*, Michaela van der LAAN, 2022



Figure's 126-127, *Slip clay poured into metal trays for rust experiments*, Michaela van der LAAN, 2022



Figure's 128-129, *Slip clay drying and cracking in metal trays*, Michaela van der LAAN, 2022



Figure's 130-131, *Dried clay removed from tray after 4 weeks showing rust residue*, Michaela van der LAAN, 2022



Figure's 132-135, *Photographs of rock forms at low tide, Point Chevalier Beach*, Michaela van der LAAN, 2022

Throughout my practical research undertaking I consider the importance of the viewer and the role of the site. The original site being where the work was left outside to erode to the end gallery site where the works will be viewed in their current state. The way in which the works are made and interpreted through photographs exploring their physical change over time cannot be considered as necessarily separate but rather, both are integral when also considered in combination as the photographs explore the process of change (figures 101-123). It is through this mode of recording shifts and changes that I can unpack the related impacts of material, site and time thus examining the nature of formlessness as responsive in the construction of memory.

I have primarily been exploring and pushing the limits of what can be blended with clay and to make new glazes incorporating found crushed rock on clay bodies that react in experimental ways. Figures 76-84 depict my attempts at replicating cracked surface and natural looking decaying surfaces. These include found ground rock stones reacting and bubbling in the heat of the kiln. This also involved using found geological forms (i.e., rocks and dirt/clay matter sourced directly from the environment), applying ceramic techniques and processes to investigate the impact of these processes on matter in relation to our understanding of time. Searching for new methods and techniques to realize ideas is a substantial part of my everyday practice along with trailing new ways to activate the temporal.

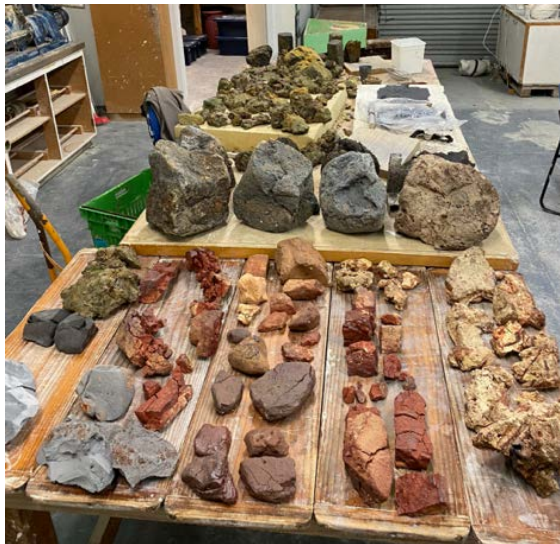
As well as making my own rocks I started collecting clay from the eroding seaside cliffs of Point Chevalier and fired these found 'rocks' (figures 136-140). I was especially drawn to the way they exploded in the kiln giving unexpected results (as seen in figures 84-86); the iron rich clay fired a dark red brown. Some showed the tree root systems and insect bored holes (figure 85), others were covered in algae which once fired coated them in a natural glaze (figure 86).



Figure 136 *Point Chevalier cliff face clay*, Michaela van der LAAN, 2021

Figure 137 *Fired beach clay showing burnt tree root line*, Michaela van der LAAN, 2021

Figure 138 *Fired beach clay showing algae 'glaze' and shell residue*, Michaela van der LAAN, 2021



Figures 139-140, *Studio photos in the ceramic barn at Unitec showing clay fired and drying*, Michaela van der LAAN, 2021

This led to my experimenting with creating my own clay slabs which I placed inside a metal tray and situated in the elements to dry and crack. This process was durational and occurred over a period of five months. Regular documentation enabled analysis of changes that ensued. The rain left imprints on the surface, the sun caused shrinkage and a bird left its footprint. The images below show the eventual surface cracking as seen in the fired end result of figure 147.

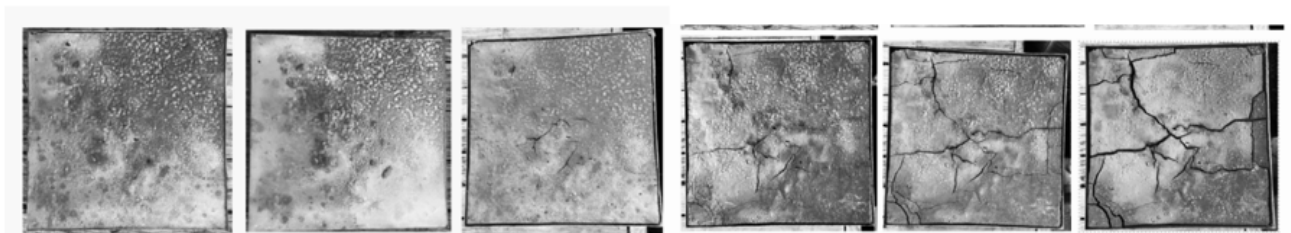


Figure 141, 18th *February 2:17pm*, Westmere, Michaela van der LAAN, 2022
 Figure 142, 19th *February 9:33am*, Westmere, Michaela van der LAAN, 2022
 Figure 143, 20th *February 7:18pm*, Westmere, Michaela van der LAAN, 2022
 Figure 144, 22nd *February 11:35am*, Westmere, Michaela van der LAAN, 2022
 Figure 145, 25th *February 2:01pm*, Westmere, Michaela van der LAAN, 2022
 Figure 146, 2nd *March 7:49pm*, Westmere, Michaela van der LAAN, 2022



Figure 147, 5th May 11:09 am *Bisque fired*, Michaela van der LAAN, 2022

Figure 148, *Bird's feet, and worm imprints on clay in tray day 13*, Michaela van der LAAN, 2021



Figure 149, 5th February 7:28pm, Michaela van der LAAN, 2022

Figure 150, 6th February 8:37am, Michaela van der LAAN, 2022

Figure 151, 7th February 8:52am, Michaela van der LAAN, 2022

Figure 152, 8th February 7:45pm, Michaela van der LAAN, 2022

Figure 153, 11th February 8:21am, Michaela van der LAAN, 2022

Figure 154, 14th February 9:16am, Michaela van der LAAN, 2022

For my final body of work, *Rust Never Sleeps*, installation in the gallery was premised around the notion of articulating the journey, a re-enactment of sorts through which the narrative unravels as the viewer experiences the work. Here we see responsiveness operating alongside an apparently “scientific” approach. The work is structured and systematically placed in a linear grid format to enable this reading to unfold and as a means of addressing the entropic nature of the work.



Figure 155, 4th May First Installation in Gallery 1, Unitec, Michaela van der LAAN, 2022

The mirroring grid along the wall is a seemingly fixed format that echoes the floor works, referencing cracks in the road, sites of transient moments and landscapes. The installation is minimal, systematic, and consistent; there is order and a movement of the formless between chaos and order. A harmony between the two. The series is a conceptual suggestion that could go on infinitely. The space between the rocks, the crevices, the layers of clay, surface, material, process, and time operate as metaphors for the journey. The reading from one to another across the length of the space reiterates the collective time spent and engages the viewer in a discourse surrounding the construction of memory, ruin, and entropy.

“Ruins represent the physical decay of what preceded them, but their removal erases meaning and memory. Ruins are monuments, but while intentional monuments articulate desire for performance, even immortality, ruins memorialize the fleeting nature of all things and the limited powers of humankind. Decay can be halted, but only briefly, and then it resumes.” (Solnit, 2007, p. 351)

Conclusion

“Rather, the best installation art is marked by a sense of antagonism towards its environment, a friction with its context that resists organisational pressure and instead exerts its own terms of engagement.” (Bishop, C. 2005)

The work in situ refers to its past and reiterates its present to the viewer. Here we see each individual piece referring to that which sits beside it. Together they determine the narrative as unfolding upon viewer encounter, as if telling a story of fragments involving many chapters.

'Ruins stand as reminders. Memory is always incomplete, always imperfect, always falling into ruin; but material ruins themselves, like other traces, are treasures: our links to what came before, our guide to situating ourselves in a landscape of time. To erase the ruins is to erase the visible public triggers of memory; *a city without ruins and traces of age is like a mind without memories.*' (Solnit, R. P.20 2007)

That which is grown, conceived, found, built, degraded, destroyed, and repaired in process, iteration, and series. It is the recurring, entropic plight of memory and ruin that I want to momentarily enshrine. Giving expression to the passage of time on materials, bodies, forms, objects. Ephemeral, formless distortions of organic forms, fusing processes, and an emergent discussion surrounding the vulnerability and fragility of things, time, and site.

The strata of construction and deconstruction, growth, and collapse are the key terms that echo the research within the body of the work. What remains is an encapsulated moment in time that through the examination of processes, ephemera and the entropic an understanding of materiality and embodied memory is unpacked and subsequently encountered. Situated upon the ground plane these moments are then echoed upon the wall, this relationship between the wall and floor of the gallery space draws attention to the space between as problematic – this is the space through which the viewer moves enabling a more active encounter with the work – inferring a human involvement, intervention, or implied accountability of sorts.

The works address the increased fragility of our environment, referencing a recent past and revealing an uncertain future. Encapsulating a moment in time in our broader environmental crisis. Through the unpacking of the past, we are reminded that we are in a constant state of decay (entropy) with these works operating as a fragile remnant of a much larger everchanging whole.











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Figure 4

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Figure 5

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Figure 6

Van der LAAN, M. (2021). *Monolithic Plinth, Gallery 1 Unitec*, Steel, Clay, Salt, 2.3mx0.45m

Figure 7-8

Van der LAAN, M. (2022). *Steel Plinth*, Mild Steel, 450mm x 450mm

Figure 9

Casanovas, C. (2003). *Observatori*, stoneware and mixed media, 80 x 60 x 37 cm
[Sculpture] Galerie Besson. <http://www.galeriebesson.co.uk/casanovas2009.html>

Figure 10

Casanovas, C. (2009). *Camp d'urnes (Field of Urns)* 7 - 30 October 2009 - [Installation]
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Figure 11

Casanovas, C. (2009). *Camp d'urnes (Field of Urns)*, 7 - 30 October 2009 - [Installation]
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Figure 12

Van der LAAN, M. (2022). *Exploded clay post firing*, Unitec.

Figure 13

Van der LAAN, M. (2021). *Mixing Scoria, Stones, dirt, beach clay, black stoneware, terracotta*, Unitec

Figure 14

Van der LAAN, M. (2021). *Clay colour tests*, Unitec

Figure 15

Van der LAAN, M. (2021). *Cone 6, Fired Clay from Point Chevalier*, Unitec

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Otero-Pailos, J. (2016). *The Ethics of Dust: Old United States Mint, San Francisco (2016)*
[Installation]. Yerba Buena Center for the Arts, San Francisco, United States of
America. <https://www.artsy.net/artwork/jorge-otero-pailos-the-ethics-of-dust-old-united-states-mint-san-francisco>

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Sodi, B. (2019, March 5). *Inside the space, one of the artist's column-like "Caryatids" stands among an array of his works hand-molded from local clay and fired in traditional outdoor kilns.* [Installation Photograph]. Red Hook Studio
https://issuu.com/galeriemagazine/docs/galerie12_spring_2019

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Narita, K. (n.d.). *Sumi* [Sculpture]. Art Osaka. https://www.artosaka.jp/2017/en/artwork/a-6001_01/

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Smithson, R. (1969). *Asphalt Rundown, Cava dei Selce, Rome, Italy* [Land Art Photograph]. Holt/Smithson Foundation. <https://holtsmithsonfoundation.org/asphalt-rundown>

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Rauschenberg, R. (1953). *Dirt Painting (for John Cage), Dirt and mold in wood box* [Painting]. Robert Rauschenberg Foundation.
<https://www.rauschenbergfoundation.org/art/artwork/dirt-painting-john-cage>

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Sodi, B. *Untitled Totality, 2021, Courtesy the artist and Koenig Gallery London (1).* (2021). [Photograph]. Art Lyst. <https://www.artlyst.com/whats-on-archive/bosco-sodi-totality/bosco-sodi-untitled-2021-courtesy-the-artist-and-koenig-gallery-london-1/>

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The Boyle Family. (1969). *Sand, Wind and Tide Series* [Photograph]. Scottish National Gallery, Edinburgh. <https://www.boylefamily.co.uk/boyle/about/main.html>

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The Boyle Family. (1969). *Detail of Tidal Series no.2 1/11/69 6/11/69* [Photograph]. In *Journey to the Surface of the Earth - Mark Boyle's Atlas and Manual*. (Edition Hansjorg Mayer, Cologne, 1970 ed.). <http://chaudron.blogspot.com/2013/01/boyle-family-tidal-series.html>

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The Boyle Family. (1969). *Detail of Tidal Series no.3 2/11/69 6/11/69* [Photograph]. In *Journey to the Surface of the Earth - Mark Boyle's Atlas and Manual*. (Edition Hansjorg Mayer, Cologne, 1970 ed.). <http://chaudron.blogspot.com/2013/01/boyle-family-tidal-series.html>

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The Boyle Family. (1969). *Detail of Tidal Series no.4 2/11/69 6/11/69* [Photograph]. In *Journey to the Surface of the Earth - Mark Boyle's Atlas and Manual*. (Edition

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The Boyle Family. (1969). *Detail of Tidal Series no.6 3/11/69 6/11/69* [Photograph]. In *Journey to the Surface of the Earth - Mark Boyle's Atlas and Manual*. (Edition Hansjorg Mayer, Cologne, 1970 ed.). <http://chaudron.blogspot.com/2013/01/boyle-family-tidal-series.html>

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The Boyle Family. (1969). *Detail of Tidal Series no.8 4/11/69 6/11/69* [Photograph]. In *Journey to the Surface of the Earth - Mark Boyle's Atlas and Manual*. (Edition Hansjorg Mayer, Cologne, 1970 ed.). <http://chaudron.blogspot.com/2013/01/boyle-family-tidal-series.html>

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The Boyle Family. (1969). *Detail of Tidal Series no. 10 5/11/69 6/11/69* [Photograph]. In *Journey to the Surface of the Earth - Mark Boyle's Atlas and Manual*. (Edition Hansjorg Mayer, Cologne, 1970 ed.). <http://chaudron.blogspot.com/2013/01/boyle-family-tidal-series.html>

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The Boyle Family. (1969). *Detail of Tidal Series no. 11 6/11/69 6/11/69* [Photograph]. In *Journey to the Surface of the Earth - Mark Boyle's Atlas and Manual*. (Edition Hansjorg Mayer, Cologne, 1970 ed.). <http://chaudron.blogspot.com/2013/01/boyle-family-tidal-series.html>

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The Boyle Family. (1969). *Detail of Tidal Series no. 12 6/11/69 6/11/69* [Photograph]. In *Journey to the Surface of the Earth - Mark Boyle's Atlas and Manual*. (Edition Hansjorg Mayer, Cologne, 1970 ed.). <http://chaudron.blogspot.com/2013/01/boyle-family-tidal-series.html>

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Figure's 99-100

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