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Question: Exploring art outside the gallery space, discussing how artists have developed art practice utilizing space and or place. Focus on more than 1 example of practitioners and thinkers.

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In this essay I will explore art outside of the gallery space and discuss how artists have developed art practice utilizing space and or place. This essay will focus on art that is created outside of the gallery space and why the artists chose to place the art works outside of the gallery and the spaces that they chose to work in. I will be mentioning site specific arts and land art and will also be discussing the work of Andy Goldsworthy and Antony Gormley, both artists who have created art pieces that are not shown within the gallery space. These artists create different types of art outside of the gallery spaces using different materials. Creating art outside of the gallery space and using natural materials found in the environment is becoming increasingly popular. In my opinion this style of art has become increasingly popular due to artists being able to fully express themselves as there is no limit to what they can create. Art that is created beyond gallery spaces can reach new audiences and can engage in acts and behaviors that create a much different impact than they would if placed inside of a gallery or within 4 walls. An article on newsroom states that, "Art is also something that stretches far beyond the confines of traditional galleries" (Samsung C&T, NEWSROOM, 2017).

What is site specific art? "site-specific work of art is designed for a specific location, if removed from that location it loses all or a substantial part of its meaning" (Tate,1999). Which states that a piece of art that is site specific is placed in a certain location whether it is outside or inside, that the artist thinks will have a meaning that goes with a piece, the land in which the piece is placed must have a context to go with the art. "Site-Specific Art charts the development of an experimental art form in an experimental way" (Kaye, 2000).

Site-determined, site-oriented, site-referenced, site-conscious, site-responsive, site-related. These are some new terms that have emerged in recent years among many artists and critics to account for the various permutations of site-specific art in the present.

(Kwon, 2002)

Artists are using a lot of different terms to now describe their site-specific art created in the present. Their works can be determined by site, referenced by site, they can respond to site and can also be related to the site they are working in. The book *One Place after Another: Site-specific Art and Locational Identity* (Kwon, 2002) states that "Site-specific art initially took the site as an actual location, a tangible reality, its

identity composed of a unique combination of physical elements” (Kwon, 2002), these elements are “length, depth, height, texture and shape of walls and rooms” (Kwon, 2002). An example of an artist who uses site-specific in his own work is Antony Gormley, more specifically the work by Gormley (1997) called *Another Place*.

Antony Gormley is a British sculptor who created the work *Another Place* (1997). The Guardian (2021) notes that he uses 100 casts of himself and places them all over the beach; these were spread across 3km of the foreshore and 1km out to sea. He explores the relationship between man and nature. The placement of these cast iron sculptures and the space they are in are very interesting as they are all spaced out differently, some are buried halfway into the sand and others are placed into the sea and go out for miles. I find the placements interesting as when the weather changes and the tides change the view of these will change as some of the cast iron sculptures will be visible, but some will be underwater and unable to be seen anymore, therefore when the surroundings change so do the sculptures. Whilst researching the environment where the art took place, I discovered that the beach in Liverpool where these sculptures were placed is not accessible to the public which means that no bathing was allowed at this location, therefore he has complete freedom to place these 100 sculptures wherever he wished. Although the public are allowed to interact with these sculptures it's such a surreal sight-seeing all these just standing still and staring out to the horizon. The time of day will also affect the ambience of the reflection of the sea against the sculptures, there will be a contrast in mood between the morning and night. Nature has almost been left to take over them and they are left to experience all the changes that it goes through. “Nature is within us. We are sick when we don't feel it” (Gormley, 1989), this quote states that Gormley views nature with high value and it's clear that it has heavy influences on his art. This can be seen in his piece *Another Place* (1997) as he portrays his own body into nature through the cast iron sculptures of himself, he allows himself to be involved and experience nature all the time even when he is unable to. Antony Gormley hopes that his cast iron men “will still exist in 1,000 years as industrial fossils” (The Guardian, 2021), this shows that art outside of the gallery space is expected to be more sustainable and last for years rather than a short period of time like a gallery exhibition. Gormley states that:

I think of them as industrial fossils,” he said. “They’re artificially made indices of a species at a particular moment. Whether the geologists accept the Anthropocene as a geological era or not, these are fossils of our species – ... I think they will still be around in 1,000 years and maybe longer.”

(The Guardian, 2021)

These cast iron sculptures were standing for 16 years but “unnoticed by all but the keenest eye, 10 of the men have been missing in action for the past few years after their concrete support piles disintegrated, plunging them face-first into the mud.” (The Guardian, 2021), this is interesting as it shows again that the weather and environment has taken over this art piece. Antony knew when he placed these sculptures here that the placement and structure of the pieces would change overtime for example the 10 sculptures sinking into the mud, as the beach contains areas where there is sinking mud and damp sand from the tide coming in and out.



Figure 1, Gormley (1997), *Another Place*, [Sculpture], Liverpool

The image above shows the piece *Another Place* (1997) by Gormley that is placed on a beach in Liverpool. The cast iron sculptures are shown looking out to the horizon. The image shows how far these cast iron sculptures are placed out into the sea and they are all placed differently, some are placed in the sand more than others and some are deeper in the water than others. It shows that the placement of these sculptures would be well thought about in the process of creating this.

We cut the world in half as if it was a sculpture, separated, divided it. The word “mark” now becomes a verb, something that marks the land, and in that marking the term means how the land is used, how the land differentiates itself from another land by the way it is being and has been marked land marked by colonization, land marked by war, by millions of reasons. These marking processes are what constitutes and defines the changing status of a land.

(Scott & Swenson, 2015)

The quote above was discovered from the book *Critical Landscapes: Art, Space, Politics* (Scott, 2015), it states that the marks that are left on our land is how we define the changing of our land. Land art is described as earth art, it is made directly in the landscape, artists use natural materials to create their work such as rocks, twigs, leaves, ice as stated on the website *Tate* (1981), which gives us all of the materials that are typically used to create different land arts such as the works *Ice Spiral* (Goldsworthy, 1987), *Touching North* (Goldsworthy, 1989) and *Woven Branch Circular Arch* (Goldsworthy, 1986), all of these created by artist Andy Goldsworthy.



Figure 2, Andy Goldsworthy, 1989, *Touching North*, [Sculpture], North Pole

Tate (1981) states that Andy Goldsworthy is an artist who creates site-specific art outside of the gallery, the art that he creates is called land art. Andy Goldsworthy who uses all these natural materials in most of his land art pieces also typically never uses tools or adhesives but only these materials themselves as stated in the book *The Oxford Dictionary of Art and Artists* (1956). There are many techniques used in his

works such as circles, lines, and spirals. "If I used glue, I would forfeit the joy of discovering how materials join together by their own nature" (Goldsworthy, 1956), which outlines that he does not use any sort of material other than the natural to put together these works and explores other ways, whereas in the gallery space there would not be that opportunity to explore this way and use the materials surrounding. Unlike Antony Gormley's 100 cast iron sculptures that were made to be there for the next 1000 years as he states in the article in *The Guardian* (2021). Andy Goldsworthy's land arts are short-lived therefore are ephemeral, he records these short-lived pieces of land art by taking colored photographs so that people can enjoy them even after they are not there for a long period of time, and they do not get to see them in person.

Each work grows, stays, decays-integral parts of a cycle which the photograph shows at its height, marking the moment when it is most alive. There is an intensity about a work at its peak which I hope is expressed in the image. Process and decay are implicit.

(Goldsworthy, 1956)

This states that what he makes will eventually fade away or be demolished due to natural causes and he tries to capture these images in the space where he created them when they are still alive before they decay and are no longer there anymore. The photographs of the art he creates are taken to show the pieces when they are most alive and still there, Goldsworthy knows that these pieces of art will soon be gone which he accepts and sees this as part of the process of his works. Documentation of his work is important as it shows the previous existence of his works that are now gone. His work is always changing, going through the stages of being alive and slowly fading away due to decay. His work draws emphasis to the beauty and all the changes that it goes through. "Andy Goldsworthy has chosen nature as his subject. But he doesn't describe nature or celebrate it. He joins it and collaborates with it" (Fulford, 2007), which infers that Goldsworthy incorporates his art into the space and place that he is making it and he sees nature as if it is collaborating with him and his style of work. He goes out and finds a space and just incorporates the space around him such as nature into what he loves doing. He brings nature into art by purely creating his work out of natural materials.



Figure 3, Andy Goldsworthy (1987), *Ice Spiral*. [Sculpture]

The image above is a piece made by Andy Goldsworthy called *Ice Spiral*, which is a piece of ice that has been manipulated to swirl around a tree. This piece is a good example of his work that goes through all the stages of change. It starts off as a piece of ice, then it begins to melt and turns into water. This piece is a site-specific piece and land art in one, as this is made in a colder area where there is snow so that the piece lasts that little bit longer than it would somewhere warmer. I find it very interesting how this was made as the ice has been manipulated into an unnatural shape, but Goldsworthy has only used the materials that he had around him which was very difficult I can imagine. This piece is very aesthetically pleasing to the eye.

To conclude this essay, I have discussed two artists that create art that is presented outside of the gallery space. Both artists that have been discussed in this essay have similar ways of working which are obviously working outside of the gallery space, but there are also differences in both the artists ways of

working such as the materials they use, as the materials used to create Goldsworthy's art are the natural materials surrounding him such as leaves, twigs, rock and ice, etc., whereas Gormley creates more sculpture like pieces such as the 100 cast iron sculptures. Both artists also set their works in very different locations, one places the art within nature, and one places their art on a beach. Goldsworthy's art is not always seen by many people as it is ephemeral therefore, he photographs the pieces so that they can be seen and appreciated by more people whereas Gormley knows his art pieces will be where they are put for a long period of time and people can view his work more as it is not temporary. Although art is commonly viewed inside of white walls, I think that creating art in alternative space to the gallery is unique as it gives the viewer a different experience as there is a surrounding to them that is different to than just walking around a gallery with just walls painted white and nothing surrounding the works but a paragraph to match the pieces of art. Not having a description next to the art that is created outside is also very interesting as it makes us think of what the meaning is and why it is placed in that space or place.

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Tate (1981), Andy Goldsworthy

The Guardian (2021) 14th June

Figures

Figure 1, Antony Gormley, 1997, *Another Place*, [Sculpture], Liverpool

Figure 2, Andy Goldsworthy, 1989, *Touching North*, [Sculptures], North Pole

Figure 3, Andy Goldsworthy, 1987, *Ice Spiral*, [Sculpture],