

*Sculptural Interventions in Architecture: Reflection, Aggression, and Dematerialization* (2016)

Sculptural work that intervenes in architecture is largely experiential - dependent upon the interaction of object, space, and viewer. It may be counter-intuitive to think of sculptural objects as less a material, crafted thing than an initiator of participation and action or as something indiscernible from the space in which it is placed. However, these types of interventions have the remarkable ability to position the viewer not as a passive spectator but, rather, as an active participant. There has long been an alliance between art and architecture. The drawings on the walls of the Lascaux caves [Fig. 1], the proportions of the Parthenon [Fig. 2], the total environment of the Cornaro Chapel [Fig. 3] each reveal historically how this integral, perhaps innate, relationship has been manifest. These examples are immovable parts of the architecture: following the contours of the cave wall or inseparable from the building's structure. Hugh Davies writes, "Going back in time and tracing successive civilizations, it is clear that until roughly the 17<sup>th</sup> century art was almost invariably and inextricably interwoven with architecture. The tombs of Egypt, the temples of Greece and the cathedrals of the middle ages all supported two- and three-dimensional systems of decoration."<sup>1</sup> In the modern era artists continued to blend art and architecture, Kurt Schwitters' Merzbau [Fig. 4] and Mexican muralist Diego Rivera's murals at the Palacio Nacional de Mexico [Fig. 5] are two of many examples. However, even though art and architecture are here conflated, these works are looked at more than interacted with. I will examine three particular types of sculptural interventions in architecture that demand interaction: reflection, aggression, and dematerialization. Each approach is unique but all consider the distinct relationship between object, architecture, and viewer where the object is valued less for its tangible existence and more for the perceptual and phenomenological experience it inspires. In line with

---

<sup>1</sup> Davies, Hugh M. *A Legacy from Lascaux to Last Week. Blurring the Boundaries: Installation Art 1969-1996*. Museum of Contemporary Art. San Diego, CA. 1997. Page 8.

this thinking, artists Robert Morris, Dan Graham, Richard Serra, Oscar Tuazon, Robert Irwin and James Turrell have critically engaged how art is made, presented, and viewed. They challenge not only our understanding of the constructed environment but also the role of the object in art institutions and the art market. Each of these artists works within an expanded concept of sculpture. In her seminal essay *Sculpture in the Expanded Field* Rosalind Krauss writes, “Artists [began] to explore the possibilities of architecture plus notarchitecture. In every case, there is some kind of intervention into the real space of architecture.”<sup>2</sup> Krauss believed that artists were treading new territory and she was leery of any effort to historicize new sculptural ideas by inserting them into contrived genealogies in order to make the unfamiliar familiar. Regarding art and architecture and body and space I too am concerned with transactions that rely on new methodologies of making, presenting, and looking. These works, which are distinctly more than sculpture, rely on novel concepts, technological innovation, and new discourse. They exploit aesthetic, physical, political, social, and psychological relations in order to point at our experience of the world around us.

The first example of intervention that I would like to look at is Robert Morris’s *Untitled* (1965) [Fig. 6] a work comprised of four mirrored cubes arranged in a grid-like pattern, spaced far enough apart for one to walk around and between. The scale of the objects is neither monumental nor intimate. They are minimal: the underlying structure is not evident (but referred to in the materials list) and each of the visible surfaces is mirrored end to end. Reflected in the objects we see ourselves, the objects themselves, and the surrounding architecture (or landscape, Fig. 7). The reflections, fracturing space and body, change as the viewer moves. The mirrored cubes are experiential, they require the presence of a viewer in order to do their job. Thus, the details of the objects themselves are less important than the viewer’s interaction with them. Jonathan Vickery

---

<sup>2</sup> Krauss, Rosalind. *Sculpture in the Expanded Field*. MIT Press. October, Vol. 8. (Spring, 1979), pp.30-44.

quotes Robert Morris speaking specifically of this situation, “[Morris] implies that the object’s identity as sculpture is not determined by technique, materials, subject matter, style, skill, etc. but the form of experience it makes possible; the most fundamental characteristic of this experience is a visual immediacy or momentousness where a heightened awareness of the object provokes a simultaneous self-reflexive awareness in the subject of the perceptual conditions of that awareness – the way the objective world is constructed in and through our active perception of it”.<sup>3</sup> I can imagine that it is, at times, difficult or impossible to actually see the object at all – let alone the technique or materials - as the multiplicity of the reflections consume self and space. But the object’s ability to snap back and forth from real to imagined space, from solid material to space itself, is dynamic and telling.

If we consider the tradition of sculpture, presenting an object placed on a base, here we have only the base, more specifically the object is the base. Further complicating our ability to distinguish the work from the space is the mirroring. Barnett Newman is quoted as saying, “sculpture is what you bump into when you back up to see a painting.”<sup>4</sup> But Morris has devised a situation where sculpture is what you back into when you cannot discern where the sculpture and the space diverge. Marcia Tucker notes, “One knows that these are cubes, but the quality of the cube disintegrates because of the mirrored surface. The obvious once more becomes mysterious. What is actually seen confounds what appears to be seen. The problem of what is inside and what is outside a piece of sculpture re-asserts itself in a new dimension.”<sup>5</sup> In addition to object and space, viewer’s bodies disintegrate amongst the cubes. The fracturing body is a potent experience. I imagine viewers constantly catching glimpses of themselves as they move around the mirrored

---

<sup>3</sup> Costello, Diarmuid & Vickery, Jonathan, Ed. Robert Morris. *Art: Key Contemporary Thinkers*. Berg Publishers, New York. Print. 2007. Page 30.

<sup>4</sup> Krauss.

<sup>5</sup> Tucker, Marcia. *Robert Morris*. Whitney Museum of American Art. New York NY. 1970. Page 36.

cubes yet, at any given time, one sees only sections of their body, a dismembered body, rarely a complete figure. The shifting mirrored planes creates reflections of the body that don't quite line up and distort the scale of the body. This might sound more like a fun house trick, and it is at once amusing and disturbing. Beth Williamson makes note of the "playful, libidinal aesthetic"<sup>6</sup> but goes on to say, "The manner in which the mirrored cubes fragment our reflection, and that of the space surrounding them, acts to confuse and undermine our sense of self, threatening a previously integrated ego with broken shards of images that we barely recognize as ourselves."<sup>7</sup>

Similarly, artist Dan Graham has also relied on reflection as intervention, working both inside architectural spaces and out in the landscape. His pavilions of glass and two-way mirrors are pieces of architecture in their own right - creating a space within a space. [Fig. 8] Viewers and space are not fractured as in Morris's mirrored cubes, though the curved surfaces of glass distort the body and the surrounding architecture. There is a confused sense of being inside or outside, from all viewpoints we are positioned as voyeurs yet, at the same time, see ourselves reflected. Similar to mirrored cubes, the work does require a viewer in order to fully function. "Graham himself has described his work and its various manifestations as 'geometric forms inhabited and activated by the presence of the viewer, [producing] a sense of uneasiness and psychological alienation through a constant play between feelings of inclusion and exclusion.'"<sup>8</sup> It is easy to relate the pavilions to urban corporate architecture not only materially but also perceptually and psychologically. [Fig. 9] I am reminded of Jacque Tati's famous film *Playtime* (1967) where the glass of modern architecture is a constant foil to the way the characters navigate through the reflective world. [Fig. 10] Inside and outside are not always distinguishable.

---

<sup>6</sup> Williamson, Beth. *Between Art Practice and Psychoanalysis Mid Twentieth Century*. Ashgate Publishing, UK. 2014. Page 154.

<sup>7</sup> Ibid. Page 155.

<sup>8</sup> Dan Graham, *Press Release*. Lisson Gallery. London England. <http://www.lissongallery.com/artists/dan-graham>.

Yet, as with *Mirrored Cubes*, Graham's pavilions are not merely a fun house trick, they present a contrived physical and psychological transaction. Graham says, "My work is about how corporate buildings use two-way mirrored glass in a one-way mirror situation. Two-way mirror-glass reflects the sky and so identifies the corporation with the natural environment."<sup>9</sup> He goes on to relate the work to a kind of corporate surveillance technique, "The Modernist building's transparency – which claimed to show the transparency of the corporation's operations – was an alibi. The view of the people working on the ground floor was only of lower-level functionaries; on the upper floors, people who had the power could look down, unobserved, at the surrounding cityscape, which the corporation dominates."<sup>10</sup> Clearly for Graham the work is replete with institutional critique. But I am not convinced that the viewer's consciousness is so easily raised. As I mentioned there is a voyeuristic quality to the work and a reference to surveillance. There is also a playfulness about the work. Viewers seem to be drawn to interact, not unlike the ways they would interact in a glass enclosed building lobby. However, as in the lobby, we are not privy to what is going on in the floors above. Graham seems to depend heavily on context to get his point across.

Both Morris's *Untitled* mirrored cubes and Graham's pavilions are objects placed on the gallery floor (or ground), both rely on reflection and interaction, both intervene into the architecture and viewers' bodies. But the work, as far as scale and placement, still fits comfortably into the continuum of sculptural traditions. Other artists have acted much more aggressively in their interventions, at times even threatening the stability of space. In 1968 gallery owner Leo Castelli offered several artists the opportunity to exhibit work in one of his storage warehouses on

---

<sup>9</sup> Altay, Can. *Social Spaces: An Interview with Dan Graham*. Frieze Magazine. Issue 147. May 2012.  
<http://www.frieze.com/issue/article/social-spaces/>.

<sup>10</sup> Ibid.

the upper west side of Manhattan. The exhibit, organized by Robert Morris, was titled *9 At Leo Castelli*.<sup>11</sup> In the exhibit was Richard Serra's *Splashing*, [Fig. 11] a notable departure from traditional notions of sculpture in the way it was made as well as its exhibit location. The work and the space are uniquely intertwined in that the exhibition space served as the mold for the form Serra was making. Place and object were essential to each other. In order to make the piece, which is comprised of molten lead, Serra had to wear heavy head-to-toe protective clothing and a respirator. It is not difficult to interpret the photograph of the artist in action as highly performative however Serra does not agree, "Calling the *Splash Pieces* a performance is a misnomer. Those lead casts were made ladle full by ladle full – it was spoon against the wall, spoon against the wall, a continuous repetition to build up a ton of steel. They may look like the result of gesture but they weren't made that way. I never thought about them that way."<sup>12</sup> Nonetheless, throwing a ton of blazing hot, toxic molten lead into the corner where wall and floor meet is an aggressive action teetering very close on the edge of destruction.

In the warehouse location it seems that *Splashing* still read as an intentional, planned work. But existing outside of the white cube, artwork and architecture are more difficult to sort out. Serra notes, "It was removed from the refinement, from the hierarchy and aura of the gallery space."<sup>13</sup> It confounds industrial labor and artistic prestige. In addition, the piece was not situated on a pedestal it was securely embedded in the architecture. Viewers could not walk around it. It was not illusory and offered no perceptual experience. The action required to make the piece is captured in the smaller splashes on the wall and floor. The work reads as pure process, materiality, and site. It would be impossible to recreate it exactly, it is improvised. In a later iteration of the work titled

---

<sup>11</sup> Torres, Mario Garcia. *9 At Leo Castelli*. Instituto de Cultura Puertorriqueña. San Juan, Puerto Rico. 2009.

<sup>12</sup> McShine, Kynaston. *Richard Serra Sculpture: Forty Years*. The Museum of Modern Art, New York. 2007. P24.

<sup>13</sup> Ibid.

*Gutter Corner Splash: Night Shift* [Fig. 12] created at the San Francisco Museum of Modern Art in 1969 and exhibited again in 1995, Serra actually made several casts of the corner of the gallery. The original work was never placed in storage but, rather, “entombed behind a wall in the fourth-floor galleries -- totally inaccessible, slowly collecting dust.”<sup>14</sup> Pouring the eight casts and pulling them from the corner required a huge collaborative effort, further exemplifying the aspect of industrial labor in the work. Andrew Blum explains, “Working overnight, so the fumes wouldn't poison museumgoers, a hired crew heated 13,000 pounds of lead ingots to the melting point with an acetylene torch. Mr. Serra then splashed the molten lead between the gallery floor and a wall. When the lead hardened, the crew helped Mr. Serra peel off the 15-foot-long form and haul it out into the gallery. Then they began the process over again.”<sup>15</sup> The multiplicity of the object feels more like sculpture – there are objects out in the space of the gallery arranged on the floor. But the site specificity is undeniable as is the combative aura. “*Night Shift* is both hand-made and made for the site -- a fact emphasized by the chunks of gallery flooring stuck in it and the lead splashes preserved on the wall. The piece isn't just in dialogue with its site but materially of it.”<sup>16</sup> In separating the cast from the corner, remnants of the architecture remain. This later version, juxtaposed to the refined art exhibition space, heightens the sense of danger and destruction. The aggressiveness of the process feels more potent here as it threatens the physical existence of the institution.

In his installation in Kunsthalle Bern, Oscar Tuazon employed a standard post and beam construction method fastened with steel brackets to create a structure within a structure. [Fig. 13] Described in the exhibit press release using words like “contamination,” “appropriation,” and

---

<sup>14</sup> Blum, Andrew. *A Serra Sculpture Emerges From Its Tomb*. The New York Times. November 23, 2003.

<sup>15</sup> Ibid.

<sup>16</sup> Ibid.

“attack” the aggressiveness of Tuazon’s intervention is clear.<sup>17</sup> The object itself resembles architectural framing or scaffolding but, in the context of the exhibition space reads also as sculptural installation. The wood beams look like stock construction lumber, connected using simple rabbet joints. The steel brackets, although most likely custom made, are simple and raw, purely functional. In most respects, the size and shape of the piece seems to represent standard building proportions. It is based on a repeating module. Site-specificity is suggested by the way the structure is sized perfectly to pierce through the gallery walls and extend not only through doorways but also around corners and down hallways. In doing so, the installation challenges our preconceived notions of exhibition space and the functionality of architectural space. Tuazon, speaking about his installation at Kunsthalle Bern, sees the work as having a distinct relationship with the existing architecture, “[...] one structure laid over another, one structure growing inside another, a plan for a renovation laid over an existing building, a redevelopment, two structures fucking one another.”<sup>18</sup> [Fig. 14] This work is exemplary of the idea of the transformation of social space. Not only does Tuazon take on our understanding of the relationship between art and exhibition space, he addresses the totality of the architectural space: structure, solidity, tension, connectivity, accessibility, and presence.

The intertwined structures that Tuazon presents could be described as parasitic. The host and the guest are inextricably entangled. Beyond the given parasitic relationship of art and art institution where one requires the other, perhaps thrives on the other, this artwork is literally disruptive and destructive. It appears to overpower, to be in the process of consuming the building in which it exists. J. Hillis Miller describes a parasite as, “Any organism that grows, feeds, and is

---

<sup>17</sup> Press Release. *Oscar Tuazon at Kunsthalle Bern*. Contemporary Art Daily. 2 March 2010. Web. 24 November 2013.

<sup>18</sup> Ibid.



sheltered on or in a different organism while contributing nothing to the survival of its host.”<sup>19</sup> I do not believe that Kunsthalle Bern is truly in danger of being consumed but the work, nonetheless, the work breaks through gallery walls, inhibits and prevents movement through the institution, and potentially trips viewers as they attempt to navigate their way around. The viewer’s notions of how art should be displayed and experienced are not only challenged, they are also aggressively broken down. A certain tension arises as the materiality and construction of the work seems to perform a necessary function while, at the same time, it feels invasive and extrinsic. Miller continues, “There is no conceptual expression without figure, and no intertwining of concept and figure without an implied story, narrative, or myth, in this case the story of the alien guest in the home.”<sup>20</sup> Thus, rather than being read solely as an art object on display or a necessary structural support, we begin to comprehend the juxtaposing forces as a narrative of institutional critique.

In addition to the parasitic relationship, Tuazon himself asserts definitive ideas about the powerful role of art. He strives for a certain strength in his work based on the object’s innate self-determination. He is not interested in usefulness. He wants his work to claim new ground, to forge new alliances. He says, “An artwork is an object that’s not meant to be. That’s the political basis of an artwork and I believe that’s actually the critical capacity of an artwork: to be a thing in the world, a thing that hasn’t existed, which proposes some new categories of use, or attractions, or desires, or functions, or fun. A thing that proposes its own existence, that proposes itself.”<sup>21</sup> Tuazon also reminds us that the relationship between humans and architecture functions in powerful ways. Ideally we desire beautiful and comfortable spaces, but architecture can be

---

<sup>19</sup> Miller, J. Hillis. *The Critic as Host*. Critical Inquiry, Vol. 3, No. 3 (Spring, 1977). The University of Chicago Press. Jstor. Page 442.

<sup>20</sup> Ibid. Page 443.

<sup>21</sup> *Between Art and Architecture: Oscar Tuazon*. Vera List Center for Art and Politics. The New School. New York, NY. November 28, 2012. Vimeo. 4/2015. <https://vimeo.com/54601099>.

oppressive and brutal. We assume that it is thoughtfully designed with a particular function in mind. Architecture affects us psychologically, it has the ability to determine our demeanor, health and actions. We build and seek shelter in architecture but we also suffer in it, dismantle it, and destroy it. Regarding his intervention in architecture Tuazon states that, “For me, the preference is not for something that’s comfortable but for the least comfortable, most difficult, most challenging.”<sup>22</sup>

Considering a much more subtle interaction I turn to Robert Irwin who has been making art that engages both the natural landscape and constructed environment for several decades. Often dealing with perceptions of dematerialization, his work is perceptual, experiential, dependent upon the viewer. He was a force in the Light and Space Movement in the 1960s and has continued to push the boundaries of our notions of knowing and seeing.<sup>23</sup> Technology has played an integral role in Irwin’s ability to manipulate plastics, pigments, and lighting often in the service of dematerializing the object and demanding a heightened sense of perception from the viewer.<sup>24</sup> In 2012, Pace Gallery in New York presented the exhibition *Dotting the i's & Crossing the t's: Part II* [Fig. 15] in which Irwin presented three 15 foot tall clear acrylic pillars that reach from the floor to skylights in the ceiling. The transparency of the pieces allows us to imagine them continuing up into space. In cross section, the pillars are wing-shaped, more like a prism. Seen from different points of view the work appears and disappears. The bodies of people passing by are momentarily distorted and multiplied. This description may sound somewhat similar to Morris’s *Untitled* mirrored cubes however the shape and placement of Irwin’s work clearly references structural architectural support posts. Thus, the work’s constant shift from material to de-material has the

---

<sup>22</sup> Ibid.

<sup>23</sup> Robert Irwin: *Dotting the i's & Crossing the t's: Part I*. Press Release. Pace Gallery. New York NY. 2012.

<sup>24</sup> Onorato, Ronald J. *Blurring the Boundaries: Installation Art 1969-1996*. Museum of Contemporary Art. San Diego, CA. 1997.

potential to destabilize the space and the surrounding architecture. Another clue to the presence of the objects is the way they reflect and refract light. This experience too is fleeting, dependent upon one's position, gallery lighting, the time of day, and the weather. [Fig. 16] Lawrence Weschler writes, "Irwin wanted there to be this flash of light in the corner of your eye and when you turned you wouldn't see it."<sup>25</sup> This is exemplary of Irwin's desire to challenge our notions of what we see, inform our sense of space, and inspire us to re-evaluate our perception of the world around us. He seeks to obscure the line between objective and subjective visual interpretations: sharp edges disappear in a hazy vibration, that which is solid appears ephemeral and what we believe to be static is changeable and dynamic. When it comes to our perception of structure or architecture, these discrepancies can be unsettling.

*Dotting the i's & Crossing the t's: Part II* is also a challenge to ideas of what is art. This work has a history, first attempted in 1969. It was originally intended for a private collector but ended up being displayed in a shopping mall and, soon after, was put in storage.<sup>26</sup> There is no doubt that Pace Gallery, a large white cube with a polished concrete floor, is the epitome of art gallery. Here people will enter expecting to find objects (which are in fact there) but see nothing. With some further examination they may discover the trace of an object. Some interaction with the pieces may convince them that the work actually exists. For this reason I feel that this is some of Irwin's most successful work. Perception and position are the subject of the work. Weschler continues, "The idea was part of his quest to create art without image, to shift attention from an artwork to the viewer's perception."<sup>27</sup> Irwin skillfully dematerializes the object, manipulating our

---

<sup>25</sup> Weschler, Lawrence. *Seeing Is Forgetting the Name of the Thing One Sees*. University of California Press. Berkeley, CA. 2008.

<sup>26</sup> Russeth, Andrew. *Blink and You'll Miss It: Robert Irwin Brings His Mind-Bending Art to New York*. The New York Observer. 9/11/2012. Web.

<sup>27</sup> Weschler.

sense of solidity and structure, heightening not only how we see but also how we look.

Another great force of art-as-dematerialization is James Turrell. When one steps into Turrell's *Breathing Light*, (2013) [Figs. 17 & 18] as installed at the Los Angeles County Museum of Art (LACMA) one loses all sense of solidity, structure, and connectivity. From outside, the entrance to the piece appears as glowing pink portal. One senses a gravitational pull, drawing in the waiting viewers to this seductive world of light. Rhys Graham describes this effect, "The plane of light reveals itself to exist not in two dimensions but in three, and the visitor is, in fact, at the threshold of a portal – an 'aperture' – into an entirely new space."<sup>28</sup> Once inside, our perception and expectations of architecture are dissolved. *Breathing Light* embodies dematerialization: hazy luminescent color surrounds and dislocates the viewer. Walls, corners and edges disappear and if not for the remaining solid floor beneath our feet, we would have no reference points on which to orient ourselves. Where *Breathing Light* confounds architecture and object is in presenting an immersive space that observers can physically inhabit. Our experience happens from within rather than outside of the object. And, once inside, the potential for the piece to elicit emotional, psychological, and tactile experience is compelling. The work dematerializes the architecture by eliminating the comforting and expected points of reference that architecture usually offers. The work is ethereal but its effect is very physical, optical, spiritual, and consuming. Frances Richards says, "Turrell's deceptively simple installations require not merely the eye of the beholder, but the beholder's complete sensorium, a receptive body localized in time and space. Standing in this hole in reality, the percipient falls forward or backward into a polydimensional uncertainty, a physicalized sublime."<sup>29</sup> Another way in which the installation is deceptively simple is in regards

---

<sup>28</sup> Lynn, Victoria. Graham, Rhys. *Space Odysseys: Sensation & Immersion*. The Art Gallery of New South Wales, Sydney Australia. Print. 2001. Page 53.

<sup>29</sup> Richard, Frances. *On the Sublime: James Turrell and the Nonvicarious Sublime*. The Solomon R. Guggenheim Foundation, New York NY. Print. 2001. Pages 87, 103.

to its making. The intervention into architecture is not merely contained within the exhibition space, Turrell is actually transforming the museum, reconfiguring the institution. Unlike Tuazon's work, however, Turrell's physical transformation of the institution happens behind the scenes. Wil Hylton explains, "Every piece must be built on site, his work requires elaborate modifications to the museum itself. Windows must be blocked and rooms isolated all according to Turrell's meticulous designs. Each corner, curve and planar surface is precise to 1/64 of an inch. It can take hundreds of man hours to finish a single room."<sup>30</sup> So distant from traditional notions of sculpture and architecture, *Breathing Light* feels like neither. The otherworldliness of the work ends up reading more like virtual architecture or cyberspace. Dahlia Schweitzer wrote, "We have no choice but to appreciate the deliberately alien impact of his creations, our brains struggling to make sense of colors, objects, and edges, all of which seem to be just out of reach, any prior frame of reference or reality rendered irrelevant."<sup>31</sup> With no tangible object or image, a viewer of this work is presented only an experience. An experience that demands from the viewer new ways of looking and seeing. In Turrell's own words, "You are looking at you looking."<sup>32</sup>

There are many approaches to creating work that intervenes into architecture: reflecting and fracturing, casting molten metal in the corner of a room, disrupting passage through a gallery, and dissolving that which we believe to be solid are but a few. However, each of these unique experiences reveal the many ways in which we engage, construct, perceive, occupy, and move through the world around us. The term sculpture ultimately falls short when describing the work; these are not merely objects placed in a room to be looked at, these interventions reframe experience and alter meaning. The result is a profound tension between objective materiality and

---

<sup>30</sup> Hylton, Wil S. *How James Turrell Knocked the Art World Off Its Feet*. The New York Times. June 13, 2013.

<sup>31</sup> Schweitzer, Dahlia. *Inside the Light: James Turrell in LA*. Hyperallergic. July 1, 2013.

<sup>32</sup> Official website of James Turrell: <http://jamesturrell.com/about/introduction/>.

collaborative interaction. Ronald Onorato wrote, “The power of art does not reside in the singular, commodified object but in an ability to become, rather than merely represent, the continuum of real experience by responding to specific situations.”<sup>33</sup> The works I have discussed fracture, disrupt, and dislocate body and space in a way that heightens our awareness of each. Rather than stop the viewer at the surface of an object, these interventions place the viewer in the center of a situation that retracts and protrudes, ebbs and flows, in all directions beyond the artwork and even the exhibition space itself. In architecture and body alike structure is intrinsic - when that structure is fractured, when an artist cuts into the physical fabric of the structure, when the structure is disappeared - psycho-physiological experiences have the potential to transform into political and social metaphors. Thus, we are implicated in a far more complex transaction. Michael Archer writes, “one can no longer straightforwardly perceive art as being somehow manifest in the objects before one. These things take on more the role of a trigger, an excuse to engage or indulge in the experience of art.”<sup>34</sup> These sculptural interventions in architecture challenge and awaken our sensibilities of the world around us, they are mediators of experience. They present an opportunity for art space, physical space, social space, political space, and psychological space to collide.

---

<sup>33</sup> Onorato. Page 13.

<sup>34</sup> Archer, Michael. *Towards Installation. Installation Art*. Thames and Hudson Ltd. London UK. 1994. Page 28.

Sources:

Altay, Can. *Social Spaces: An Interview with Dan Graham*. Frieze Magazine. Issue 147. May 2012. <http://www.frieze.com/issue/article/social-spaces/>

Archer, Michael. *Towards Installation. Installation Art*. Thames and Hudson Ltd. London UK. 1994.

*Between Art and Architecture: Oscar Tuazon*. Vera List Center for Art and Politics The New School. New York, NY. November 28, 2012. Vimeo. 4/2015. <https://vimeo.com/54601099>

Blum, Andrew. *A Serra Sculpture Emerges From Its Tomb*. The New York Times. November 23, 2003.

Costello, Diarmuid & Vickery, Jonathan, Ed. Robert Morris. *Art: Key Contemporary Thinkers*. Berg Publishers, New York. Print. 2007.

*Dan Graham, Press Release*. Lisson Gallery. London England.  
<http://www.lissongallery.com/artists/dan-graham>

Davies, Hugh M. *A Legacy from Lascaux to Last Week. Blurring the Boundaries: Installation Art 1969-1996*. Museum of Contemporary Art. San Diego, CA. 1997.

Hylton, Wil S. *How James Turrell Knocked the Art World Off Its Feet*. The New York Times. June 13, 2013.

James Turrell, Official website: <http://jamesturrell.com/about/introduction/>.

Krauss, Rosalind. *Sculpture in the Expanded Field*. MIT Press. October, Vol. 8. (Spring, 1979).

Lynn, Victoria. Graham, Rhys. *Space Odysseys: Sensation & Immersion*. The Art Gallery of New South Wales, Sydney Australia. Print. 2001.

McShine, Kynaston. *Richard Serra Sculpture: Forty Years*. The Museum of Modern Art, New York. 2007.

Miller, J. Hillis. *The Critic as Host*. Critical Inquiry, Vol. 3, No. 3 (Spring, 1977). The University of Chicago Press. Jstor.

Onorato, Ronald J. *Blurring the Boundaries: Installation Art 1969-1996*. Museum of Contemporary Art. San Diego, CA. 1997.

*Oscar Tuazon at Kunsthalle Bern*. Press Release. Contemporary Art Daily. 2 March 2010. Web. 24 November 2013.

Richard, Frances. *On the Sublime: James Turrell and the Nonvicarious Sublime*. The Solomon R. Guggenheim Foundation, New York NY. Print. 2001.

*Robert Irwin: Dotting the i's & Crossing the t's: Part I*. Press Release. Pace Gallery. New York NY. 2012.

Russeth, Andrew. *Blink and You'll Miss It: Robert Irwin Brings His Mind-Bending Art to New York*. The New York Observer. 9/11/2012. Web.

Schweitzer, Dahlia. *Inside the Light: James Turrell in LA*. Hyperallergic. July 1, 2013.

Torres, Mario Garcia. *9 At Leo Castelli*. Instituto de Cultura Puertorriqueña. San Juan, Puerto Rico. 2009.

Tucker, Marcia. *Robert Morris*. Whitney Museum of American Art. New York NY. 1970.

Weschler, Lawrence. *Seeing Is Forgetting the Name of the Thing One Sees*. University of California Press. Berkeley, CA. 2008.

Williamson, Beth. *Between Art Practice and Psychoanalysis Mid Twentieth Century*. Ashgate Publishing, UK. 2014.



Images:

Figure 1:



Lascaux Caves, near the village of Montignac, in the department of Dordogne, France

Figure 2:



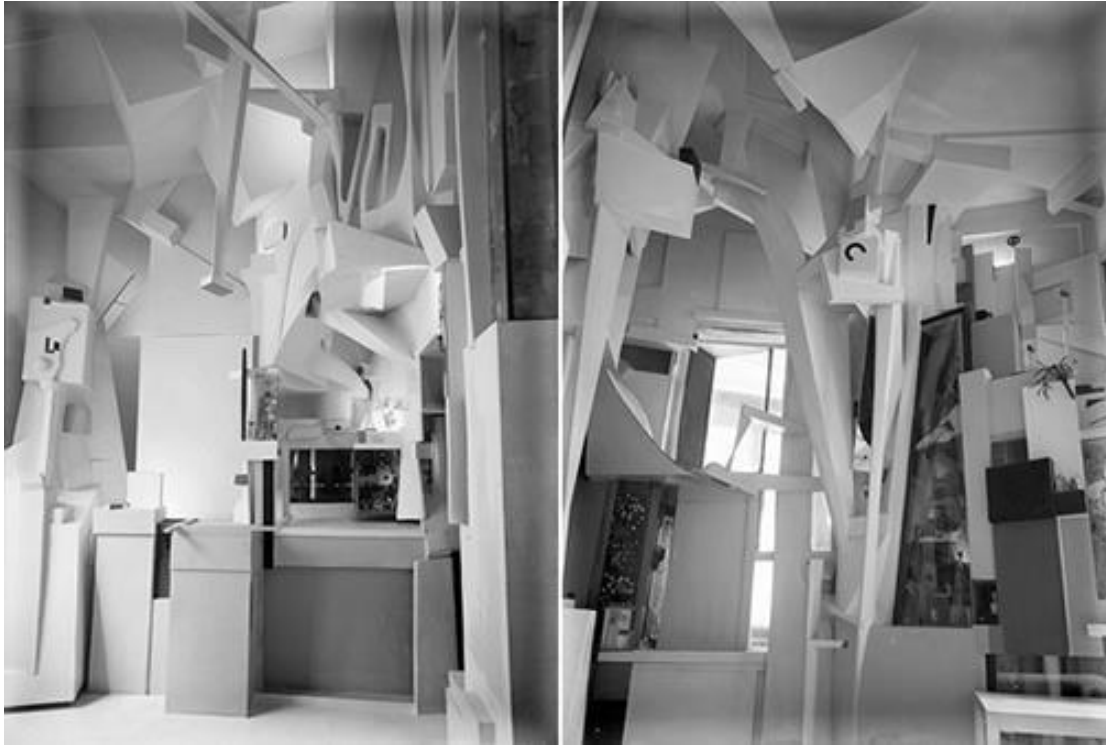
Parthenon on the Athenian Acropolis, Greece

Figure 3:



Cornaro Chapel, Santa Maria della Vittoria, Rome, Italy

Figure 4:



Kurt Schwitters, The Hanover Merzbau 1923-36, Hanover, Germany

Figure 5:



Diego Rivera, Murals 1929-35, Plaza de la Constitución, Mexico, D.F., Mexico



Figure 6:



Robert Morris (b. 1931)  
*Untitled*  
1965/71  
Mirror glass and wood  
36 x 36 x 36 inches  
Tate Gallery, London UK  
(On display at Tate Liverpool)

Figure 7:

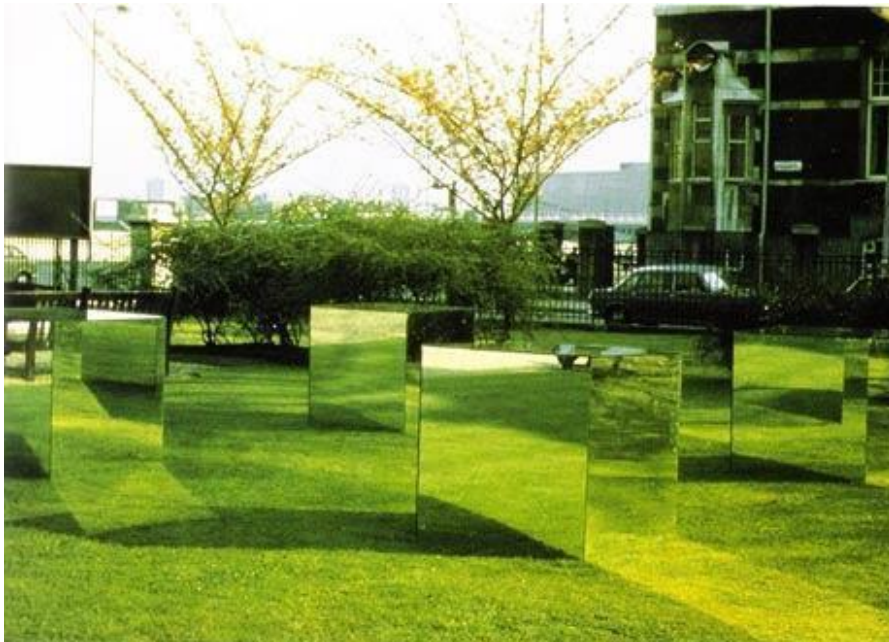


Figure 8:



Dan Graham  
*Two 2-Way Mirror Ellipses, One Open, One Closed*  
2011-12  
Stainless steel and 2-way mirror,  
Height 230, width 350, length 748 cm  
Lisson Gallery, London England

Figure 9:



Figure 10:



Insert:  
*Playtime* (1967)

Figure 11:



Richard Serra  
*Splashing*  
1968  
Molten Lead  
Dimensions  
variable  
Castelli warehouse

Figure 12:



Richard Serra  
*Gutter Corner Splash:  
Night Shift*  
1969/1995  
Molten Lead  
Dimensions variable  
San Francisco Museum  
of Modern Art



Figure 13:



Oscar Tuazon  
2010  
*Untitled* (Detail)  
Dimensions variable  
Wood, Steel brackets  
Kunsthalle Bern Switzerland

Figure 14:



Figure 15:

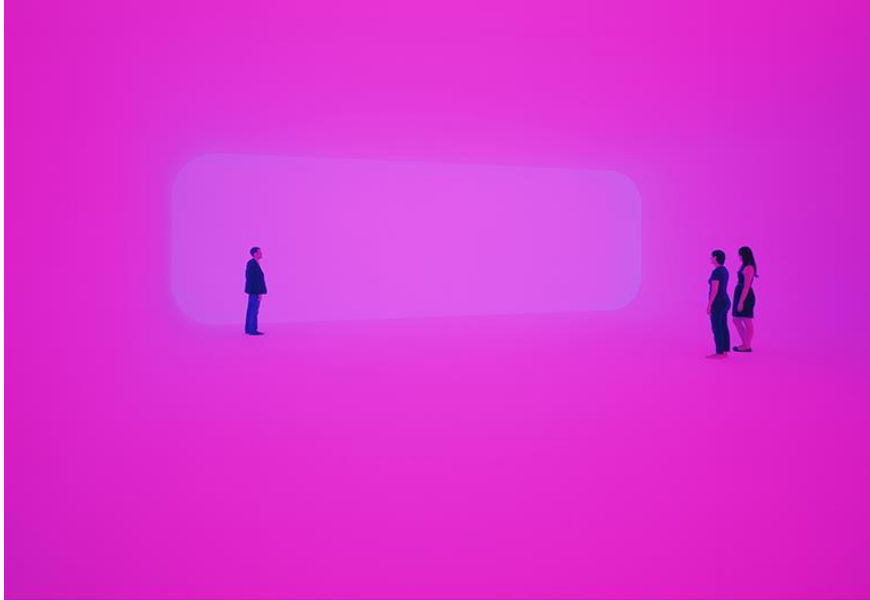


Robert Irwin  
*Dotting the i's & Crossing the t's II*  
1969/2012  
Acrylic  
15 feet high  
Pace Gallery New York, NY

Figure 16:



Figure 17:



James Turrell  
*Breathing Light*  
2013  
LED  
Los Angeles County Museum  
of Art  
[www.lacma.org](http://www.lacma.org)

Figure 18:





