

1998

Redefining The Art Experience : From Static To Temporal Art Forms

Justine McKnight
Edith Cowan University

Follow this and additional works at: <https://ro.ecu.edu.au/theses>



Part of the [Modern Art and Architecture Commons](#), and the [Theory and Criticism Commons](#)

Recommended Citation

McKnight, J. (1998). *Redefining The Art Experience : From Static To Temporal Art Forms*. Edith Cowan University. Retrieved from <https://ro.ecu.edu.au/theses/1450>

This Thesis is posted at Research Online.
<https://ro.ecu.edu.au/theses/1450>

Edith Cowan University

Copyright Warning

You may print or download ONE copy of this document for the purpose of your own research or study.

The University does not authorize you to copy, communicate or otherwise make available electronically to any other person any copyright material contained on this site.

You are reminded of the following:

- Copyright owners are entitled to take legal action against persons who infringe their copyright.
- A reproduction of material that is protected by copyright may be a copyright infringement. Where the reproduction of such material is done without attribution of authorship, with false attribution of authorship or the authorship is treated in a derogatory manner, this may be a breach of the author's moral rights contained in Part IX of the Copyright Act 1968 (Cth).
- Courts have the power to impose a wide range of civil and criminal sanctions for infringement of copyright, infringement of moral rights and other offences under the Copyright Act 1968 (Cth). Higher penalties may apply, and higher damages may be awarded, for offences and infringements involving the conversion of material into digital or electronic form.

USE OF THESIS

The Use of Thesis statement is not included in this version of the thesis.

REDEFINING THE ART EXPERIENCE:

From Static to Temporal Art Forms

by

Justine Mcknight

BA HONS (Visual Arts)

**A Thesis Submitted in Partial Fulfillment
of the Requirement for the Award of**

Master of Arts (Visual Arts)

**School of Visual Arts
Western Australian Academy of Performing Arts,
Edith Cowan University**

Date Submitted: November 1998

Abstract

This research examines an approach to art making and viewing that questions the acceptance of the autonomous object in favour of a transient experience. It focuses specifically on work and writing from the 1960s by the American artist Robert Morris, that attempted to alter the then predominant Formalist understanding of the art object as autonomous and self-referential. This investigation follows the formal and conceptual development of Morris' work, (and that of associated artists Richard Serra and Rafael Ferrer), with particular focus on the shift from static objects to time-based and transient art-forms including film/video and installation. I address the influence that the shift from static to temporal forms has had on the experience of art such as opening artwork to deeper levels of metaphysical association and visceral response. This discussion also examines parallel issues that have emerged within my own work's conceptual and formal development. In relation to the investigation of these developments I shall contextualise and locate my recent arts practice.

I certify that this thesis does not incorporate without acknowledgement any material previously submitted for a degree or diploma in any institution of higher education; and that to the best of my knowledge it does not contain any material previously published or written by another person except when due reference is made in the text.

Signature

Date.....

Acknowledgements

I would sincerely like to thank Christopher Crouch for his supervision on this thesis and Rebecca Paterson for her invaluable support with the practical component of this Masters.

I would also like to thank my family; mum, dad, Lia and Steve and of course Walter for their continual support and encouragement.

Table of Contents

	Page
Use of Thesis	ii
Abstract	iii
Declaration.....	iv
Acknowledgements.....	v

CHAPTER

1. Introduction.....	1
2. Theatricality and presence / Towards Viewer Awareness.....	4
3. Process as Art / Experience or Evidence?	10
4. Transient Installation and Time Based Media / Evoking a Visceral Response	16
5. Conclusion	25
6. End notes	28
7. Bibliography.....	31
8. Bibliography (Journal articles).....	32

This thesis will explore a shift in the form of art from the closed and self-contained painting and sculpture of American High Modernism to inherently temporal forms such as time-based media, transient installations and environments.

In response to the closed and self-contained objects of 1950s Formalism, many artists during the 60s and 70s worked towards reevaluating the nature of art by questioning the acceptance of the autonomous object in favour of a transient and relative experience.⁽¹⁾ Following a line of methodology that saw a reconsideration of the position and role of the viewer, such questioning necessitated a shift from static objects to time-based and transient art-forms, often predicated on the physical response and interaction of the viewer. This shift in emphasis from object to experience has meant a profound rethinking of the nature of art which has been traditionally understood as the production of formal objects that are valued on the basis of qualities such as aesthetics, permanence and purity of medium. This thesis will examine this issue as well as addressing some of the affects such a questioning of the object and shift in the form of art had on the art community at the time. The influence that this shift from static to transient forms has had on contemporary visual arts practice, most notably opening artwork to deeper levels of metaphysical association and visceral response, will also be discussed. This discussion will contextualize aspects of my arts practice as I examine parallel issues that have emerged within my work's recent formal and conceptual development.

An understanding of how the privileged position of the art object has been questioned and eventually replaced with inherently transient and interactive art forms will be reached by discussing the work and writing produced between 1960 and 1970 of American artist, Robert Morris and works by associated artists, Richard Serra and Rafael Ferrer.

From the beginning of his artistic career in the mid 1950s, "Morris was suspicious of the fetishism attached to art objects" (Berger, 1989, p.22.), believing that art and sculpture in particular should be explored for its potential of creating a phenomenological experience for the viewer. (2) To Morris, the value of sculpture was not to be found within the object in isolation but in the wider interrelationship between the object, site and the viewer's relative position and movement in space and time. Bored with the "deaf and dumb objects of high Modernism which more or less refused to accept their transitive and conditional status," (Berger, 1989, p.22.) Morris aimed to alter the then predominant Formalist understanding of the art object as autonomous and largely self-referential by subjecting the object to liberating conditions of process, performance and viewer interaction.

These factors were explored to various degrees in many of his one off objects and performances executed during the early 1960s, but it was through his involvement in Minimalism and then anti-form, that Morris developed a conscious strategy aimed specifically toward re-evaluating the object and thus the experience of art. While formally two very different bodies of work, both Minimalism and anti-form were used by Morris to question the position of the object as central to the meaning and function of art, intending instead that art be valued as a continuous and transient process of interaction and experience. In his Minimalist works 1961-1967 (such as *Columns* fig 1), this involved an extreme reduction of the object's formal qualities (such as colour, shape and surface texture), with the aim that any perceivable content would be contingent on external conditions such as the viewer's movement through the space shared with the object. As such Morris intended that the object be viewed as just one of the terms in the wider interrelationship between object, context and viewer. In his anti-form works 1967-1970 (fig 3), Morris maintained the value of continuous process over any aesthetic end product, employing chance, gravity and non-rigid materials to stress the position of the object as an incidental and impermanent part of the physical process of interaction between the artist, materials and environment (and potentially the viewer).

Both Morris' Minimalist and anti-form works were in practice fairly problematic, particularly because the way they actually functioned in relation to the viewer often seemed to contradict Morris' intent. However together they raise important questions about the role and nature of the art object, and set a model for an understanding of conceptual and formal developments that have occurred within my own arts practice.

My decision to focus on Morris' Minimalist and anti-form work, and works by associated artists, Richard Serra and Raphael Ferrer, is related to an attempt to contextualize parallel philosophical and formal developments that have occurred within my own visual arts practice. These developments, in a practice involving an exploration into the relationship between gravity, fluidity and the human body, saw a shift from works that used the movement of fluid to obtain a static mark, to the use of video and transient installation involving the continual flow of fluid into the exhibition space. This shift from a static product/object to temporal and, in the case of the installation, inherently unstable forms of art primarily resulted from my awareness that the actual movement of the fluid was an important part of the work, which could only be conveyed to the viewer through inherently temporal means.

The formal shifts that occurred within my own work have been tied to a personal development triggered by a questioning of the specific nature of the viewer's experience of my work, (such as an attempt to understand the difference between the appreciation of a static mark and the visceral response to the physical presence and movement of a substance such as fluid). It was this questioning that necessitated a shift to less static forms of work through which I have had to re-think my previous understanding of artwork as static, permanent and aesthetic. The shifts within Morris' work on the other hand, were driven from a conscious need to reevaluate the static, permanent and aesthetic nature of the art object, (Formalist painting and sculpture in particular), in response primarily, to what he saw as the repressive nature of the work and gallery environment of the art world in the 1950s and 60s. (3)

In 1961 Robert Morris constructed his first large-scale sculpture. Significantly it was not in the setting of an art gallery, but a theatre that his first minimalist work was presented. A simple, grey plywood column, two feet square and eight feet high was used as the focus of a seven minute performance in which the only action was the column falling from a vertical to horizontal position. Not only did *Column* maintain the physical characteristics (simplicity, literalness and human scale) that would later characterize Morris' minimalist sculptures, but the performative nature in which it was used introduced many of the fundamental theoretical concerns central to Morris' later work and writing.

For Morris, art and sculpture in particular had the potential to engage the viewer in an immediate physical experience. He regarded viewer response and behaviour as far more important than the traditional sculptural concerns with gravity, volume and mass. In order to make the viewer's physical presence and experience a central factor of his sculpture, however, he first had to reject the illusionism and defiance of gravity that was characteristic of Formalist sculpture at the time.(4)

“The illusionism of Brancusi's birds in flight, Calder's whimsical mobiles or David Smith's balancing *Cubis*... were seen by Morris as seeking transcendence and thus were irrelevant to his interest in exploring process, the literal properties of materials and the interaction of the viewer with the art object.”
(Berger, 1989, p.52.)

Through the simple act of falling, *Column* asserted its presence as a physical object subject to the force of gravity while also drawing attention to its changing position in relation to space and time. It thus embodied what was for Morris, “the first necessary step away from illusionism, allusion and metaphor and thus most relevant to the 1960s... the necessity of reconstituting the object as art.” (Morris, 1993, p.64.)

The minimalist sculptures that followed *Columns* continued to assert their physical presence as objects. They did this not through action however but through their large scale, simplicity of form, subdued colour and the use of basic industrial materials. First constructed in plywood and later fabricated in fiberglass, the neutral grey sculptures consisted of simple geometric forms such as columns, cubes, L-beams and wedges. By systematically eliminating from his work all elements he regarded as superficial to the essential nature of sculpture, Morris intended to “avoid any psychological references and create an immediate sculptural experience. (Itself a metaphysical concept since no form can be entirely non-associative and value free.)” (Berger, 1989, p.10.)

At the time Morris was constructing the columns, the use of simplification and geometric form was emerging as a consistent Modernist style or aesthetic. While in retrospect Morris’ Minimalist work seems to sit within this Modernist/ Formalist criteria, important factors that distinguish it from works made by Formalist artists such as David Smith and even other Minimalists like Donald Judd, include the degree of reduction, the conceptual intent and the way the works were meant to be experienced by the viewer. By reducing the columns to the point of being virtually irreducible and maintaining a consistent format that only varied in positioning and context, Morris intended that the viewer be unable to view the object without also becoming aware of its physical and temporal relationship to its immediate surroundings. Morris discusses his use of reduction and the way that it is intended to realign the viewer’s relationship to the work in his *Notes on Sculpture*.

“The better new work takes relationships out of the work and makes them a function of space, light and the viewer’s field of vision. The object is but one of terms in the newer aesthetic. It is in some way more reflexive, because one’s awareness of oneself existing in the same space as the work is stronger than in previous work, with its many internal relations. One is more aware than before that he himself is establishing relationships as he apprehends the object from various positions and under varying conditions of light and spatial context. Every internal relationship, whether set up by a structural division, a rich surface, or what have you, reduces the public, external quality of the object and tends to eliminate the viewer to the degree that these details pull him into an intimate relation with the work and out of the space in which the object exists.” (Morris, 1993, p.15.)

While also being simplified, geometric forms, works such as David Smith's elegantly burnished *Cubis* and Judd's highly coloured boxes appear complex and expressive in contrast to Morris' more neutral structures. In these works, aesthetic qualities such as colour and finish serve to maintain the central aesthetic value of the object and hold the viewer's attention and appreciation to a degree that outweighs any possible awareness of factors external to the work. The lack of any such internal aesthetic qualities within Morris' minimalist sculptures essentially means that in theory the viewer can not avoid focusing on the external relationships existing between the work and its environment (including the viewer), thus becoming aware of their own movement, position and physicality in relation to the object.

For Formalist critic, Michael Fried, the internal aesthetic qualities that Morris opposed gave a work "presentness", as opposed to presence, a quality that he believed was to be found in the best of modernist painting (such as the work of Olitski and Noland). He defined presentness as an ability to take the viewer's attention away from everyday situations and into a kind of illusionary "non-space" that only art could provide. This was achieved by balancing the various elements of a painting or sculpture so as to make the part and the whole incomprehensible except as aspects of each other. The tension existing between the part and the whole of an object would demand the viewer's complete attention and consequently prevent the viewer from focusing on anything external to the work. This, according to Fried, enabled art to remove itself from the contingencies of reality, particularly time, a quality that led him to equate it with "grace". (5)

Fried maintained that the relationships between internal aesthetic qualities were vital to the survival of sculpture, which depended on its ability to distinguish itself as art. To Fried, Morris' minimal objects were "at war with art." Not only did they shift the focus away from the object's inner dynamic to its relationship with space and the viewer, but also, through their direct placement on the gallery floor, they radically altered the viewer's physical experience of sculpture. Rather than occupying a relatively passive position restricted to observation, the viewer was now encouraged to walk along, around and even through the sculpture.

Because most of Morris' sculptures were made to a scale that was approximately the same as that of the average person, they tended to create a presence parallel to that of the viewer. Thus walking around the work was, according to Fried, not unlike being "distanced or crowded by the silent presence of another person." (Fried, 1967, p.128.) Fried essentially considered the complex interplay between the viewer and Morris' sculptures inherently "theatrical" and therefore inappropriate for sculpture. For him, the altered status of the viewer as participant in the relational dynamic of such "literal sculpture" was "nothing more than a plea for a new generation of theatre; and theatre is now the negation of art." (Fried, 1967, p.125.)

In a sense this notion was correct, as Morris' emphasis on the relative nature of experience was intended as a deliberate negation of the autonomous nature of the traditional art object. However, while Fried recognized the possible threat of this position to the nature of art experience, its actual potential was considerably weakened by several factors outside of Morris' control.

While Morris intended that the viewer have more freedom in the way they relate to the minimalist sculptures, (and thus more control over the work's relative meaning), much of the public seemed to find the work alienating and confrontational. Long accustomed to art as a self-contained and often visually complex object or image, many critics and the public in general could not see beyond the apparently empty minimalist objects to include the extended relationships between object, space and viewer as the work of art. The minimal work's stark contrast to the painterly Abstract Expressionistic style that had immediately preceded it caused it to be described as cool, empty, nihilistic and boring. (6)

"Rather than soliciting the viewer's attention, as art objects customarily do, the minimalist object is perceived as exhibiting a cruel taciturnity and disinterest in the spectator, as its extreme simplicity and dearth of detail act to distance viewers and to repel the close scrutiny they expect to bring to works of art." (Chave, 1990, p. 54.)

The second factor to affect the way Morris intended his work to function was the profusion of other work at the time that, while maintaining similar reductivist or minimal styles, had deep philosophical differences.

In the mid 1960s a number of critics, aiming to define Minimalism, sought to bring together this diverse and often disparate group of artists. (7) While important for having stimulated interest in the new art, such writing was quick to notice formal similarities while often ignoring important differences in the work's conceptual content.

One example of this was Kynaston Mcshine's exhibition, *Primary Structures* 1966. While specifically attempting to offer a collective view of the "Minimalist" sculpture, included a number of artists such as Ellsworth Kelly, David Smith and Anthony Caro who used traditionally formalist conventions such as illusionism, composition, expressive form and an ambiguous relationship to the pictorial and the sculptural within their work. In contrast, the works Morris exhibited, in their simple geometric forms, large size and neutral gray surfaces were specifically made to work against the typical qualities of formalist sculpture. The fact that works by these "formalist" artists maintained a similar non-imagistic style to his own work but continued to focus on aesthetic qualities such as the highly decorative and illusionistic, considerably weakened his own work's potential to offer a physical experience by continuing to encourage the viewer to look to the object alone for meaning.

In the exhibition catalogue Mcshine argued that a new generation of artists had emerged who were critical of past modes of sculpture. Rather than see this as a criticism of the way that sculpture functions in relationship to the viewer however, he saw it only terms of more superficial, formal qualities. As a result Mcshine did not view this criticism as a rejection of late-formalist sculptural practice. Instead, he constantly used formalist terms such as *pictorial*, *mysterious* and *ambiguous* to describe the work and even attributed many of the important characteristics of minimalist sculpture; the use of new materials, large scale and the elimination of the base, to formalist sources. This argument was essentially made on the basis that these qualities allowed the object to "attain a more direct and formal existence". (Mcshine, 1966.)

While it may be argued that Morris did intend his sculptures to attain a more direct and formal existence, he did so as a necessary step toward reshaping the traditional experience of art. An aim that was not possible through Minimalism while it was collectively seen as sustaining Formalist principals such as the object's idealization. Eventually Morris realized that even his own Minimalist sculptures, while successful in working against the standard formalist conventions of illusionism and expressive form, were still essentially formal and idealistic, an observation that he noted in *Beyond Objects*, part 4 of his *Notes on Sculpture*.

“Objects provided the imagistic ground out of which 1960's art was materialized. And to construct objects demands preconception of a whole image. It is not especially surprising that art driving toward greater concreteness and away from the illusory would fasten on the essentially idealistic imagery of the geometric.” (Morris 1993, p.64.)

Morris acknowledged that the minimalist sculptures could not escape their inherent objectness necessary to achieve his greater aim of emphasizing art's potential as a phenomenological experience rather than simply the appreciation of closed and idealized aesthetic forms. In 1967 Morris conceived that a possible way to escape the idealized object would be to emphasize process over product, a notion resulting in a body of work and theoretical discussion known as anti-form.

In 1967 Morris began a new body of work with the intention of challenging the conventions of the Modernist object by replacing the traditionally fixed and aesthetic end product of art with an indeterminate form having an indefinite set of sculptural possibilities. These 'anti-form' works, -also known as process art or post minimalism (8)-, primarily involved the chance arrangement of ordinary, non-rigid materials such as industrial quality felt and loose substances such as earth, thread and asphalt. While Morris' Minimalist works had been preconceived and constructed as solid, fixed forms, the anti-form works were determined by the chance drape or fall of the material in each separate instance as it was piled on the floor or hung from a point on the wall. The inherent qualities of the felt, as a soft and flexible material, resulted in a randomness subject to the temporal conditions of the environment, in particular, the nature of Morris' limited interaction with it and the affects of gravity. Thus the outcome of the work was essentially unknown until arrived at and was constantly open to further change and variation.

"The focus on matter and gravity as means results in forms that were not projected in advance. Considerations of ordering are necessarily casual, imprecise and unemphasized. Random piling, loose stacking or hanging gives passing form to the material. Chance is accepted and indeterminacy is implied, as replacing will result in another configuration." (Morris, 1993, p.46.)

In allowing this work to be shaped by chance, gravity and the material's inherent qualities, (factors largely beyond the artist's conscious control), anti-form worked towards dismantling the aesthetics and idealism governing the most valued forms of modernist (and formalist) art. According to Morris, the refusal to work towards preconceived end forms was a positive and innovative assertion essentially because it meant a break from the aestheticism of the end product of art which often excludes any possibility for discovery in the making process. In allowing the work to evolve naturally, rather than direct its outcome to a prescribed end, the artist leaves more opening for discovery.

Furthermore, if it is intended that the work reveal something of the physical world, gravity and materiality, as with anti-form, then it is essential that these factors play a real and vital part in determining the work's outcome.

By employing chance as a central device in his work, Morris had moved into a history of art making that attempted to base art on something other than the arrangement of forms according to taste. This has involved such diverse methods as draping wax-soaked cloth to replace modeling, employing chance in an endless number of ways to structure relationships, constructing rather than arranging and allowing gravity to shape or complete some phase of the work. Central to this history are the systemized chance operations of Duchamp, who was one of the earliest artists to use logical systems of chance ordering to free his work from subjective and arbitrary decisions based on aesthetics. Duchamp's strategy, used in work such as *3 Standard Stoppages* (1914), involved the use of chance ordering or a priori systems followed by the subsequent physical making.

This highly systematic and logical approach, while successful in meeting Duchamp's aim to base art making on terms other than those of the arbitrary, tasteful arrangement of static forms was, according to Morris, idealist oriented. What Morris regarded as idealistic and thus problematic in such a method, was that the majority of chance systems used in making the work had no specific relation to the physical nature of the work itself. The work was still essentially directed by a preconceived order decided by the artist rather than originating from the physical state of the material itself. Morris thus distinguished it from his own chance directed works founded on a more phenomenological basis where order is not sought in a priori systems, but in the tendencies inherent in a materials/process interaction. By acting in direct response to the physical properties of the material Morris intended that no order would operate beyond the physical things themselves. Thus material, process and end form were "brought together in a way that never existed before in art". (Morris, 1993, p.67.)

The emphasis on process over preconceived form was not only central to Morris' work in the late 1960s but was common to a number of other artists whose work also fell under the term anti-form.

Claes Oldenberg, Eva Hesse, Bruce Nauman, Raphael Ferrer and Richard Serra, among others, all refused the limitations of closed forms in favour of an exploration into the inherent properties of non-traditional materials such as plastic, latex, fabric, ice, lead and rubber. In 1969 Morris brought these artists together in an *Anti-Form* exhibition to which at least one critic noted that the major premise and rationale of the show was the “attack on the status of the object”.(Kozloff, 1969, p.38.)

This observation was in part a response to the way the works existed in their base material state, consisting of recognizable, non-precious and ordinary substances that no longer aspired to transcend the physical or represent values or things in the world. Works such as Serra’s splashed lead, Ferrer’s melted ice and Morris’ draped folds of felt, were not meant to symbolize or illustrate anything but were simply the chance result of the physical interaction between the artist, the qualities of the materials and gravity. Not only did the anti-form works not represent or even relate to anything beyond their inherent materiality, they also maintained little formal structure other than what molten lead, string, latex or cotton batting could allow.

“In short, the idea of the object is engulfed by the volatility, liquidity, malleability, and softness -all the unstable characteristics- of the substance which embodies it.” (Kozloff, 1969, p.39.)

For Max Kozloff, an understanding of how far the anti-form works had altered the nature of the art object lay in imagining how the works would be removed from the space.

“Instead of being dismantled, unhooked, dollied and crated, these sculptures will have to be rolled up (Bollinger), swept in to a pile (Serra), chipped and chiseled from a corner (Serra), and scraped and scrubbed from a wall (Sonnier).” (Kozloff, 1969, p.38.)

The fact that the works could not be moved without suffering a basic and certainly irremediable shift in the way they look, opposed the permanence and quality that had traditionally been considered essential to the value of art.

This opposition paralleled some of the ideas expressed by art critic Ursula Meyer in her influential essay *The Eruption of Anti-Art*.

In addressing the issue of anti-art in the 1960s, Meyer suggested that anti-art was most radical when it undermined the conventions and the form of the static art object, objects specifically created to meet the demands of museums, galleries and collectors.

According to Meyer,

“if anti-art exists at all –not only in terms of an art historical (Duchampian) oddity, but in the context of a revolutionary present- it has to be defined on the basis of its temporariness.” (Meyer, see Battcock, 1973, p.133.)

It is important to note however, that anti-form was by no means working against art or form in a total sense but rather against the accepted modernist understanding of art and form that was prevalent at the time.

In the same year of the anti-form exhibition the artist Allan Kaprow questioned whether the anti-form works could transgress the formal art object while continuing to exist in relation –even if negative relation- to the space of the gallery and museum. He also questioned the extent to which such work was actually against form, noting that most of the pieces (especially Morris’ felts), maintained a distinct shape and an internal rhythmic composition. Kaprow suggested that the anti-form works only opposed hard-edged geometry, not form itself, for the deformation of form still necessarily results in *form*. Indeed, while the anti-form works were initially regarded as radical in their devaluation of what was traditionally considered of most value in the art object, (homogenous form, permanence and predetermined aesthetics), the felts and even the anti-form installations were eventually accepted and validated by galleries and collectors as valued aesthetic statements. While this acceptance was significant in that it expanded the boundaries of art to include temporary, site-specific art forms, Morris’ decision to exhibit the static anti-form works and the subsequent attention they received as artistic statements essentially contradicted the most important aspect of the anti-form concept. The aim to shift the form of art from the static object to a continuous process of interaction and experience.

Essentially Morris intended for anti-form to emphasize the tendencies inherent in the materials/process interaction as of greater importance than the chance and transient results of this encounter.

Indeed, for the majority of the anti-form artists the primary meaning of their work lay, not in the end products of process, but in their interaction with materials and gravity and the understanding about the body's relationship to the physical world that this revealed. Both Hesse and Serra made lists of verbs that specified the processes involved in making their works. Serra's list from 1967 contained one hundred and eight transitive verbs, which he referred to as "Actions to relate to oneself, material, place and process". (Buchloh, 1977, p.233.)

to roll
to crease
to fold
to store
to bend
to shorten
to twist
to twine
to dapple
to crumple
to shave
to tear
to chip
to split
to cut
to sever
to drop

(First published in "The New Avant-Garde, Issues for the Art of the Seventies." Text by Gregoire Muller, New York, 1972.)

For Morris, such interaction with materials constituted a form of behaviour aimed at revealing and understanding factors of bodily possibility, the nature of materials and physical laws, and the temporal dimensions of process and perception.

Coupled with the emphasis on the temporal interaction between materials and the body, was the idea that anti-form opposed the traditional function of art as an end product by offering a continual process of change.

"One aspect of the work worth mentioning is the implied attack on the ironic character of how art has always existed. In a broad sense art has always been an object, static and final, even though structurally it may have been a depiction or a fragment... Under attack is the rationalistic notion that art is a form of work that results in a finished product. What art now has in its hands is mutable stuff that need not arrive at the point of being finalized with respect to either time or

space. The notion that work is an irreversible process ending in a static icon object no longer has much relevance.” (Morris, 1993, p.68.)

While Morris’ idea of anti-form as continual and interactive was consistent while applied to the artist’s experience, it was not carried through to the viewer in the way that the works were exhibited. Transitive activities such as the scattering of rubber particles, the splashing of molten lead or the draping of felt, were never seen, let alone experienced by the viewer as the works of art. Presented to the viewer in the anti-form exhibition were the results of these processes which were primarily viewed as static objects in which process, change and the artist’s interaction were only inferred in the work’s arrangement.

“The [anti-form works] simply existed in their base material state as the physical residue of the transitive; Richard Serra’s *splashed* molten lead, Eva Hesse’s *spilled* latex, Barry Le Va’s *scattered* rubber...” (Berger, 1989, p.73.)

It is important to recall that the central aim that had driven Morris’ involvement in both Minimalism and anti-form was to create a phenomenological experience for the viewer. Though the emphasis on process, materiality and interaction embraced by the anti-form artists had the potential, at least in theory, to offer this experience, the decision to present the static evidence of process rather than the process itself to the viewer meant that the viewer’s experience of the work was essentially of little difference to that of the objects Morris was attempting to transgress. Essentially the contradiction of anti-form lay in its failure to extend the experience of process from the artist to the audience, a move that would have required a fundamental shift in the form in which the work was exhibited.

While the majority of works made and exhibited by Morris in the late 1960's seldom moved beyond the static evidence of process, Richard Serra and Rafael Ferrer did make works at the time that indicated how process could be embodied as direct aspects of an artwork as experienced by the viewer. While these works are formally very different from each other (one involving film and the other transient, material based installation), both were used to their full potential as inherently time-based forms able to communicate movement and change to the viewer.

For Richard Serra, as much as for Morris, the processes and actions involved in making his anti-form works were often more important and revealing than many of the resulting works themselves. While Serra's aim to communicate these factors to the viewer had been a determining factor in many of his sculptures in the mid to late 1960s, it was the medium of film, - which by its very nature as a temporal medium permits the reproduction of action taken in directional time-, that provided the means through which he was able to convey the transitive nature of process to the viewer.

In 1968, while involved with anti-form, Serra made a number of simple, repetitive films in which he used the recorded action of his hand as a device to explore and convey process. The best known of these films is *Hand Catching Lead*, a three minute film involving only a hand and forearm performing the totality of the action which is the attempt to catch a sequence of lead strips as they drop through the frame of the image. Often missing the lead and occasionally catching it, -in which case the hand pauses for a moment and then releases the strip allowing it to continue its fall-, the hand opens and closes in a performance at the same pace as the falling lead. One important aspect of the film is its quality of relentless persistence, of repeating something over and over again without registering success as any different to a miss. The hand's action is both intentional and pointless, for while it is involved in the task of catching lead, making a catch does not seem to be its objective. In its complete insistence on the

constitutive act itself *Hand Catching Lead* produces an image of continuous, transitive process aligned with Morris' idea of anti-form.

In an essay on Serra's film and process sculpture, Benjamin Buchloh notes that Serra's use of film to isolate and focus on the sculptural act distinguishes *Hand Catching Lead* from the majority of films by artists who until the mid sixties had, almost without exception, either adopted the traditional criteria of a literary or narrative minded film language or translated their own artistic approach directly into film. (9) For Serra, who defined artistic process as not only the discovery but also communication of the forces and processes that constitute sculpture, (10) film offered a means to convey action and effect in a way that it would be seen as more than documentation without falling into the area of traditional story/narrative style. In 1968 when a fellow artist suggested filming the construction of one of his sculptures, *One Ton Prop-House of Cards*, Serra's immediate response was that such a film could not be anything other than an illustration of an already existing work. For Serra, to simply document the process involved in the construction of a separate piece of work would reveal little of the actual nature of process. In the films of Pollock or Green (11), such documentation only succeeds in distancing the viewer from the work, presenting a removed view of the artist at work that adds to the mystification of both the artist and the process. Rather than illustrate the process of making, Serra chose to explore and utilize film for its inherent capacity to convey the temporal nature of action and affect, and in doing so combined sculptural and filmic processes to create a new form which could not be satisfied in any other media.

According to Buchloh, an important factor distinguishing *Hand Catching Lead* from traditional narrative or illustrative artist films is the use of cropping or 'fragmentation'. In *Hand Catching Lead* the reduction of the visual image to show only the hand and arm, serves to focus the viewer's attention on the essential element of the process. In separating the hand and arm from the rest of the body Serra frees the meaning of the gesture from its subjective connection to the body of the artist.

According to Buchloh,

“this actual objectivation of the action necessarily results in an enhanced self-perception of the viewing subject who no longer experiences the filmic process in illusionist identification with the actor/artist” but in terms of their own body awareness. (Buchloh, 1977, p.236.)

By limiting the viewer’s boundaries of physical self-perception to the area defined by the film, no associative subject-object relationship is established between the viewer and the actor/artist, as opposed to traditional film documentation that captures the whole body with the face as central focus. Instead the viewer is presented with a physiological activity framed within the limits of his or her own body awareness. In a sense, rather than associate the action of the hand catching lead with the artist’s experience, the viewer is encouraged to embody the action viscerally as if it was his or her own hand performing it. In this way the film begins to make the viewer perceive the action based on the understanding of his or her own body, resulting in a response that may be aligned with that achieved through participation.

Serra’s use of repetition and fragmentation in *Hand Catching Lead* parallels a video piece that resulted from my own work’s recent shift from the static evidence of process to an investigation of temporal media. In its static form this work, (*Gravity Exploration*, 1994), explored the evidence of gravity and movement within a line of fluid wax poured vertically down a length of silk cloth. While initially the focus of this work was the static mark remaining as evidence of gravity’s affect on the poured fluid, I soon began to realize that my experience of the fluid’s actual movement was profoundly important to my understanding of and response to *Gravity Exploration*. Aware of my strong visceral response to the fullness of the fluid as it was poured down the silk, I began to investigate the relationship between the effect of gravity on the human body (and the body’s fluids) and the movement of the fluid wax. Central to this was the idea that the body’s inherent and constant experience of gravity and fluidity allows the body to experience a strong physiological response when faced with something in a similar movement or state. While this notion initially came out of an intuitive attempt to understand my response to the pour, it was soon informed by writing on works such as Eva Hesse’s fabric and latex forms.

In an essay on this work, Lucy Lippard notes that through her understanding of materials and form, Hesse was able to make objects that evoke a “strong, virtually visceral identification” with the viewer’s body. While in this case triggered by static forms, this visceral connection is similar to the body based response experienced by the viewer in relation to the isolated physical action of *Hand Catching Lead*. Lippard referred to this visceral phenomenon as “body ego”, observing that it resulted not so much from form itself as from

“the combination of shape and highly sensuous textures, the way forms swell or sag, lie or lean, [and] the way in which one can feel one’s own body assuming these positions or relating to those shapes as to another body.”
(Lippard, 1992, p.187.)

Such observations seem to have emerged as artists increasingly, within movements such as anti-form, used flexible materials that are affected by gravity in the same way as the body’s own flesh and fat.

Even the rigid forms of Morris’ minimal work were discussed in terms of their tendency to create a visceral response in the viewer. While noting the importance of the human scale and verticality of these works Morris observes that the column functions not so much as a metaphor for the figure as a parallel existence to it, able to create a perceptual response of the kind the viewer would have toward another human body. He states that

“this is undoubtedly why subliminal, kinesthetic responses are so strong in confronting the [work]. While such responses are often denied or repressed since they seem so patently inappropriate in the face of non-anthropomorphic forms, they are still there”. (Morris, 1993, p.54.)

That works such as Hesse’s and Morris’ static or rigid forms could create a visceral response in the viewer on the basis of their similarity to the physical state of the body reinforced my own sense that the fluid’s movement and fullness was triggering a response based in my own body’s continual experience of fluidity. Alongside my attempt to understand the visceral connection between the fluid and the body, I began to question the contrast between my own response to the fluid’s movement and the viewer’s response to the static result.

No longer interested in producing an aesthetic end product I instead aimed to explore ways that allowed the viewer to experience the movement and fullness of the fluid. This decision eventually led to a shift from the static object/ mark which was only able to evidence process, to inherently time based forms of video and transient installation. (12)

My initial investigation into video as a means through which to convey the movement of fluid to the viewer involved an objective, documentary-like recording of the pour. This was composed of a total view of the process, showing my involvement in pouring the fluid as well as its entire passage down the two-metre length of silk. While my decision to record the pour in this way was undoubtedly a natural response to my exposure to traditional use of film/video as a primarily documentary or narrative device, I soon realized that the scale of the image (to include the entire length of the silk) and the inclusion of factors such as my own presence and interaction with the work were unnecessary and distracting elements that conveyed little of the actual nature of the fluid's movement. In an attempt to remove these elements and focus entirely on the movement and fullness of the fluid, I began to explore and utilize the ability of video to isolate selected images or actions. By separating an area of the pour from its surroundings I was able to record a brief sequence of video composed entirely of the fluid's movement through the screen.

One of the works to come out of this approach, entitled *Sigh* (1996), is composed of a cropped view at the base of a suspended length of silk. Focusing almost entirely on the movement of the fluid, *Sigh* involves a series of light breath-like movements in the silk, before a poured mass of viscous fluid slowly weighs the silk down until it touches and expands across the ground. Like *Hand Catching Lead*, the complete temporal and spatial sequence of *Sigh* is constructed entirely on this brief action which is continuously repeated. Unlike my earliest use of video, this isolated, and in a sense abstracted view of the pour does not reveal to the viewer the actual source of what is being experienced, and as such, no longer functions merely as an objective record of process. Instead *Sigh* evokes a physical sense of fluidity and tension, which in its closeness to that experienced within the body, creates a visceral response in the viewer. In the case of *Sigh*, the use of video as a means to record and convey the pour

moves beyond objective documentation to a distinctly different work that fully embodies the qualities of fullness, tension and release, inherent in the pour.

Hand Catching Lead and *Sigh* both convey transitive process in a way that extends beyond illustration or documentation to engage the viewer in a visceral response. However, it is important to acknowledge that what the viewer is essentially experiencing is a constructed set of events that have been separated both temporally and physically, from the actual material and process. Even though Film and video, unlike the static object or mark, has the potential to allow a greater understanding of process through the inclusion of time and movement, it lacks the inherent physicality of objects and presence of materials and only offers a two-dimensional illusion of materiality, weight and gravity. As such, the filmic medium cannot provide the same level of understanding of and response to materials, process and natural forces that comes with the kind of immediate physical interaction that was central to Morris' experience of anti-form.

A more immediate and physical means through which process can be experienced by the viewer is transient, material based installation such as the ice installation made within anti-form by Raphael Ferrer in 1969. Exhibited in the process based exhibition, *Anti-illusion: Procedures and Materials*, this was one of the only anti-form sculptures to actually embody Morris' ideas of art as a transitory form involving a continuous process of change and physical interaction. Consisting of blocks of ice that gradually melted during the period of the exhibition Ferrer's ice installation had no fixed form, and as such did not function as an end product of process like the majority of other anti-form works. While many of the anti-form artists had recognized the ability of flexible and fragmented materials to clearly show the effects of process, these materials still occupied a static /fixed position when they were not actually being manipulated by the artist (or viewer). The temporary nature of Serra's lead castings or Morris' folds of felt related solely to their site-specificity, with each work remaining relatively the same throughout the exhibition until they were removed from the space.

The ice installation however, was temporary due to the continual effect of the environment on the inherently unstable state of the ice. Rather than implying change through the random arrangement of flexible materials, it embodied the process of change as a physical condition of the work itself as it naturally transformed from solid blocks of ice to water. Through this continuous transition from one state to another, Ferrer's ice installation revealed to the viewer the transitive nature of movement and process as well as the relative and transient nature of experience.

While the specific quality of the ice installation's temporariness and relationship to time distinguishes it from the majority of anti-form works it also connects it to Morris' first falling column and the theatricality that Fried discussed in relation to the minimal works. It is important to note, however, one fundamental distinction between the way these works functioned and, as such, how they actually affected the viewer's experience and understanding of the work. As discussed earlier, the static columns and plinths that comprised the majority of Morris' Minimalist work were intended by Morris to emphasize the temporal experience of art by making the viewer aware of their own movement and changing position around the work. While this was noticed and discussed (as theatricality) by Fried, it was seldom actually realized because it relied on the viewer's awareness of self outweighing any awareness of the static work and, as previously noted, the majority of viewers came to the work with a preconditioned notion that meaning was to be found within the artwork alone. Inherently time based works such as Morris' falling column and Ferrer's ice installation, however, centre the temporal experience not in the viewer's movement, but within the action and effect of the work itself. While the context of these works is quite different with the column as a staged action and the melting ice, a natural and commonly occurring phenomenon, their affect on the viewer's awareness of time and change is similar. When immediately faced with the simple and brief action of the column's fall from vertical to horizontal or the continuous shift in state from solid ice to water, the viewer cannot help but become aware of their physical and transient experience of and response to the work.

The material based transience of Ferrer's ice installation is in many ways similar to another of my works to come out of the investigation into the movement of fluid and the transitive nature of the pour. As the central element of an exhibition entitled *Seep* (1997), this work involved the release of fluid down a wall of The Verge Gallery, where it gradually spread across the floor towards the space occupied by the viewer. Over a period of approximately three hours the blank space of the wall and floor was activated by the movement of the fluid that ranged from a steady pour to a series of drips and splatters. Faced with the immediate physical presence of the viscous fluid as it spread freely into the space, the viewer seemed to be affected by the work on a visceral level, with responses ranging from an almost meditative observation of the fluids steady contained flow, to a squeamishness or even disgust at its sliminess and viscosity. It is important to note that through many factors *Seep* moved beyond a strictly objective exploration of process such as the position occupied by the ice installation, (and indeed maintained by the majority of the anti-form works). The deliberate closeness of the fluid's colour and consistency to bodily fluid, as well as my own presence behind a video image of my hands continually wiping off the fluid, worked to evoke and explore more subjective and emotive associations of seepage, slippage, formlessness, and lack of control, not only in relation to the art object, but also in relation to the experience of the human body.

While such associations mark an important difference between *Seep* and the literal nature of Ferrer's ice installation, both function formally in a similar way. They are inherently unstable works that question the nature of acculturated art experience as they emphasize continuous, sensory experience over any aesthetic and fixed end product. It is undoubtedly for this reason that, in contrast to the majority of anti-form works, almost nothing has been written about the ice installation. The fact that its very life as an object is one of transience seems to indicate that this work, more than any other, would have challenged the then prevalent understanding of art and hence, the ability for galleries, critics and historians to evaluate and categorize it within the realm of art. Even though the long-term life of works such as Morris' felts and Serra's castings was limited, they did not, as static works for the period of their exhibition, resist observation, documentation, commodification and subsequent critical discussion

in line with other static art objects. Ferrer's work, on the other hand, never being constant, would have posed a problem to many critics who would have undoubtedly lacked the language, if not the understanding, necessary to discuss a work that was conceptually and formally on the edge of what was then accepted as art. Thirty years later, while my own work's position as art may be questioned by some of the public, it is certainly accepted within the art world alongside the profusion of inherently site-specific, unstable, organic and transient works that have now become a substantial part of contemporary visual arts practice.

That time-based works such as Ferrer's ice installation could embody transitive process and alter the viewer's experience of art was finally recognized by Morris in the early 1970s. As previously noted, while the ideas of theatricality, continuous process and interaction accompanying Morris' Minimal and anti-form works had the potential to radically alter the experience of art, it was not until the form of the art itself was altered (as with Serra and Ferrer's work) that this could actually occur. Not until the early 70s when he experienced temporal and transient works by artists such as Bruce Nauman, Michael Asher and Larry Bell, did Morris actually become aware of how far away from the static object art actually needed to move for the value and experience of art to change.

In an essay entitled *The Art of Existence*, Morris discusses temporal or "existence" art in terms of its ability to allow the viewer to experience processes of change and movement through the use of inherently temporal forms such as light, sound, video and naturally unstable substances. His use of the term existence to name this kind of art comes from an understanding that the work's immediate existence, as a temporal, spatial and sensory experience is its intended function and meaning. Like Ferrer's ice installation or *Seep*, this type of work has no fixed end product or central object, instead the focus of the work is each viewer's interaction with and response to transient processes. Experiences such as listening to a series of sounds that become increasingly audible with specific movement through a space, or the eye's gradual adjustment to a dark room where selected visual information gradually becomes sensate, make the viewer overwhelmingly aware of their own presence and physiological response to the work.

To Morris, *existence* art offered a means beyond the apparently insoluble duality between thing and action that had characterized the contradiction of anti-form and the object based art he was attempting to transgress.

In *The Art of Existence* he notes that *existence art*

“marks itself off from art so obviously involved in presenting itself as action taken in the world and revealed in retrospect by objects and residual or implied processes of transformation, by presenting situations that elicit strong experiences of being rather than the implied actions of the having done.”
(Morris, 1993, p.98)

Rather than passively viewing the illustration or evidence of process in a static mark or object, the viewer is engaged in an active and sensual experience where meaning and understanding comes from direct and personal engagement with the temporal environment of the work.

Through its changing relationship to time and reevaluation of the viewer's experience, temporal art effectively succeeds in overturning the Formalist notion of the art object's autonomy. Unlike Formalist painting or sculpture where value is located within the internal form of the work independent of the viewer, temporal or *existence art* has no value or meaning without the physical presence, interaction and response of the viewer. Instead of being closed and self-referential, temporal art demands that any response and thus understanding of the work comes as much from the viewer's own personal experience of the physical world as from the work itself. Essentially the work acts as a point from which to trigger both body and mind memory of past experience of physical factors such as gravity, space, time and materiality. Art that functions in this way is not valued for what it is, so much as for what understanding and awareness about perception, experience and even life that it encourages. While Morris' own work seldom created such an experience for the viewer, his understanding of its importance in reevaluating the function of art and even how such an experience could be achieved is evident in his writing from as early as 1968,

“The body is in the world, gravity operates on it as we sense it operating on objects. Time for us has a direction, space a near and far, our own bodies an intimate awareness of weight and balance, up and down, motion and rest, and a general sense of the bodily limits of behavior in relation to these awarenesses. A certain strain of modern art has been involved in uncovering a more direct experience of these basic perceptual meanings, and it has not achieved this through static images, but through the experience of an interaction between the perceiving body and the world that fully admits that the terms of this interaction are temporal as well as spatial, that existence is process, that the art is a form of

behaviour that can imply a lot about what was possible and what was necessary in engaging with the world.”(Morris, 1993, p. 90)

Such fundamental theoretical concerns, expressed by Morris since the early 1960s, foresaw a potential for art that was gradually being realized by others around him and that has since become an intrinsic part of much contemporary visual arts practice.

It is also important to note that, as we have seen, in order to maintain a rigorous and clear questioning of the nature of art, the majority of the artists discussed necessarily tended to restrict their art to objective, formal and literal investigations. However, where in the 1960s artists such as Morris, Serra, Ferrer and Nauman, saw temporal art as a means to make the viewer aware of a strictly physical relationship to factors such as time, space and matter, it has now become much more than that.

Since the boundaries of art have been expanded to accept temporal and transient art forms, artists have in the 90s had the freedom to examine and use such forms for the deeper levels of association and response they naturally evoke. As touched on in the discussion of *Seep*, art involving life processes of change, movement and sensation has the potential to also open the work to deeper metaphysical association and visceral and emotional response centered within the viewer’s continuous experience of similar natural processes occurring within both the human body and nature.

End Notes

1. The use of the word autonomy in this context is consistent with that of Peter Burger in *Theory of The Avant-Garde*, trans. Michael Shaw (Minneapolis: University of Minnesota Press, 1984) p. vii-xvii.
2. My use of the term *phenomenological experience* refers to a situation where the viewer's physical relationship to the object in space and time constitutes the main focus of the work. Sculpture, in particular, has the ability to emphasize such a situation because its presence as a three-dimensional form naturally encourages movement around it. Phenomenological experience may also be defined by Formalist critic, Michael Fried's idea of *theatricality*, (a quality that he felt art must defeat in order to maintain its autonomy and for which he criticized Minimal art). Fried characterized the theatrical in terms of a particular relation between the viewer as subject and the artwork as object, a relation that takes place in time, that has duration.
See Fried, Michael. *Art and Objecthood*, Artforum, No5, June, 1967; reprinted in Battcock, Gregory, ed. (1968), *Minimal Art: A Critical Anthology* New York: Dutton.
3. See *Against Repression: Minimalism and anti-form* in Berger, Maurice. (1989), *Labyrinths: Robert Morris, Minimalism and the 1960s*. New York: Harper and Row, publishers Inc.
4. Much of Morris' work and writing from the mid 1960s seems to have been shaped and made in response to formalist arguments made, most notably, by Clement Greenberg, one of the preeminent formalist critics of the 1950s. According to Greenberg, the inherent distinctions between painting and sculpture are often blurred in order to deny the literalness of the third dimension – to distinguish the sculptural object from the nonaesthetic realm so that it does not read merely as physical matter bound to the pull of gravity. Greenberg argued that the allusion and visual defiance of gravity (central to works such as David Smith's *Cubis*) allowed for the ultimate illusion: that "matter is incorporeal, weightless and exists only optically like a mirage".(Greenberg, 1986, p.313.)

5. By the term *grace* Fried seems to imply a state that is elevated above the ordinary/ everyday.
6. According to Morris, "It is not surprising that some of the new sculpture that avoids varying parts... has been called negative, boring and nihilistic. These judgements arise from confronting the work with expectations structured by [previous art forms] in which what is to be had from the work is located strictly within the specific object. The situation is now more complex and expanded." Morris, Robert. (1993). *Continuous Project Altered Daily*. Massachusetts: The MIT Press.
See also Rose, Barbara. *ABC Art*, Art in America, Oct/Nov, 1965; reprinted in Battcock, Gregory, ed. (1968), *Minimal Art: A Critical Anthology* New York: Dutton.
7. Michael Fried, *Art and Objecthood*; Richard Wollheim, *Minimal Art*; Lawrence Alloway, *Systematic Painting* and Barbara Rose, *ABC Art* all reprinted in Battcock, Gregory, ed. (1968), *Minimal Art: A Critical Anthology* New York: Dutton.
8. The term *anti-form* was coined by the editors of *Artforum* magazine in 1968 as the title of a controversial but influential essay by Morris.
See Robert Morris. *Anti-form*, Artforum 6 April, 1968, pp. 33-35; reprinted in Robert Morris. *Continuous Project Altered Daily*, Massachusetts: The MIT Press, 1993, p.41.
The term *Postminimalism* is credited to the critic Robert Pincus-Witten. According to Pincus-Witten, the term came as a kind of journalistic enunciation in which to describe "open and unstable...forms that called into question the stabilized appearance of the day's abstraction".
See Pincus-Witten, Robert. (1987). *Postminimalism into Maximalism: American Art, 1966-1986* Michigan: UMI Press.
9. An example of how artists using film to communicate process had been influenced by traditional filmic procedures, (narrative on the one hand and illustrative or representational on the other), is seen in works such as Oldenberg's *Store Days* and *Nekropolis*(1962) and films made in the late 1950s documenting Jackson Pollock and William Green making their work.
10. See Buchloh. (1977). *Process Sculpture and Film in Richard Serra's Work*. p. 233 in *Richard Serra*. Tübingen, Kunsthalle: Baden-Baden.

11. 'Action' painters such as Jackson Pollock and William Green had been using film to record the actions involved in making their paintings since the early fifties. The impetus for such artists to document their artistic processes was largely to reduce the public's confusion and suspicion of an approach to painting that appeared to have such little considered content. Behind the concerns of enlightening the conceptual and technical aspect of the work was an additional hope that the film would act as a promotional vehicle. Such films essentially functioned as a biographical view of the artist as personality, adding to the mythology of the artist and mystification of the process. In the case of Pollock the images of him at work applying paint on to canvas proved to have a certain iconic status. By attempting to provide a record of the artistic process in such a documentative way the process is turned into an event and the spectacle of the artist at work comes to be viewed in the same way as that of an actor on screen.

12. It is important to note that alongside the shift in the formal nature of my work was a gradual change in its conceptual content. While the work had initially involved a primarily objective recording of physical processes and their affects on materiality, it gradually shifted into a more subjective and metaphysical realm that explored and evoked associations with the body's physiological and emotional relationship to fluidity. This is apparent even in the way the works were titled, changing from being untitled or having matter of fact titles such as *Gravity Exploration* to more emotive titles such as *Sigh*, *Seep* and *Tears*.

Bibliography

- Baier, Lesley, ed. (1992). *Eva Hesse: A Retrospective*. New Haven: Yale University Press.
- Battcock, Gregory, ed. (1973). *Idea Art*. New York: Dutton.
- Battcock, Gregory, ed. (1968). *Minimal Art: A Critical Anthology*. New York: Dutton.
- Berger, Maurice. (1989). *Labyrinths: Robert Morris, Minimalism and the 1960s*. New York: Harper and Row, publishers Inc.
- Buchloh, Benjamin. (1977). *Richard Serra*. Tübingen, Kunsthalle: Baden-Baden.
- Burger, Peter. (1984). *Theory of The Avant-Garde*. Minneapolis: University of Minnesota Press.
- Calas, Nicolas. (1985). *Transfigurations: Art critical Essays on the Modern Period*. Michigan: UMI Research Press.
- Greenberg, Clement. (1986). *Clement Greenberg: The Collected Essays and Criticisms. Vol 2*. Chicago: University of Chicago Press.
- Grosz, Elizabeth. (1994). *Volatile Bodies: Toward a Corporeal Feminism*. Australia: Allen and Unwin.
- Kaprow, Allen. (1993). *Essays on the Blurring of Art and Life*. Los Angeles: University of California Press.
- Krauss, Rosalind. E. (1986). *Richard Serra Sculpture*. New York: The Museum of Modern Art.
- Krauss, Rosalind. E. (1977). *Passages in Modern Sculpture*. Great Britain: Thames and Hudson.
- Lippard, Lucy. (1992). *Eva Hesse*. New York: Da Capo Press.
- Morris, Robert. (1993). *Continuous Project Altered Daily*. Massachusetts: The MIT Press.
- Pincus-Witten, Robert. (1987). *Postminimalism into Maximalism: American Art, 1966-1986*. Michigan: UMI Press.

Rosenberg, Harold. (1959). *The Tradition of the New*. USA: Mcgraw Hill Paperbacks.

Serra, Richard. (1994). *Writings and Interviews*. London: The University of Chicago Press, Ltd.

Wheeler, Daniel. (1991). *Art Since Mid-century*. New York: Thames and Hudson.

Bibliography

(Journal Articles)

Chave, Anna.C. (1990). *Minimalism and The Rhetoric of Power* Arts Magazine, Vol 64, January, p. 44-63.

Drolet, Owen. (1994). *Robert Morris*. Flash Art, No. 176, May/June, p. 91-93.

Fried, Michael. (1967). *Art and Objecthood*. Art Forum, No. 5, June, p.116-147.

Gablick, Suzi. (1989). *Deconstructing Aesthetics: Towards a Responsible Art*. New Art Examiner, Vol. 16, p. 32-35.

Gartside, Steven. (1996). *Disturbing The Surface: William Green and Filmic Fascination in the 1950's*. Art and Design, Vol. 11, 7/8, p. 8-15.

Greer, Susan. (1989). *The Cerebral, the Sensory and the spiritual*. Art Week, Vol. 20, January, p. 1.

Hershman, Lynn. (1993). *Touch, Sensitivity and Other Forms of Subversion: Interactive Artwork*. Leonardo, Vol. 26, No. 5, p. 431-436.

Kaprow, Allen. (1969). *The Shape of the Art Environment*. Art Forum, No. 6, Summer, p. 32-33.

Kozloff, Max. (1969). *9 in a Warehouse: An "attack on the status of the object."* Art Forum, Vol, 7, February, p. 38-42.

London, Barbara. (1995). *Time as Medium: Five artist's Video Installations*. Leonardo, Vol. 128, No. 5, p. 423-426.

Muller, Gregoir. (1969). *Robert Morris Presents Anti Form*. Arts Magazine, Vol. 43, February, p. 68-69.

Nickas, Robert. (1991). *Artist's Films*. Flash Art, No. 161, November/December, p.96-99.

Rogala, Miroslaw. (1993). *Nature is Leaving Us: A video Theatre Work*. Leonardo, Vol. 26, No. 1, p. 11-18.

Troncy, Eric. (1994). *It's Alive*. Flash Art, No. 177, Summer, p. 105-108.

Wilson, Andrew. (1996). *Spatialised Time, Unchecked Duration*. Art and Design, Vol. 11, 7/8, p. 32-35.

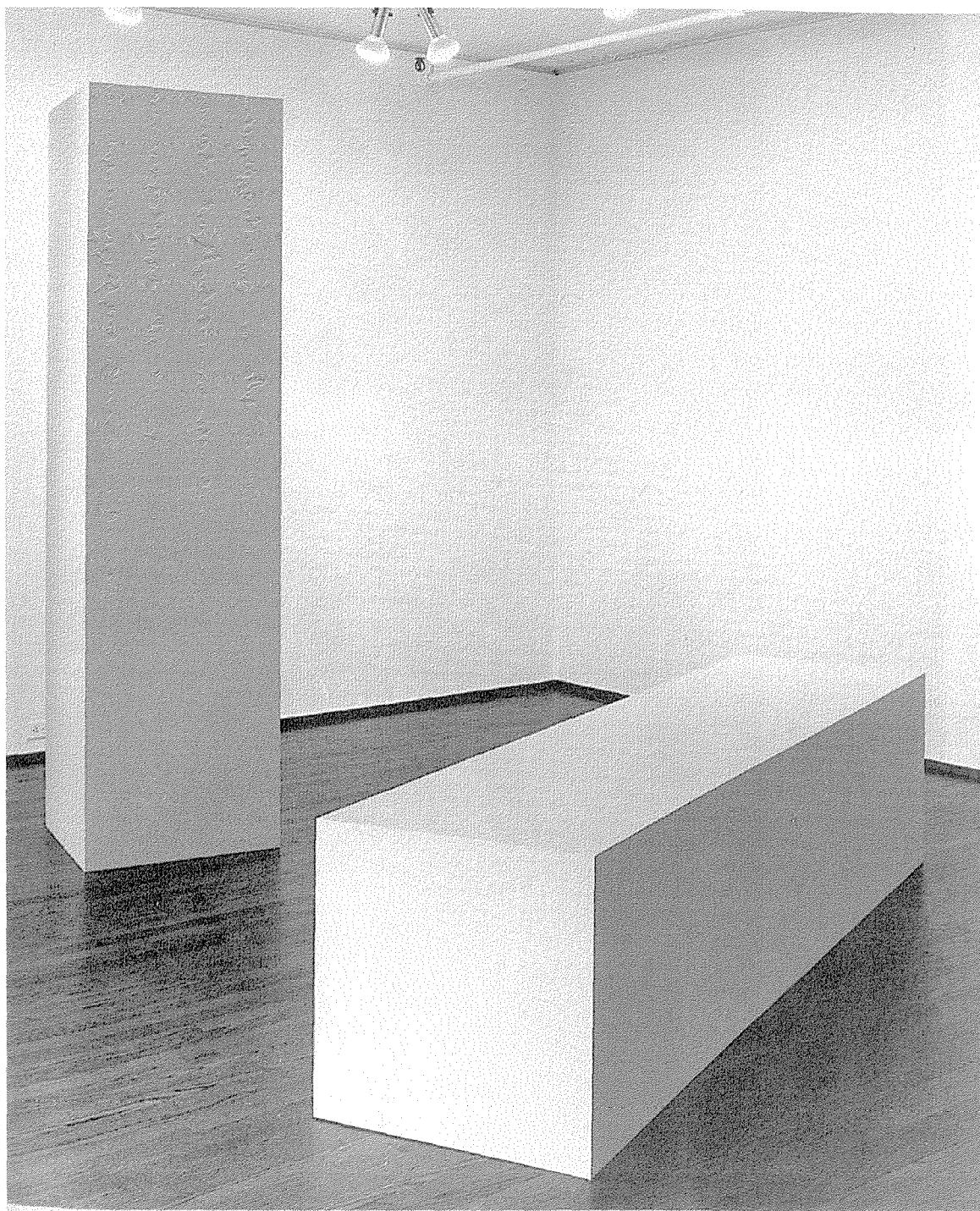


Figure 1. Robert Morris, *Columns*, 1961/73. Painted fibreglass.

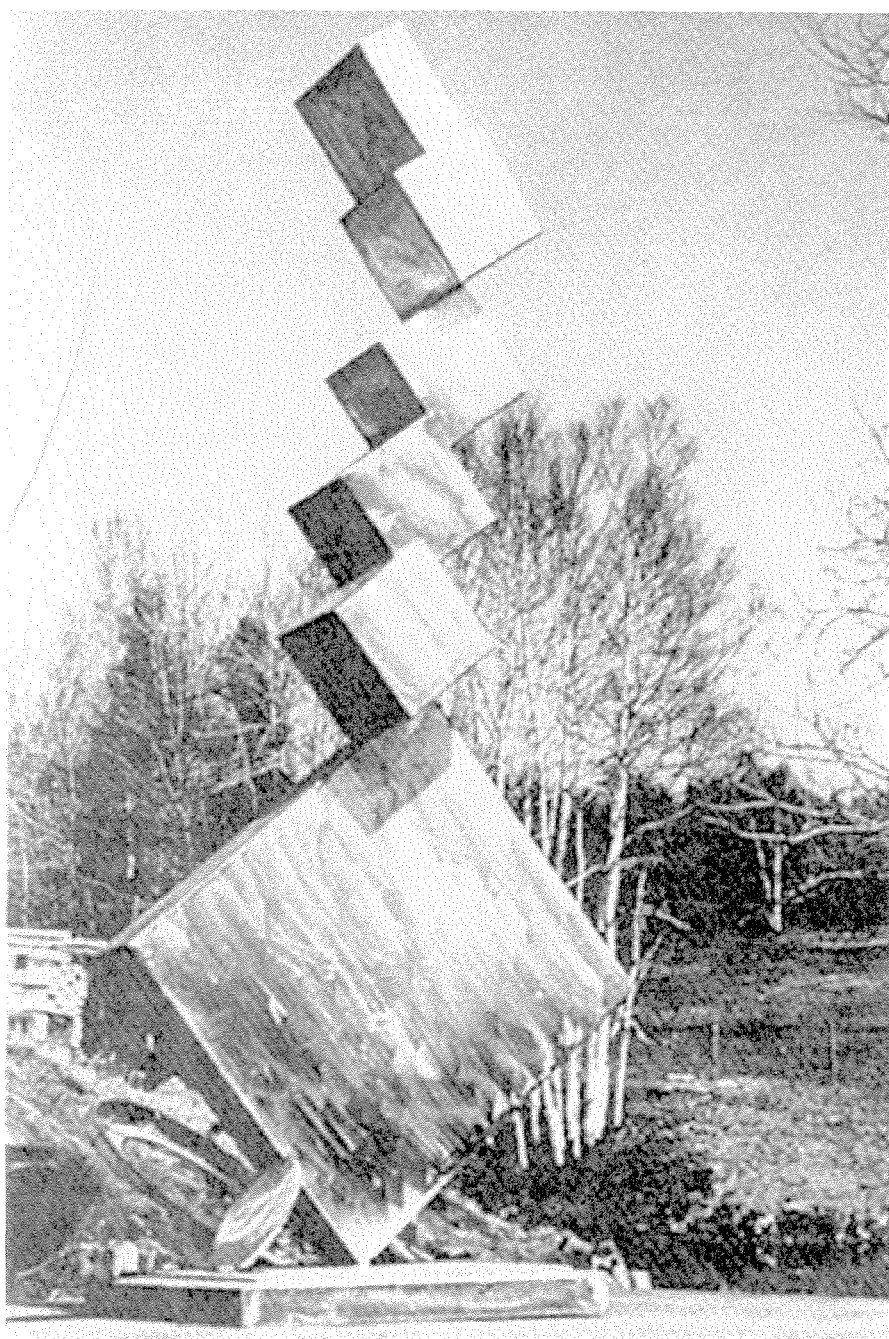


Figure 2. David Smith, *Cubi I*, 1963. Stainless Steel.



Figure 3. Robert Morris, *Untitled*, 1967. Felt.



Figure 4. Richard Serra, *Casting*, 1969. Lead.

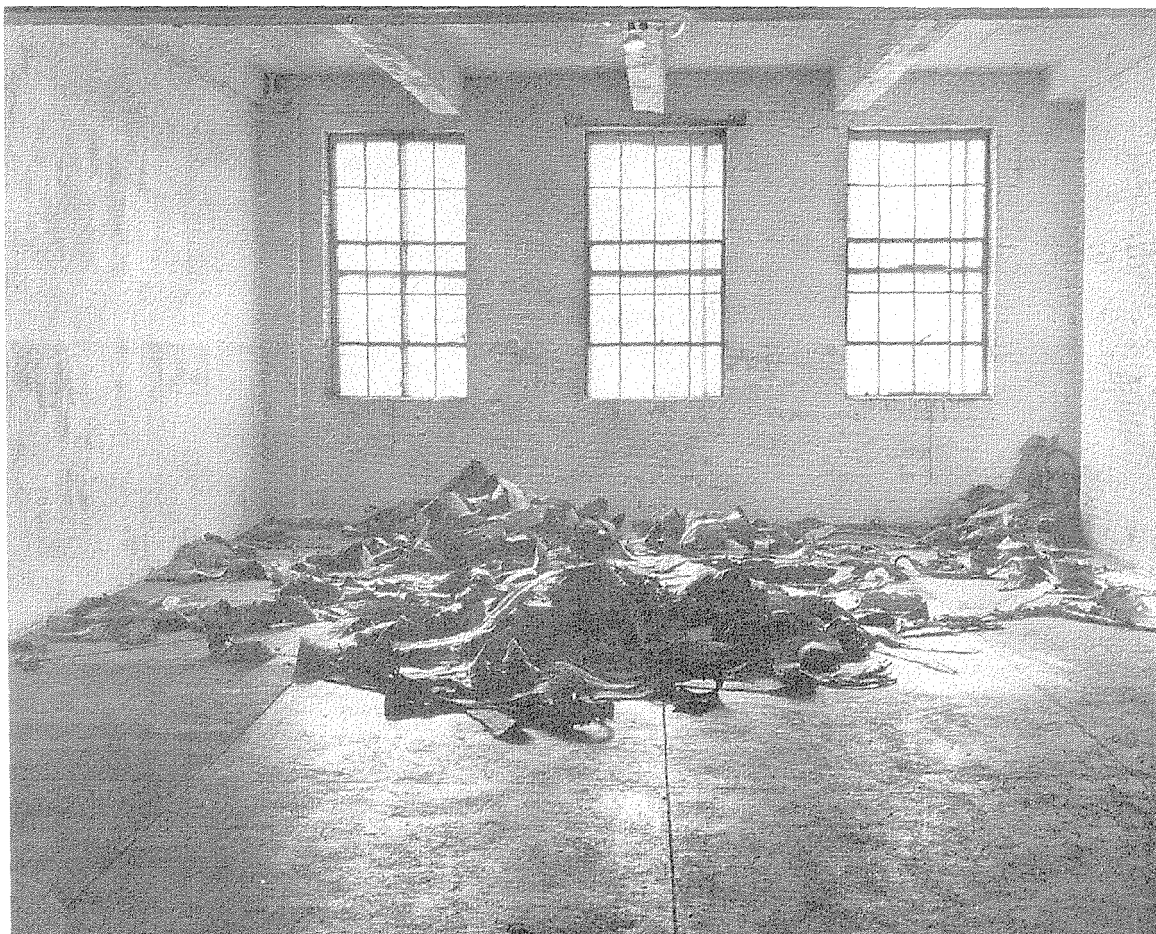


Figure 5. Richard Serra, *ScatterPiece*, 1967. Lead.

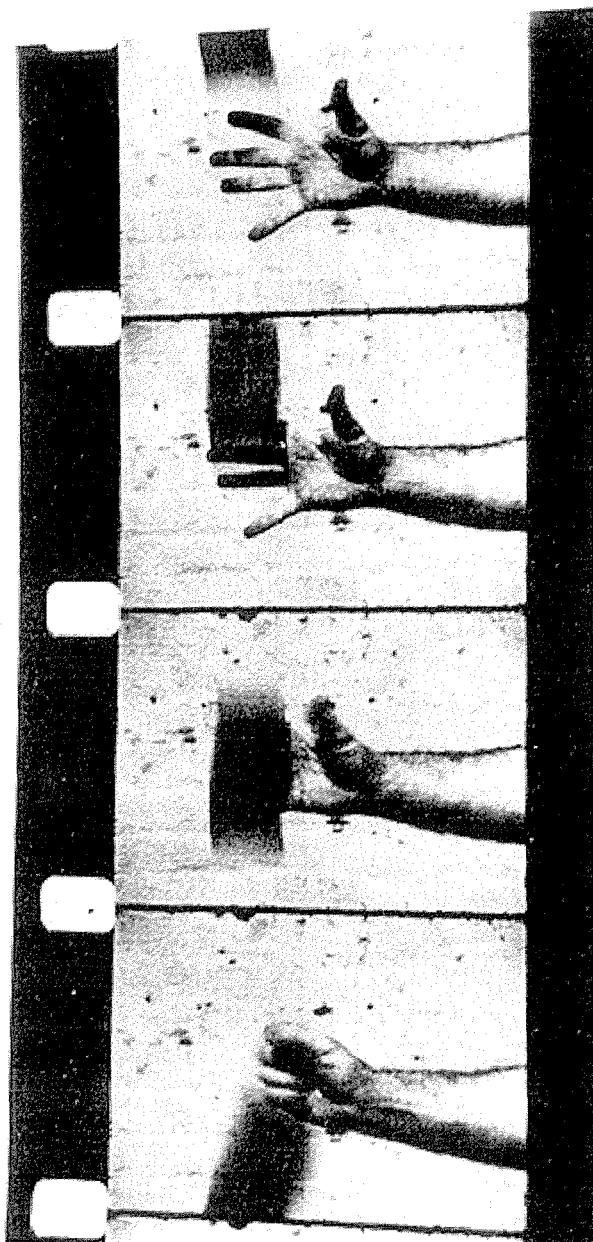


Figure 6. Richard Serra, *Hand Catching Lead*, 1969. Film.

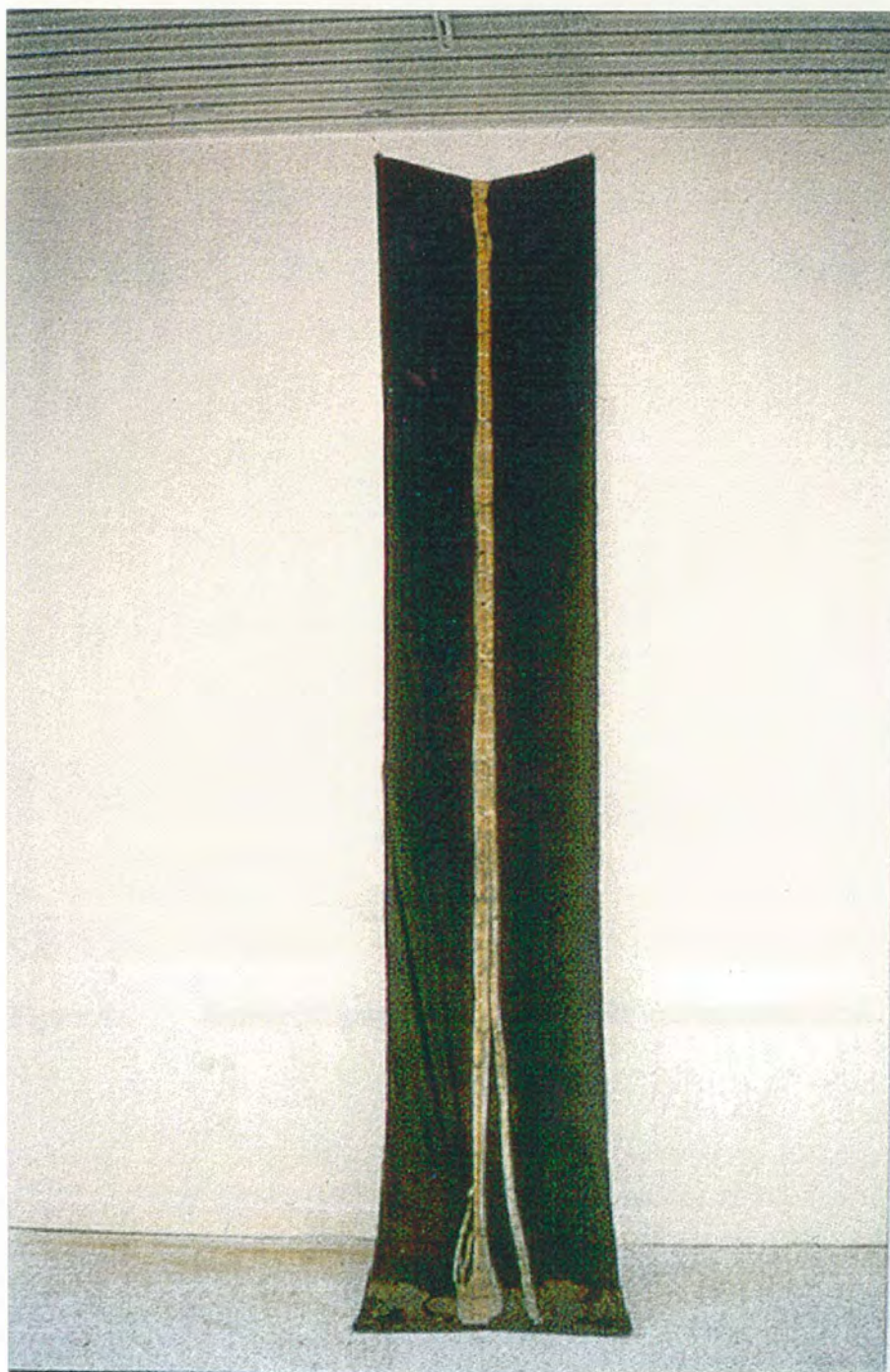


Figure 7. Justine Mcknight, *Gravity Exploration*, 1994. Poured wax on silk.

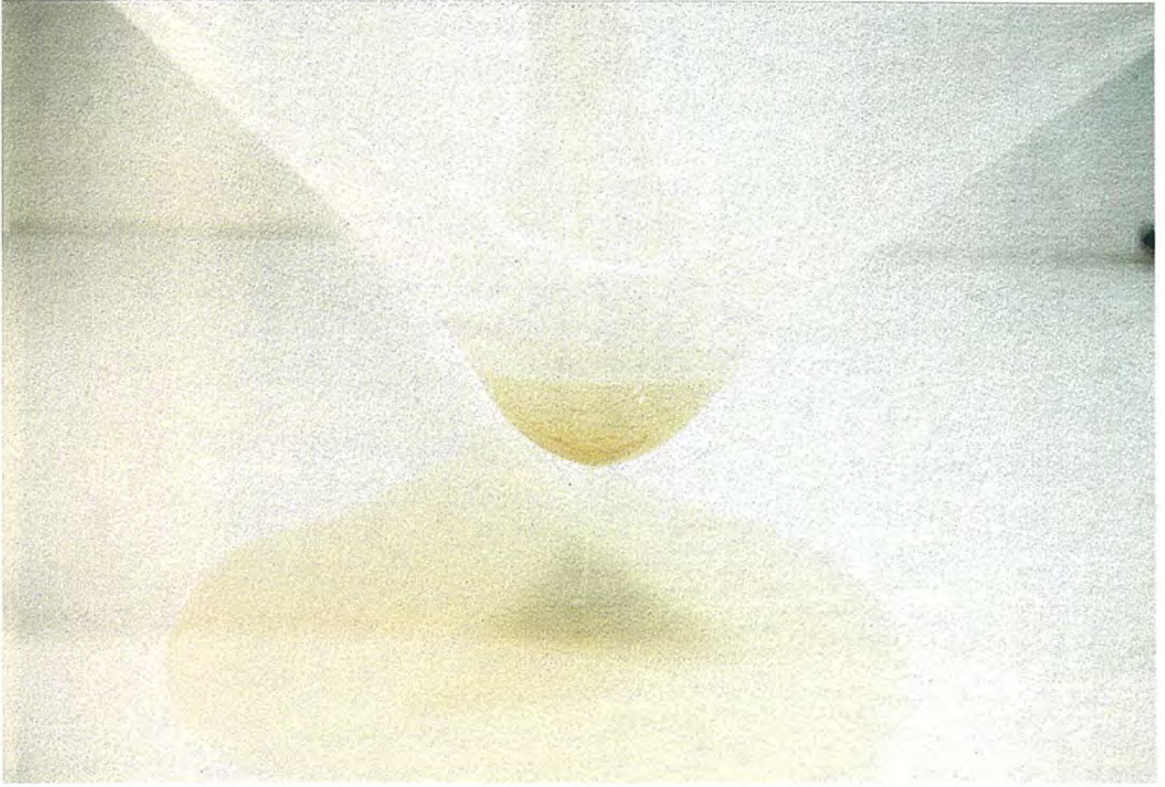


Figure 8. Justine Mcknight, *Sigh*, 1997. Silk and manutex fluid.

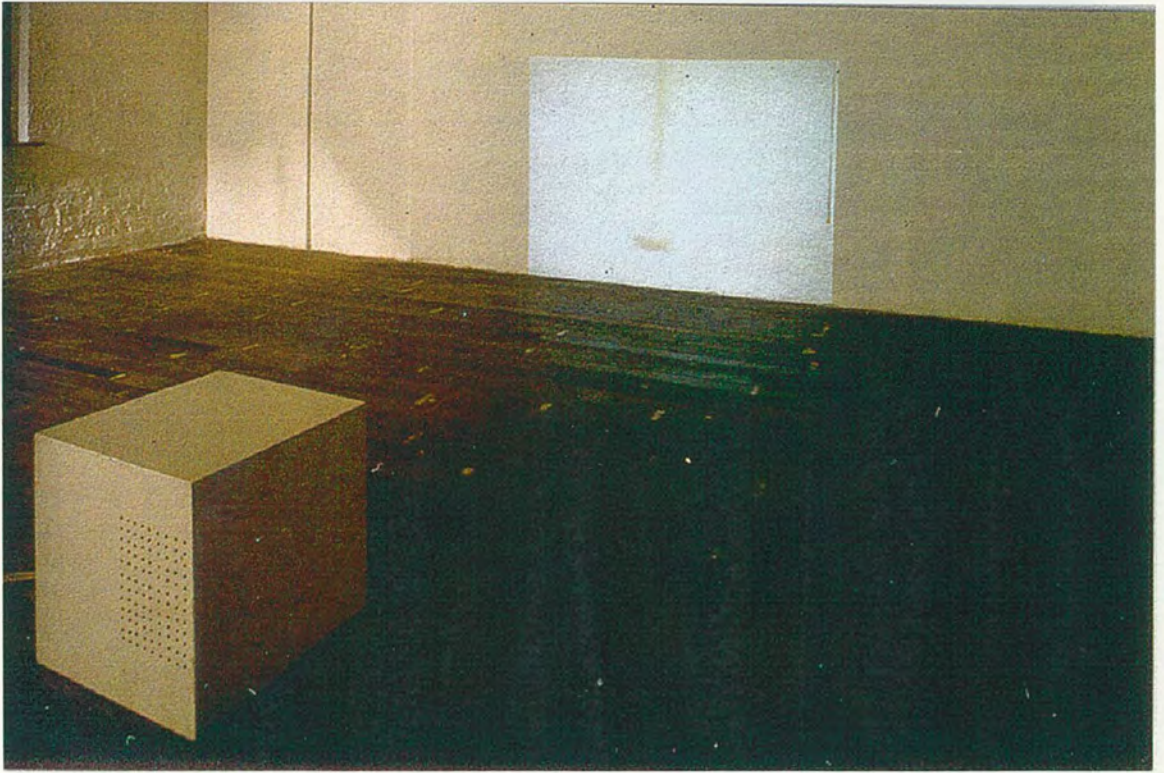


Figure 9. Justine Mcknight, *Sigh*, 1997. Video projection.

Figure 10. Justine Mcknight, *Sigh*, 1997. Video projection.



Figure 10. Rafael Ferrer, *Ice*, 1969. Ice installation.

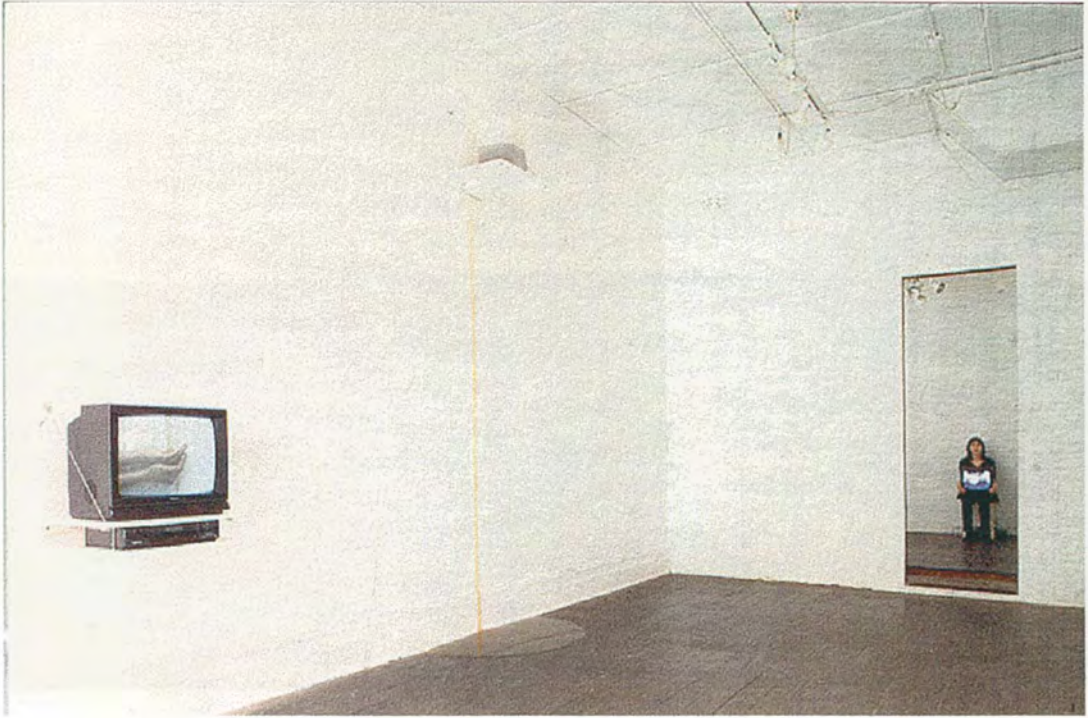


Figure 11. Justine Mcknight, *Seep*, 1997. Video and site work.

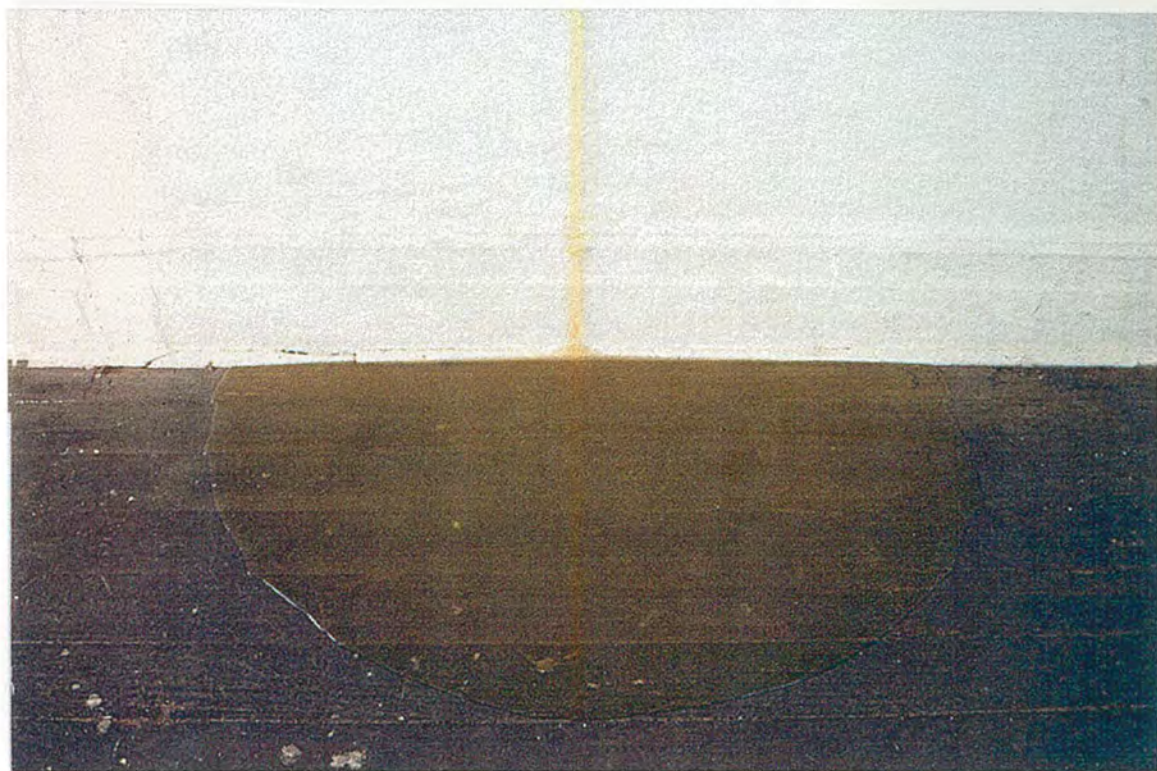


Figure 12. Justine Mcknight, *Seep*, 1997.

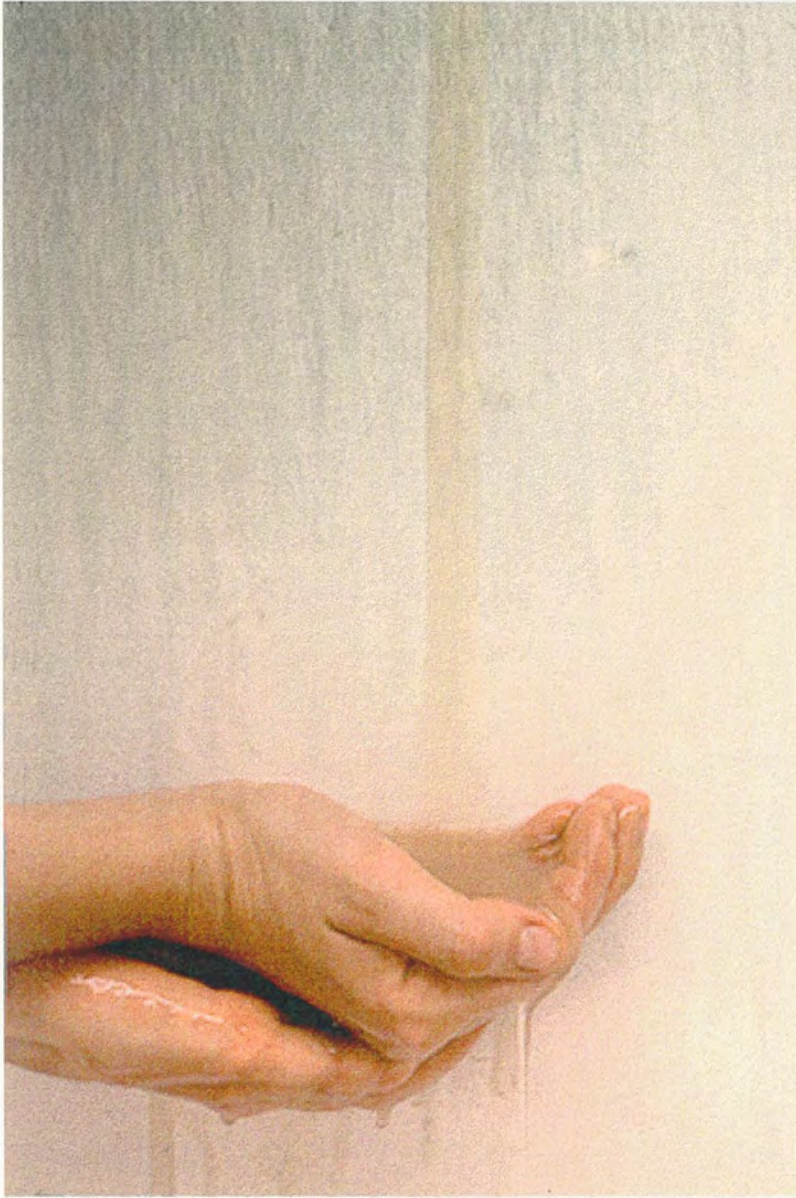


Figure 13. Justine Mcknight, *Seep*, 1997. Video still.

Figure 14. [Illegible text]

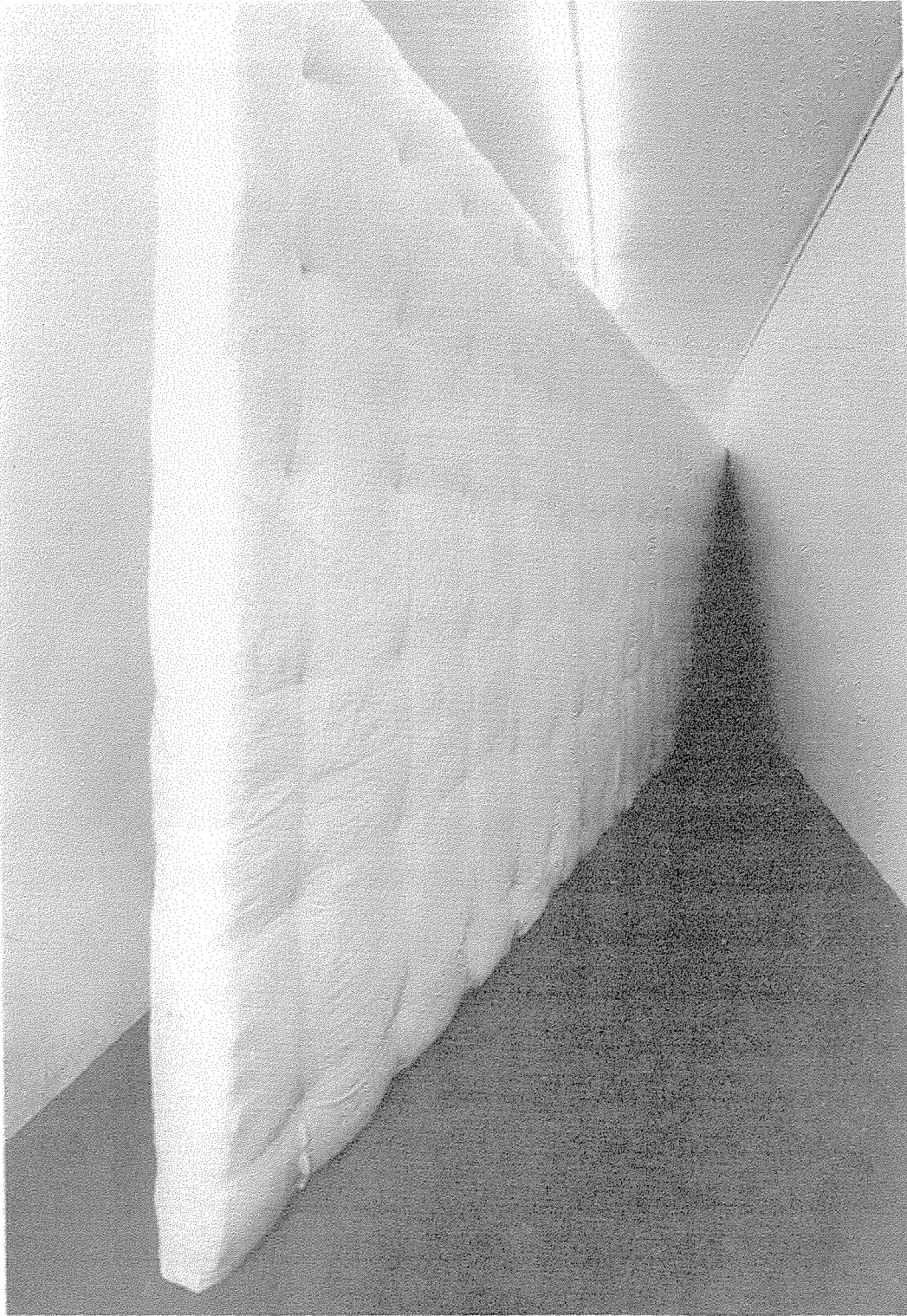


Figure 14. Bruce Nauman, *Acoustic Wall*, 1969.

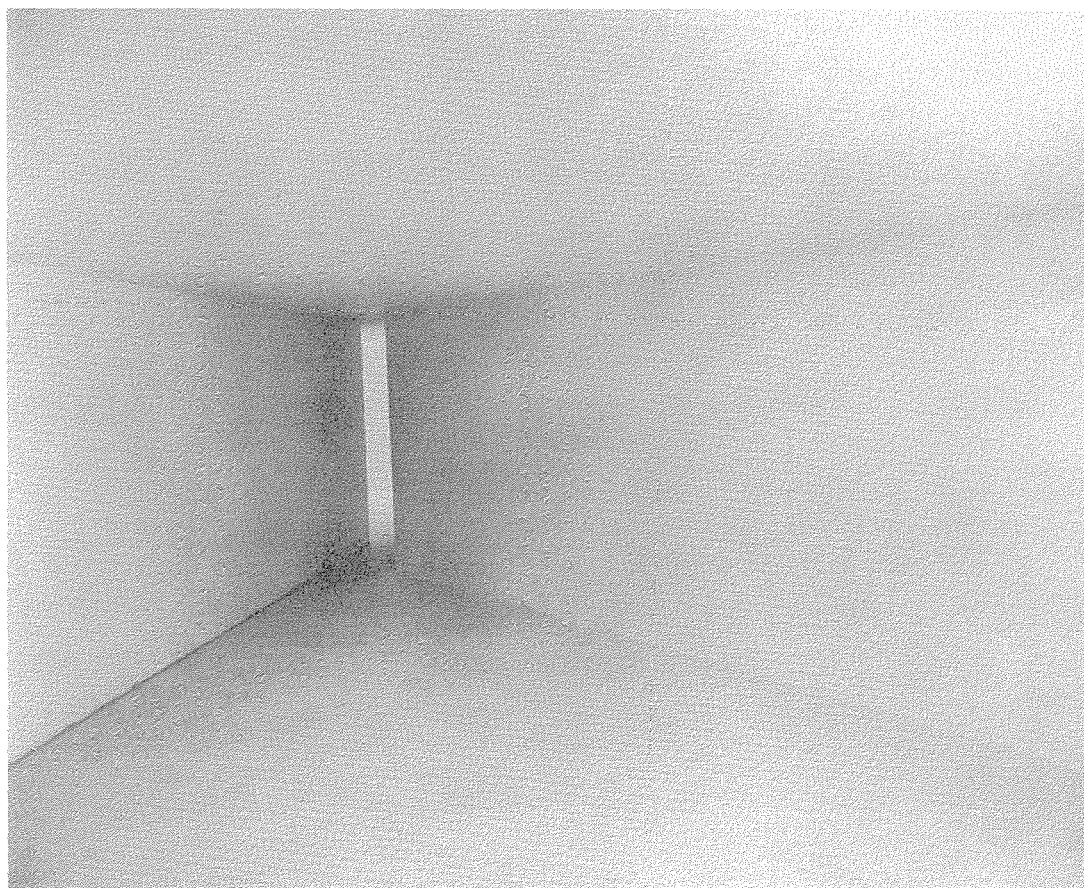


Figure 15. Michael Asher, *Installation*, 1970.