

ART ESSENTIALS



# DESTINATION ART

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AMY  
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Thames  
& Hudson



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## PARALLEL SPACE AND ASCENDING KOMATSU, JAPAN, 2018–19 JULIE BROOK



Julie Brook  
*Ascending*, 2019  
58 stone steps,  
35 x 1.06 m (114 ft 10 in.  
x 3 ft 6 in.)

A few weeks after building her steps, Brook discovered, just beyond the quarry site, a series of 583 stone steps with Buddhist statues leading up the mountain to a sacred cave and an amazing view out over the sea. 'My heart was beating with amazement that I could conceive of my idea completely independently of these steps... All my senses were tingling with an alertness and powerful sense of how everything is connected.'

Komatsu is a city in central Japan designated as a Japanese heritage site for its stone quarries. One of these is Takigahara Quarry, which is also now home to a new sculpture by British artist Julie Brook, *Parallel Space* (2018). Seeking to create a 'dark space within a dark space' for the cavernous chamber dug deep within the mountain, she built a large cuboid sculpture from hand-carved stones, leaving a narrow gap between the structure and the machine-hewn wall of the quarry chamber. To encounter the work, the viewer passes through this narrow passageway, experiencing 'a physical sensation of being slightly squeezed by the stone, the cut quarry wall on one side, the hand carved stones on the other'. *Parallel Space* echoes the large space of the quarry, makes tangible the darkness and physically incorporates the viewer. On festival occasions the quarry is lit by candlelight.

In contrast to the darkness and silence of *Parallel Space* is *Ascending* (2019), Brook's piece in Kanagaso Quarry. This flight of fifty-eight hand-built steps of glowing yellow ochre tuff stone takes the eye, and the body of the viewer, from the rubble at the bottom of the open quarry up to the cut face of the quarry wall soaring 150 metres (492 feet) high. Brook began the project on her own but was soon joined in her endeavour by local people.

Both sites are still working quarries so you will need to be escorted to and through them by local guides. They are a twenty-minute drive away from each other and can be visited together in a single day.

### KEY INFORMATION

*Parallel Space*, Takigahara Quarry, Takigaharamachi, Komatsu, Ishikawa 923-0335

*Ascending*, Kanagaso Quarry, Ha Kanagasomachi, Komatsu, Ishikawa; [www.juliebrook.com](http://www.juliebrook.com)

### ACCESS

Komatsu's Tourism and Culture Division will organize a local guide to take you to the quarries; tel: +81(0)761-24-3269; [komatsuciR2@city.komatsu.lg.jp](mailto:komatsuciR2@city.komatsu.lg.jp); [www.explorekomatsu.com](http://www.explorekomatsu.com)

### GETTING THERE

Komatsu is about 3 hours from Tokyo by train. From there you will need a car or taxi to get to the villages of Takigahara and Kanagaso to meet up with the local guides. Then you will travel on foot to the quarries, so wear sturdy boots.

# SUN TUNNELS GREAT BASIN DESERT, UT, USA, 1973-6 NANCY HOLT



*Sun Tunnels* by American artist Nancy Holt is located on a 16.2-hectare (40-acre) parcel of land in north-west Utah, which she purchased in 1974. The work consists of four large concrete pipes, laid out in two lines in an open X configuration. The unique artwork engages with astronomical processes as well as its immediate surroundings.

Through their careful alignment with each other and their setting, the tunnels mark the yearly extreme positions of the sun on the horizon. During the summer and winter solstices (around 21 June and 21 December), the sun on the horizon is centred in one of the sets of tunnels, filling them with sunshine. The upper half of each 22-ton tunnel is also pierced by holes which correspond to the arrangement of stars in the constellations of Draco, Perseus,

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## MONUMENTAL ART AND THE ENVIRONMENT

**Nancy Holt**  
*Sun Tunnels*, 1973-6  
Concrete, steel and earth,  
overall 2.8 x 26.2 x  
16.2 m (9 ft 2½ in. x  
86 ft x 53 ft), length on  
the diagonal 26.2 m (86  
ft), diameter of each  
tunnel 2.8 m (9 ft 3 in.)  
Dia Art Foundation  
with support from Holt/  
Smithson Foundation

*Sun Tunnels* took  
four years to design,  
manufacture and  
install. Working with  
an astrophysicist, an  
astronomer, surveyors,  
engineers and a range  
of contractors, Holt  
turned her vision of an  
artwork that would be an  
instrument for reading  
the sky and marking time  
into a reality.

Columba and Capricorn. During the day the sun shines through the holes, creating changing patterns of light on the bottom halves of the tunnels. At night, a soft pattern is often created by moonlight shining through the holes. When you stand inside the tunnels, the ends of the tunnels and the star holes also frame sections of the vast landscape – flat desert ringed by low mountains – bringing it down to a more human scale. The tunnels also provide welcome relief from the desert heat, as they remain some 15–20 degrees Fahrenheit (8–12 degrees Celsius) cooler than the outside temperature.

Holt's serene, poetic, majestic piece of Land Art beautifully frames the sky and the vista and interacts with the sun by marking the solar year as well as hourly, daily and seasonal changes. It gives cause to reflect on the passing of time as well as the timeless quality of its natural surroundings. *Spiral Jetty* (pages 42–3) by Holt's husband, Robert Smithson, is a two- to three-hour drive away.

### KEY INFORMATION

*Sun Tunnels*, Great Basin Desert, near Lucin, Box Elder County, Utah; [www.holtsmithsonfoundation.org](http://www.holtsmithsonfoundation.org);  
[www.diaart.org/visit/visit/nancy-holt-sun-tunnels](http://www.diaart.org/visit/visit/nancy-holt-sun-tunnels)

### ACCESS

Open daily, entrance free

### GETTING THERE

*Sun Tunnels* is 8 km (5 miles) south of Lucin and 65 km (40 miles) north of West Wendover, NV, the nearest city with hotel accommodation. It is about a four-hour drive from Salt Lake City. Take Interstate 80 west through West Wendover to Oasis, NV. From there take Nevada Highway 233 through Montello into Utah, where it becomes Utah Highway 30. Montello, NV, is your last stop for toilets, food, water and gas. Continue to the Lucin cutoff, which is 68 km (42 miles) from Oasis and about 16 km (10 miles) over the state line. Take the dirt road south for 6.5 km (4 miles) to Lucin – an empty town with no buildings. Bear right at the unmarked fork in the road and continue heading south from Lucin for about another 3 km (2 miles). Turn left onto Little Pigeon Road. After 3 km (2 miles), bear right for about 1.5 km (1 mile) and you should be there.

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# ONJUVA MARBLE QUARRY

## ORUPEMBE, NAMIBIA, 2014–15

### JULIE BROOK



The subject of British artist Julie Brook’s art, and the materials she uses to make it, are the land and her connection to it. She is particularly drawn to remote, often uninhabited, wild landscapes in her quest to get close to and explore her response to unseen, untamed, little-known places. One of the regions she has explored is the remote wilderness of north-west Namibia, home to the semi-nomadic Himba people. Travelling with Himba guides around the arid mountainous region, Brook made artworks, temporary and permanent, in various locations, between 2011 and 2016. In 2012 she first visited the discontinued Onjuva Marble Quarry, about 26 km (16 miles) north of Orupembe, and was immediately struck by the powerful presence and grandeur of the vast theatrical spaces created by the perpendicular cuts through the mountain, the shape of the mountain itself and the abandoned cut blocks scattered around the edge of the quarry.

**Julie Brook**  
In foreground: *Divided Block 3*, 2015  
Marble, 212 x 150 x 460 cm (7 x 4 ft 11 in. x 15 ft 1 in.)  
At back, upper level: *Divided Wall*, 2015  
Marble, 195 x 100 x 382 cm (6 ft 5 in. x 1 ft 4 in. x 12 ft 6 in.)

**Brook made *Divided Wall* in response to the rising sun and the shape and angle of the quarry walls:**  
'The narrow passage way receives the rising sun in June as a slowly appearing line of light on the quarry wall which undergoes colour temperature transformations as the sun rises higher.'  
She made *Divided Block 3* shortly afterwards to chart the bright midday light.

After careful negotiations with the head Himba women of the community, Brook was allowed to build three works in the quarry which reflect her reaction to the graphic landscape, striking light and dramatic quarry setting. Working with local people, Brook collected broken stone from the spoil heaps of the quarry to make *Divided Block 2* (2014), *Divided Wall* (2015) and *Divided Block 3* (2015). These precise constructions made from a jumble of discarded stones capture and present the changing light of day in a cinematic, peaceful way. The beautiful stone also glimmers in the moonlight in the striking white-on-white compositions, which are animated and coloured by changing light and shadows. Brook wrote about *Divided Block 2*:

In a western facing corner of the large cut marble quarry I charted the position of the setting sun in the evening and built a large-scale block, the scale being dictated by the space. I marked out the footprint of the work and used spirit levels and tape measures as a means of keeping the walls exact and vertical.

The works are roughly human height and incorporate human-width passageways between the sculptures and the quarry walls so that people can move around them. This immersive aspect heightens the theatrical impact of the viewer’s experience.

#### KEY INFORMATION

Onjuva Marble Quarry, Orupembe, Kaokoland; [www.juliebrook.com](http://www.juliebrook.com)

#### ACCESS

Open daily, entrance free. Local men and women will act as guides to the quarry. Arrangements can be made at Marble Campsite (see below).

#### GETTING THERE

Onjuva Quarry is about 26 km (16 miles) from Orupembe. This is a remote area and can only be accessed by 4x4 vehicles and visitors need to bring their own provisions. There are a couple of places to stay near Onjuva Quarry, developed in conjunction with local conservancies and communities. Marble Campsite is one (<https://conservationtourism.com.na/where-to-go/north-west/marble-campsite>) and House on the Hill, with self-catering cottages developed and designed by local Namibian artist Trevor Nott, is another ([houseonthehillnam.com](http://houseonthehillnam.com)).

## THE LIGHTNING FIELD

### NEAR QUEMADO, NM, USA, 1977

#### WALTER DE MARIA

*The Lightning Field* by American Walter De Maria is located in an area of high desert ringed by mountains in southwestern New Mexico. It consists of 400 stainless steel poles arranged to form a level grid measuring 1 mile by 1 km. The dramatic landscape – the scrubby terrain of treeless high desert (2,195 metres/7,200 feet above sea level) – and the climatic conditions are also key components of the work. It took five years to find the right location with its 'desirable qualities of . . . flatness, high lightning activity and isolation'.

While the poles are needle-tipped to attract the lightning from the summer storms that are common in the area, lightning is but one possible, and rather unlikely, ingredient of the piece. As De Maria commented: 'The light is as important as the lightning.' Even without lightning, the extraordinary installation directs your attention to the elemental forces of nature, with its gradual but spectacular performance – poles glinting and colouring in the rays of sunset and sunrise, shimmering in the haze of intense heat, glowing in the moonlight and disappearing under bright sunlight. The setting heightens this theatrical effect, for the work is ringed in the distance by mountains, creating an arena or amphitheatre-like space.

*The Lightning Field* gives cause to reflect on the possibilities of the interactions of art, nature, science and engineering. Instead of seeing them as constantly opposed and in tension, here they have fused into something particularly magical and poetic, or, as in De Maria's words: 'The invisible is real.'

A visit to *The Lightning Field* requires time and commitment. For De Maria, the isolation of the piece, the journey to it and the extended period of time that you spend with it are all key ingredients in your appreciation of the artwork. As De Maria explained in 1972: 'If it takes you two hours to go out to the piece and if you take four hours to see the piece and it takes you two hours to go back, you have to spend eight hours with this piece, at



**Walter De Maria**  
*The Lightning Field*, 1977  
Long-term installation,  
western New Mexico  
Dia Art Foundation

*The Lightning Field* highlights the relationships between the earth and sky and man and nature, and celebrates the power and visual splendour of natural phenomena.

least four hours with it immediately, although to some extent the entrance and the exit is part of the experience.'

To accommodate these concerns, the Dia Art Foundation, which commissioned and maintains the work, takes groups of six or fewer to stay overnight in a cabin near the site. The relationships you have or develop with those in your group in this isolated location also become part of the experience.

#### KEY INFORMATION

*The Lightning Field*, near Quemado, NM; [www.lightningfield.org](http://www.lightningfield.org)

#### ACCESS

Visiting season is May–October and the entrance fee includes transport to and from Quemado, overnight accommodation and meals. Reservations must be made in advance. See website for current fees and to make reservations.

#### GETTING THERE

Quemado is a 2½- to 3-hour drive south-west of Albuquerque.



# **SPIRAL JETTY** **GREAT SALT LAKE, UT, USA, 1970** **ROBERT SMITHSON**

With *Spiral Jetty*, American Robert Smithson transformed an abandoned industrial site on the Great Salt Lake in Utah, USA, into perhaps the most famous and romantic earthwork of all – a spiral road of black basalt stones and earth projecting into the water of the lake, which was reddened by algae, bacteria and brine shrimp. Smithson was drawn to the site because of the amazing blood-red colour of the water, its composition as industrial wasteland and its spectacular, otherworldly landscape.

*Spiral Jetty* was built in six days in April 1970. It is made of over 6,000 tons of black basalt rock and earth taken from the hillsides nearby. Bob Phillips, the local contractor Smithson hired to build the jetty, recalled the experience: 'I'd never heard of Earth Art before. And suddenly here we are, shipping our dump trucks into the middle of nowhere . . . while this manic guy in chest-high waders runs around planting wooden stakes in the water and personally rearranging each rock as it falls.'

The causeway was made to sit just above the shallow water so that people could walk on it like a pier. According to Phillips: 'He wanted it to look like it was a growing, living thing, coming out of the centre of the earth.' What Smithson did not realize was that the water levels of the lake were particularly low in 1970 when *Spiral Jetty* was built, and by 1972 it was submerged. After only making cameo appearances in the intervening years, *Spiral Jetty* resurfaced forcefully in 2002 after years of drought in Utah. The work had a new look – it was no longer a black stone and red water composition, but a white-on-white relief, of rocks encrusted in glittering white salt crystals lying in a bluish-white salt bed.

The extraordinary effort needed to visit *Spiral Jetty* and its mirage-like character have certainly added to its mystique over the years. As Smithson's wife, artist Nancy Holt, said: 'The trip to see the artwork brings people to a place they wouldn't normally experience.' Holt's *Sun Tunnels* (pages 48–9), in the Great Basin Desert in Utah, is about a two- to three-hour drive away.

**Robert Smithson**  
*Spiral Jetty*, 1970  
 Mud, precipitated salt crystals, rocks and water, length 457.2 m (1,500 ft) and width 4.6 m (15 ft)  
 Dia Art Foundation

There is a rocky hill that overlooks *Spiral Jetty*, which provides a good vantage point for a bird's eye view. While the work looks massive from above, it feels surprisingly intimate when walking on its exposed causeway – a similar sensation that occurs when walking around Smithson's *Broken Circle/Spiral Hill* in the Netherlands (pages 46–7).

MONUMENTAL ART AND  
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## **KEY INFORMATION**

*Spiral Jetty*, Rozel Point, Promontory Point, Box Elder County, UT 84302; [www.spiraljetty.org](http://www.spiraljetty.org)  
 Golden Spike National Historic Site, Promontory Summit, UT 84302; tel: +1 435 471 2209, ext. x429; [www.nps.gov/gosp/planyourvisit/basicinfo.htm](http://www.nps.gov/gosp/planyourvisit/basicinfo.htm)

## **ACCESS**

Open daily, entrance free

## **GETTING THERE**

Rozel Point is about 160 km (100 miles) north-west of Salt Lake City. Information and directions to the site can be obtained from the Golden Spike National Historic Park Visitor Center, which is 52 km (32 miles) west of Brigham City, UT, via Highways 13 and 83. This is the last stop for toilets, fresh water and mobile phone reception. *Spiral Jetty* is a further 24-km (15-mile) drive along a dirt and gravel road with giant potholes. A four-wheel drive vehicle is recommended.

## LE PALAIS IDÉAL

### HAUTERIVES, FRANCE, 1879–1912

### FERDINAND CHEVAL



Hauterives, a small rural village in the Rhône Valley in south-eastern France, is home to one of the most impressive works of Outsider Art: *Le Palais Idéal*. The bizarre structure covering 600 square metres (6,458 square feet) was built single-handedly by Ferdinand Cheval, a country postman (*facteur* in French), known as 'Le Facteur Cheval', over the space of thirty-three years.

Cheval's postal route of about 32 km (20 miles) often took him two days to cover on foot, during which time he would sleep in barns along the way. It was a solitary existence and, as he explained: 'to entertain my thoughts, I built in my dreams a magical palace.' He began collecting oddly shaped stones, fossils and shells that caught his attention on his rounds. Inspired by these natural sculptures

**Ferdinand Cheval**  
*Le Palais Idéal (Ideal Palace)*, 1879–1912  
Wire, cement, stones, fossils and shells,  
10 x 14 x 26 m  
(33 x 46 x 85 ft)

Hundreds of poems and inscriptions chiselled into the monument proclaim Cheval's thoughts on the power of art and dreams and the merits of hard work and commitment, such as:

Everything you can see,  
passer-by,  
Is the work of one  
peasant  
Who, out of a dream,  
created  
The queen of the world

I wanted to prove what  
Willpower can achieve

1879–1912  
10 thousand days  
93 thousand hours  
33 years of effort

and his imagination fed by the images on the postcards that he delivered, in 1879 Cheval decided that it was time to create his magical palace in his garden.

Working at night, he fashioned his palace by building a skeleton of wire, covering it with a mixture of wet cement and lime and pressing his treasures into it. Despite the ridicule of his neighbours (who thought him an 'old fool' but not dangerous or his condition contagious), Cheval's labyrinthine structure of turrets, caves, corridors, grottoes, waterfalls and spiral stairways encrusted with elaborate ornamentation became a tourist attraction in his lifetime. It was also embraced by the art world. Surrealists made pilgrimages to it in the 1930s and it inspired many of the following generation of artists, such as Jean Tinguely (see *Le Cyclop*, pages 38–9) and Niki de Saint Phalle (see *Il Giardino dei Tarocchi*, pages 58–9). In 1969 it was listed by André Malraux, Minister for the Arts, as the 'only example of primitive architecture in the world'.

In the Hauterives cemetery you can also see Cheval's extraordinary *Tomb of Silence and Eternal Rest* (1914–22) which he began building for himself at the age of seventy-eight after having been refused permission to be buried in a vault under *Le Palais Idéal*. He spent eight years working on it and was laid to rest there less than two years after completing it. It is about a fifteen-minute walk from the palace.

#### KEY INFORMATION

*Le Palais Idéal* du Facteur Cheval, 8, rue du Palais, 26390 Hauterives; [www.facteurcheval.com](http://www.facteurcheval.com)

#### ACCESS

Open daily, 9.30am–6.30pm (7pm in July and August), closed 25 December, 1 January, 15–31 January, entrance fee

#### GETTING THERE

**By car** Hauterives is halfway between Lyon and Valence at the intersection of the D51 and the D538. From Lyon take Exit 12 Chanas off the A7 motorway in the direction of Hauterives (about an hour's drive).

**By public transport** The closest train stations are SNCF de Saint-Vallières and Romans-sur-Isère. From each there is a bus to Hauterives, which takes about 30 minutes.



## ARTE SELLA BORGO VALSUGANA, ITALY, SINCE 1986 VARIOUS ARTISTS

Arte Sella is an international contemporary Art and Nature project, founded in 1986 in the Val di Sella (Sella Valley) near the small town of Borgo Valsugana in Trento, in northern Italy. The mission of the project is to encourage artists to make artworks utilizing the woods and meadows of the Alpine environment as both site for their works and source of inspiration and materials. Since 1996 many of the works have been created along a path on the southern slope of Mount Armentera. This ArteNatura route runs about 3 km (2 miles) through lovely forests and fields. At the end of the route a street leads to Malga Costa (Costa Barn), restored in 1998 and now used as an exhibition and event space. In 2016 the garden of Villa Strobele area was opened with yet more artworks. Together these areas comprise Arte Sella.

In its first thirty years, some 300 sculptures and installations were created on site with natural materials by artists and architects such as Italians Giuliano Mauri, Michelangelo Pistoletto and Edoardo Tresoldi, Korean Jaehyo Lee, Americans Patrick Dougherty, John Grade and Steven Siegel, Germans Rainer Gross and Nils-Udo, Swiss Urs-P. Twellmann, Britons Aeneas Wilder, Chris Drury and Stuart Ian Frost, Finnish Jaakko Pernu and Danish artists Alfio Bonanno and Mikael Hansen. Work is made of tree trunks, branches, leaves and stones. Most of the works last for a few years and are then reclaimed by nature.

Mauri's monumental growing *Cattedrale Vegetale* (Tree Cathedral; from 2001) has become a symbol of the venture and nature is most definitely a collaborator in the making of the work. More than 3,000 branches were used to form a huge, three-nave cathedral-shaped structure. A hornbeam tree was planted inside each of the eighty columns. As the hornbeams grow, their canopies form the vaulted ceiling of the cathedral. The man-made wooden structure that is guiding the growth of the trees will eventually disintegrate, leaving the tree cathedral behind.

Nature played a much more destructive role in autumn 2018, when severe storms damaged many paths and artworks. After an



Jaehyo Lee  
0121-1110-115075, 2015  
Wood, 560 x 130 x  
360 cm (18 ft 5 in x  
4 ft 3 in. x 11 ft 9 in.)  
Malga Costa area

Lee's sculpture is made of discarded tree trunks and branches which were charred and polished. It is located in the Malga Costa area, where it beautifully frames views of the surrounding mountains.

impressive reconstruction and clean-up effort, Arte Sella was re-opened in the spring of 2019 to continue its dialogue with nature. Two new works were also installed that year – a contemporary stone dolmen by Portuguese architect Eduardo Souto De Moura, creating a passageway from the garden of Villa Strobele's exhibition area to the mountains, and *Simbiosi* by Edoardo Tresoldi (overleaf).

### KEY INFORMATION

Arte Sella, Location Val di Sella, 38051 Borgo Valsugana, Trento;  
[www.artesella.it](http://www.artesella.it)

### ACCESS

The ArteNatura route is open all year long, entrance free. The Malga Costa Area and Garden of Villa Strobele are open daily, 10am–6pm, entrance fee.

### GETTING THERE

Arte Sella is in Val di Sella (Sella Valley) and Borgo Valsugana is the nearest town. The ArteNatura route starts 10 km (6 miles) from the town centre and the Malga Costa (Costa Barn) is 13 km (8 miles) from town. The ArteNatura route consists of a 2½-hour walk on a mountain lane where a large number of artworks are displayed. Cars have to be left in one of the numbered parking spaces near the Arte Sella information point.



**Edoardo Tresoldi**  
*Simbiosi*, 2019  
Handcrafted wire mesh,  
local stones, 5.7 x 7.12 x  
5.08 m (18 ft 8 in. x 23 ft  
4 in. x 16 ft 8 in.)  
Malga Costa area

Tresoldi's architectural  
sculpture of transparent  
wire mesh is filled to  
varying heights with local  
stone. It is in an area  
'cleared' by storms in  
autumn 2018.



## CELESTIAL VAULT/ PANORAMA IN THE DUNES THE HAGUE, NETHERLANDS, 1996 JAMES TURRELL



American artist James Turrell seeks to share his joy of seeing and love of light with others. Through a whole array of different installations, indoor and out, temporary and permanent, he explores various aspects of light, such as its colours and textures and the way they can shape space and our perceptions. One such permanent outdoor installation is *Celestial Vault/Panorama in the Dunes* in The Hague, Netherlands.

The physical components of the work are an artificial crater with a bench in it and another bench behind it on a higher dune. To reach the elliptical crater, which is about 5 metres (16½ feet) deep, 30 metres (98½ feet) wide and 40 metres (131¼ feet) long, you climb up the dune on wooden stairs and enter through a concrete tunnel. The earthen wall of the crater creates a bowl-shaped space which obstructs the view of the surroundings and encourages the viewer to look upwards. The bench in the centre of the crater invites the viewer to lie down on it and gaze into the sky. When doing this there is the sensation that the sky is a tangible material shaped like a dome

**James Turrell**  
*Celestial Vault/Panorama in the Dunes, 1996*  
Wooden stairs, concrete passageway, artificial crater: 5 x 30 x 40 m (16½ x 98½ x 131¼ feet), 2 stone benches

By the time *Celestial Vault/Panorama in the Dunes* opened to the public in 1996 it was no longer on the outskirts of town, as the town had developed to meet it. This has provided easier access and greater usage, which has in turn brought problems. Maintenance is an issue for all art in public spaces and a particular challenge for Land Art pieces. This work is used by many and vandalized by some, from rabbits to teenagers.

resting on the edge of the earthen wall. When you stand up, the sky seems to take a different, flatter shape. Heading to the bench on the higher dune a bit further up, you are presented with an unobstructed view of your surroundings – of the dunes, sea, beach, flat landscape and sky. Lying down on the bench and observing the dome-shaped sky again in a different situation, I was struck by how quickly the mind accepted the world turned upside down, or rather righted it.

Ultimately, light, space and the viewer's observations are the constituent materials in Turrell's work. He sets up situations that make visible the invisible and allow us to notice the unnoticed or overlooked. He creates places that enable us to concentrate on the act of seeing and to stop and take time out to appreciate the experience.

### KEY INFORMATION

*Celestial Vault/Panorama in the Dunes*, opposite De Haagsche Beek Restaurant, Machiel Vrijenhoeklaan 175, Kijkduin, The Hague; tel: +31 (0)70 365 8985; email: [info@stroom.nl](mailto:info@stroom.nl); <http://www.stroom.nl/>

### ACCESS

Open daily, entrance free

### GETTING THERE

From Den Haag Centraal Station take a Line 24 bus (direction Den Haag Kijkduin) to bus stop Kijkduin (final stop). Walk 500 metres (about ½ mile) to the site.



## INSIDE AUSTRALIA LAKE BALLARD, AUSTRALIA, 2002-3 ANTONY GORMLEY



*Inside Australia*, by British sculptor Antony Gormley, is an installation of fifty-one black stainless-steel figures on the normally dry salt bed of Lake Ballard, 800 km (497 miles) north-east of Perth in Western Australia's Goldfields. The attenuated figures populate a 10-square-km (4-square-mile) area of Lake Ballard and the work consists of the sculptures and the remote, mysterious landscape. The figures are about 750 metres (820 yards) apart and shimmer in the hard light and heat. They seem to appear and disappear into the white salt-encrusted red earth, especially when viewed at sunrise or sunset. You can walk among the figures or view the installation from a 36.6-metre (120-foot) high ironstone mound nearby.

Gormley was originally drawn to the project by the geology of the region, but once on site became equally fascinated by the

**Antony Gormley**  
*Inside Australia*, 2002-3  
Cast alloy of iron, molybdenum, iridium, vanadium and titanium, 51 elements based on 51 inhabitants of Menzies

Gormley sees *Inside Australia* as 'an excuse for coming here and thinking about this place and the people who dwell in it'. The work is a celebration of the 'Menzies Mob' and the harsh, yet magical landscape which they inhabit (see also page 122).

residents of the area and sought 'to try to find the human equivalent for this geological place'. He digitally scanned the bodies of many residents of the tiny outback town of Menzies, with a population of about a hundred, abstracted them to create generic body forms and cast them in alloys made from local minerals. Using the local residents as source material involved them in the project from an early stage and created a sense of ownership in the work.

This work in Australia's interior is not only 'inside Australia', but is also trying to get to the heart of its people by addressing issues of identity and the relationships between an individual and the community. The work is made up of the sculptures and the landscape and, indeed, the sculptures are made from and arise out of the landscape. This, combined with the figures being based on local residents, brings to mind issues such as how an individual's identity is informed by a place. While certainly relevant for this largely Indigenous community, this forceful surreal installation raises the issue from the specific to the universal.

### KEY INFORMATION

*Inside Australia*, Lake Ballard, via Menzies, Western Australia 6436; [www.lakeballard.com](http://www.lakeballard.com)  
Menzies Visitor Centre, 37 Shenton Street, Menzies, Western Australia 6436; [www.menzies.wa.gov.au](http://www.menzies.wa.gov.au)

### ACCESS

Open daily, entrance free. No driving on the lake. Park at designated parking area and walk on the lake. Sturdy footwear, sun protection and plenty of water recommended. Recommended viewing times are in the early morning and late afternoon. Allow at least 2 hours to walk around the installation and always view in a minimum group of two.

### GETTING THERE

Lake Ballard is 51 km (32 miles) west of Menzies and about 800 km (500 miles) north-east of Perth.  
See [www.lakeballard.com](http://www.lakeballard.com) for extensive visitor information.



## CHANGCHUN WORLD SCULPTURE PARK

CHANGCHUN, CHINA, SINCE 2003  
VARIOUS ARTISTS



**Michael Lyons**  
*Dragon Light Series:*  
*Spring, 1999*  
Brass, 8 x 4 x 2 m  
(26 ft 3 in. x 13 ft 1 1/2 in.  
x 6 ft 6 1/2 in.)

His inspiration for this series of works, Lyons explained, was 'from a Chinese myth of dragons lying in their pools in winter – then at the onset of spring, they soar into the air and fight, their thunderous conflict bringing the rains and ensuring the fertility of the land. This really gripped my imagination, and I could see how I could abstractly express this in three-dimensional form.'

Changchun, in Jilin Province in northern China, hosted five international sculpture symposiums between 1997 and 2001. The city invited an international cast of artists to work on site for six weeks, building large-scale sculptures, each donating one sculpture to the city. A vast modern urban sculpture park was built in 2000 to exhibit the works made by the visiting artists during the conferences. It opened to the public in 2003. The symposiums have continued since, such that by its twentieth anniversary Changchun had amassed a collection of around 850 sculptures by more than 530 artists from 216 countries.

The immense (92 hectares/227 acres), sprawling, peaceful, tree-lined park has four museums, several large squares, a large central lake and undulating paths lined with sculptures in diverse styles and materials by artists from all over the world. Be it wind-driven kinetic art by Swiss artist Ralfonso Gschwend, the more traditional sculpture of China's Ye Yushan, granite sculptural installations by American Jesús Morales, British sculptor Michael Lyon's brass abstractions or the more contemporary take on Chinese traditions in stainless steel by Chinese artist Zhan Wang, there is something for everyone in this extensive collection. In 2016 the city added annual ice and snow sculpture competitions to its roster, adding to the seasonal fun. The park has become a landmark for the area and new sculptures are also being commissioned for other sites throughout the city.

### KEY INFORMATION

Changchun World Sculpture Park, 9518 Renmin Street, 130022 Changchun, Jilin Province; tel: +86 (0)431 8537 9001; [www.ccwsp.com](http://www.ccwsp.com)

### ACCESS

Open daily, 8am–5pm (4pm in the winter), entrance fee. Maps available from the main entrance.

### GETTING THERE

Changchun is 900 km (560 miles) north-east of Beijing. The sculpture park can be found at the south end of Renmin Street in the southern part of the city, just south of Nanhu Lake. Buses 15, 66, 130, 163, 240, 252, and 270 will take you to 雕塑公园 (Diàosù gōngyuán).

# THE ROCK GARDEN CHANDIGARH, INDIA, 1958–2015 NEK CHAND

In 1958, while working as a Roads Inspector in Chandigarh in northern India, Nek Chand began to plan his own magical kingdom at a site in the protected woodlands surrounding the city. He made a small clearing, built a hut and began collecting materials – urban and industrial waste and stones. He began building and sculpting in 1965 and before long had covered several acres with figures and stones.

As the land on which he was working was government-owned and no building work was permitted, Chand worked on his vision alone and in secret. Ten years later, when government authorities discovered his illegal secret garden, they were in a quandary as to what to do with the almost 200 pottery-covered concrete sculptures in a complex of courtyards that they had come across. Fortunately, news about Chand's creation spread quickly. Public support helped save it from demolition and Chand was given a state salary and a staff of fifty to help in its building. The Rock Garden opened as a public space in 1976 and waste collection centres were established around the city, to help provide material for the newly christened park.

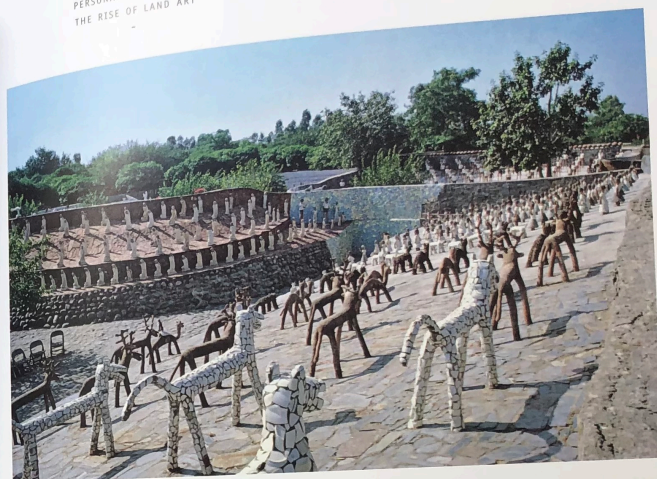
The first part of the garden is a small canyon, leading on to a series of fourteen chambers, each populated by concrete humans



Nek Chand  
Mosaic wall, The Rock Garden, 1958–2015

*'Every day, after I finished my government job at 5:00, I would come here to work... as I did on almost every holiday. At first my wife didn't understand what I was doing every day but after I brought her to my jungle hut and showed her my creation, she was very pleased.'*

PERSONAL VISIONS AND  
THE RISE OF LAND ART



Nek Chand  
The Rock Garden, 1958–2015  
Concrete, local stone, broken ceramics and urban waste, covering more than 16 hectares (40 acres)

Throughout Chand's labyrinthine fantastic environment there are sculptures based on natural rock and tree forms and thousands of Chand's distinctive sculptures of people, deities and animals.

and animals, clothed in mosaics of broken crockery and glass. Other sections feature a mountain village, a grand palace complex, an open-air theatre, waterfalls and streams, pavilions and colonnades with swings.

The Rock Garden receives more than 5,000 visitors a day. What began as one man's secret vision of paradise and belief that urban waste could be recycled into something beautiful evolved into the world's largest visionary environment and India's second most popular tourist attraction after the Taj Mahal.

## KEY INFORMATION

The Rock Garden, Sector 1, Chandigarh 160010, UT;  
tel: +91 172 740 645; [www.nekchand.com](http://www.nekchand.com)

## ACCESS

Open daily, entrance fee

April–September: 9am–7pm; October–March: 9am–6pm

## GETTING THERE

The Shatabdi Express train runs two or three times daily from New Delhi to Chandigarh and the journey takes about three hours. The Rock Garden is in the north of the city, in Sector 1. Flights from Delhi International Airport to Chandigarh take 50 minutes.



# GRANDE CRETTO GIBELLINA GIBELLINA, SICILY, ITALY, 1984-2015 ALBERTO BURRI

About 70 km (43½ miles) south of Palermo, the capital of Sicily, is *Grande Cretto Gibellina*, a monumental piece of Land Art on a hillside where Gibellina used to be. The village was completely destroyed in 1968 by an earthquake that killed hundreds and made thousands homeless. A new Gibellina was eventually built about 20 km (12½ miles) away from the site and the mayor enlisted numerous architects and artists to help in the reconstruction efforts. Italian artist Alberto Burri was one of those he invited to take part. Burri, however, was not inspired to work in the new town and wanted to see the ruins of old Gibellina instead. He recounted his reaction:

I was just shocked. I almost felt like crying and then this idea came to me: here I could do something . . . This is what I would do: we compact the ruins – which are a problem for everyone – we reinforce them well, and with concrete, we create an immense white crack as a permanent symbol of what happened here.

The first phase of building of Burri's *Grande Cretto Gibellina* took place between 1985 and 1989. The epic project was finally completed and presented to the public in 2015 as part of the international celebrations marking the centenary of Burri's birth. A blanket of concrete shrouds the remains of Gibellina and its footprint, with cracks, or fissures, preserving its street plan as well as serving as a stark reminder of the village's terrible fate. The Museo del Grande Cretto opened in 2019 to further the mission of telling the story of Gibellina and Burri's artwork. It is housed nearby in the former Church of Santa Caterina, one of the only buildings to

MONUMENTAL ART AND  
THE ENVIRONMENT



Alberto Burri  
*Grande Cretto Gibellina*  
(*Large Crack of Gibellina*),  
1985-2015  
Cement, 1.5 x 350 x  
280 m (4 ft 11 in. x  
1,148 ft x 918 ft 8 in.)

## KEY INFORMATION

*Grande Cretto Gibellina*, Gibellina, 91024 Trapani, Sicily  
Museo del Grande Cretto, former Church of Santa Caterina  
Gibellina, 91024 Trapani, Sicily

## ACCESS

Open daily, entrance free

## GETTING THERE

Gibellina is about 70 km (43½ miles) south of Palermo along State Road 119.  
The museum is 300 metres (328 yards) from *Grande Cretto Gibellina*. Remember to take water in the summer.

Through a network of paths with walls that measure about 1.5 metres (4 ft 11 in.) high, Burri created a maze-like labyrinth to wander through which powerfully commemorates the ghost town, its residents and its tragic end.

