University of Texas at Dallas
Arts & Humanities
Fall 2013
Dr. Charissa N. Terranova

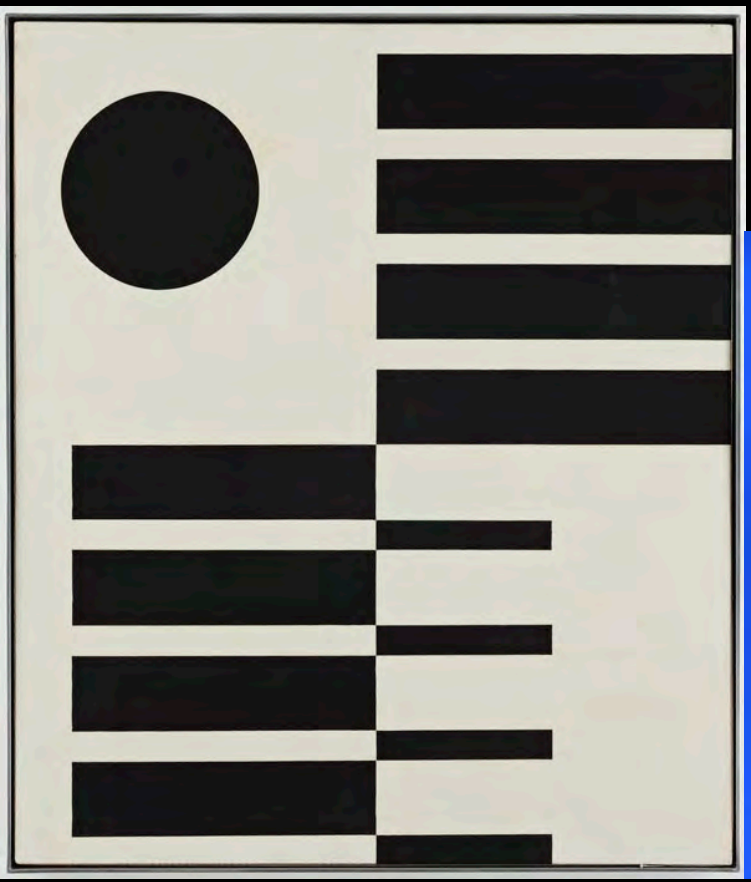
Contemporary Art History
AHST 3318-001
(88994)
M-W 2:30-3:45

AHST 3318-501
(88994)
W 7:00-9:45

AH2 1.204
terranova@utdallas.edu

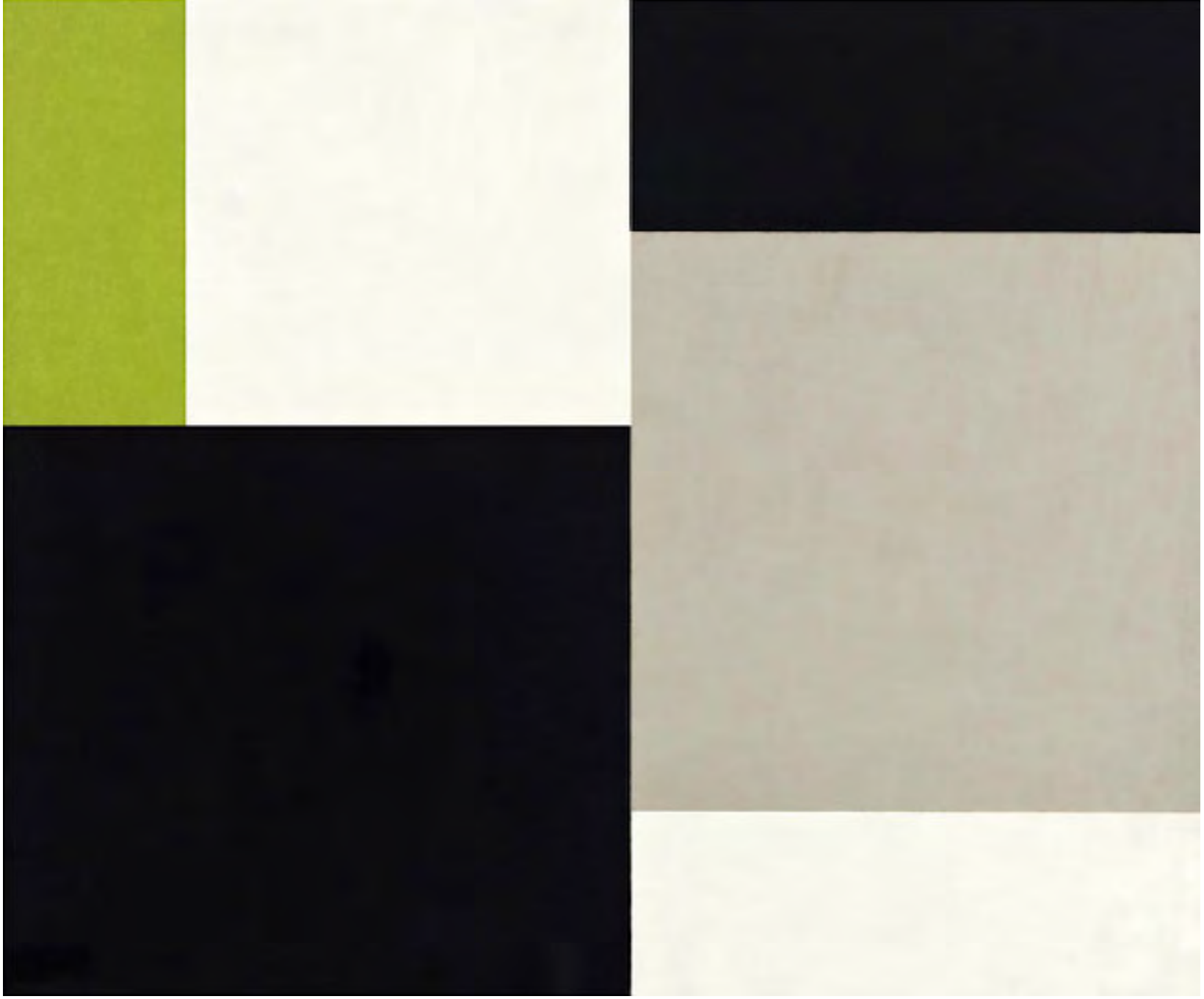
Office Hours: Wednesday 4:00-6:45
Office Location: JO 3.920

Wednesday October 23, 2013
California Light and Space Movement



John McLaughlin, Untitled, 1951

James Turrell, The Light Inside, 1999
Museum of Fine Arts Houston



John McLaughlin, Untitled, 1952

Phenomenal: California Light, Space, Surface

Museum of Contemporary Art San Diego

2011

phenomenal

adjective

adjective: **phenomenal**

1. very remarkable; extraordinary.
   "the town expanded at a phenomenal rate”
2. perceptible by the senses or through immediate experience.
   "the phenomenal world”

Phenomenology

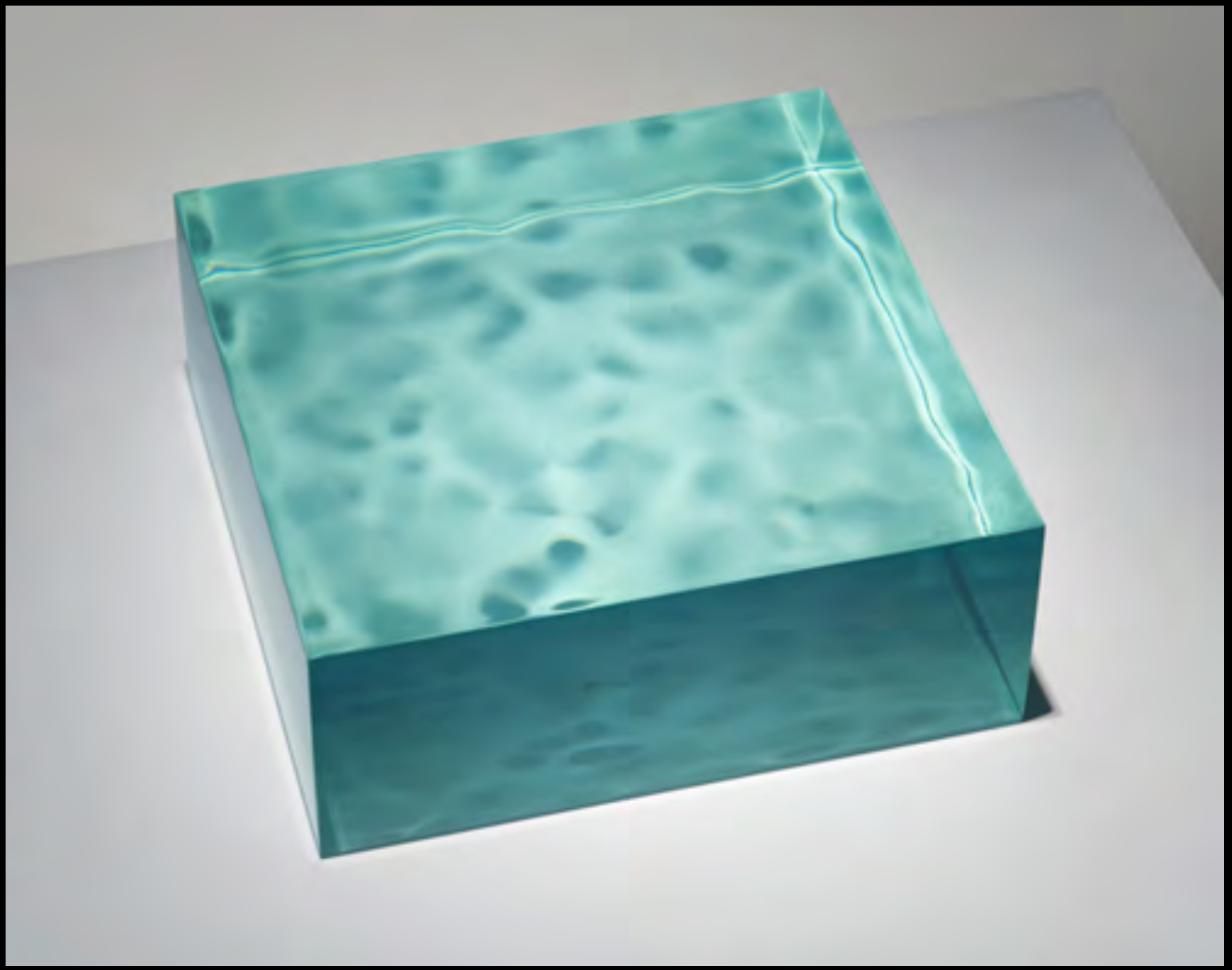
Phenomenology is the study of structures of consciousness as experienced from the first-person point of view. The central structure of an experience is its intentionality, its being directed toward something, as it is an experience of or about some object. An experience is directed toward an object by virtue of its content or meaning (which represents the object) together with appropriate enabling conditions.

http://www.youtube.com/watch?v=9LUicwF5yTg

Peter Alexander, Orange Wedge, 1967, Cast Resin

Peter Alexander, Pink Wedge, 1968 Cast Resin

Peter Alexander, Orange Wedge, 1970
cast resin



Peter Alexander, Mirasol, 2009, Polyester Resin

Larry Bell, Little Blank Riding Hood, 1962
acrylic on shaped canvas

Larry Bell, The Aquarium,
1962-1963
mirror, glass, paint, silver leaf

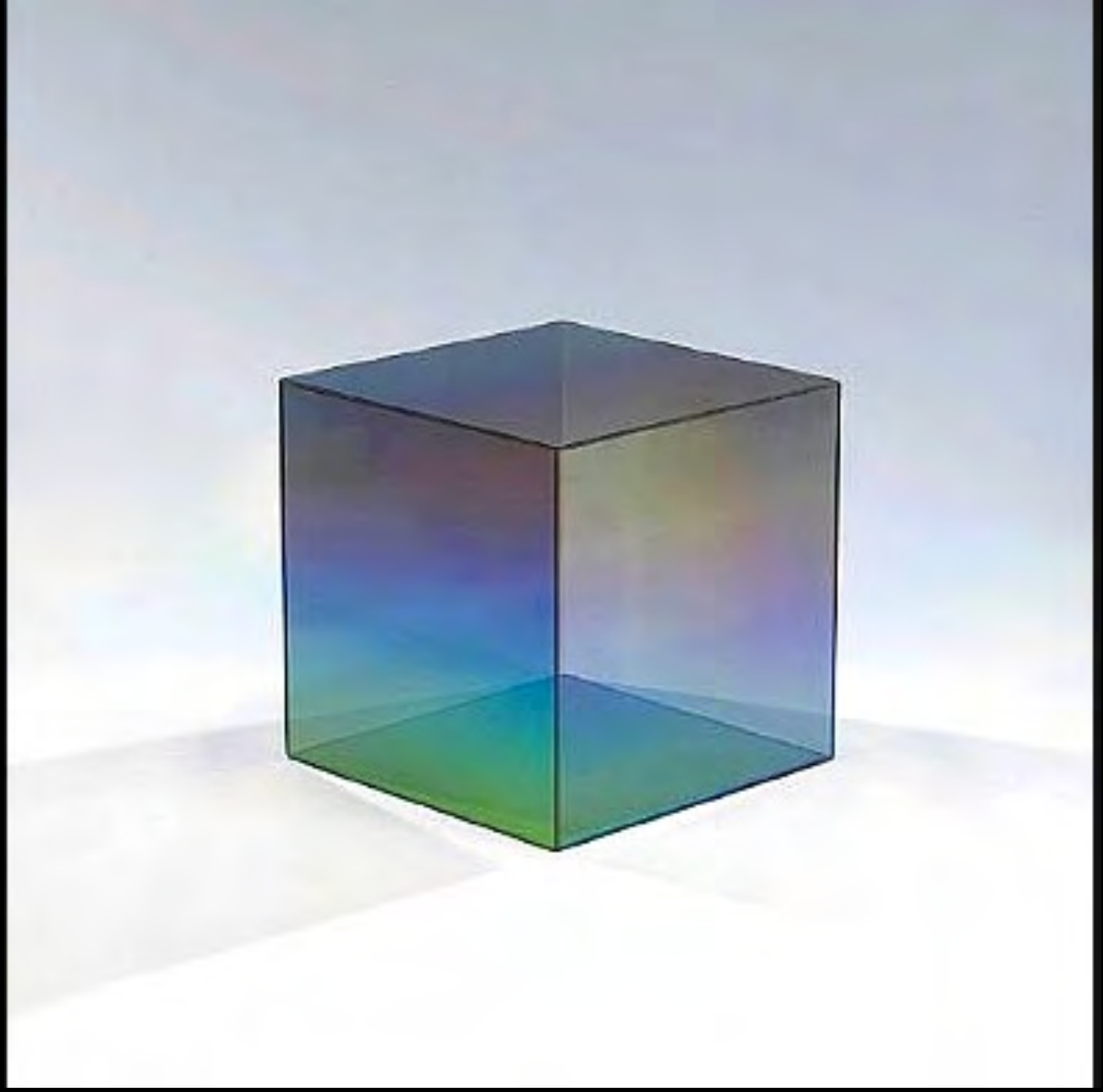
The chequer-board pattern of Untitled (1962) was made by scraping away squares from a mirror, which he then painted black. The smoked effect on the four mirrored squares in the centre was achieved by applying a thin coating to the glass in a vacuum environment.

Larry Bell, Untitled, 1962

The oval patterns of Untitled (1964) were made by covering the glass with a chemical treatment that cuts off certain bands of light, so that they appear in different colours depending on the viewing angle.

Larry Bell, Untitled, 1964

Larry Bell, Untitled (Iridescent Cube), 1964

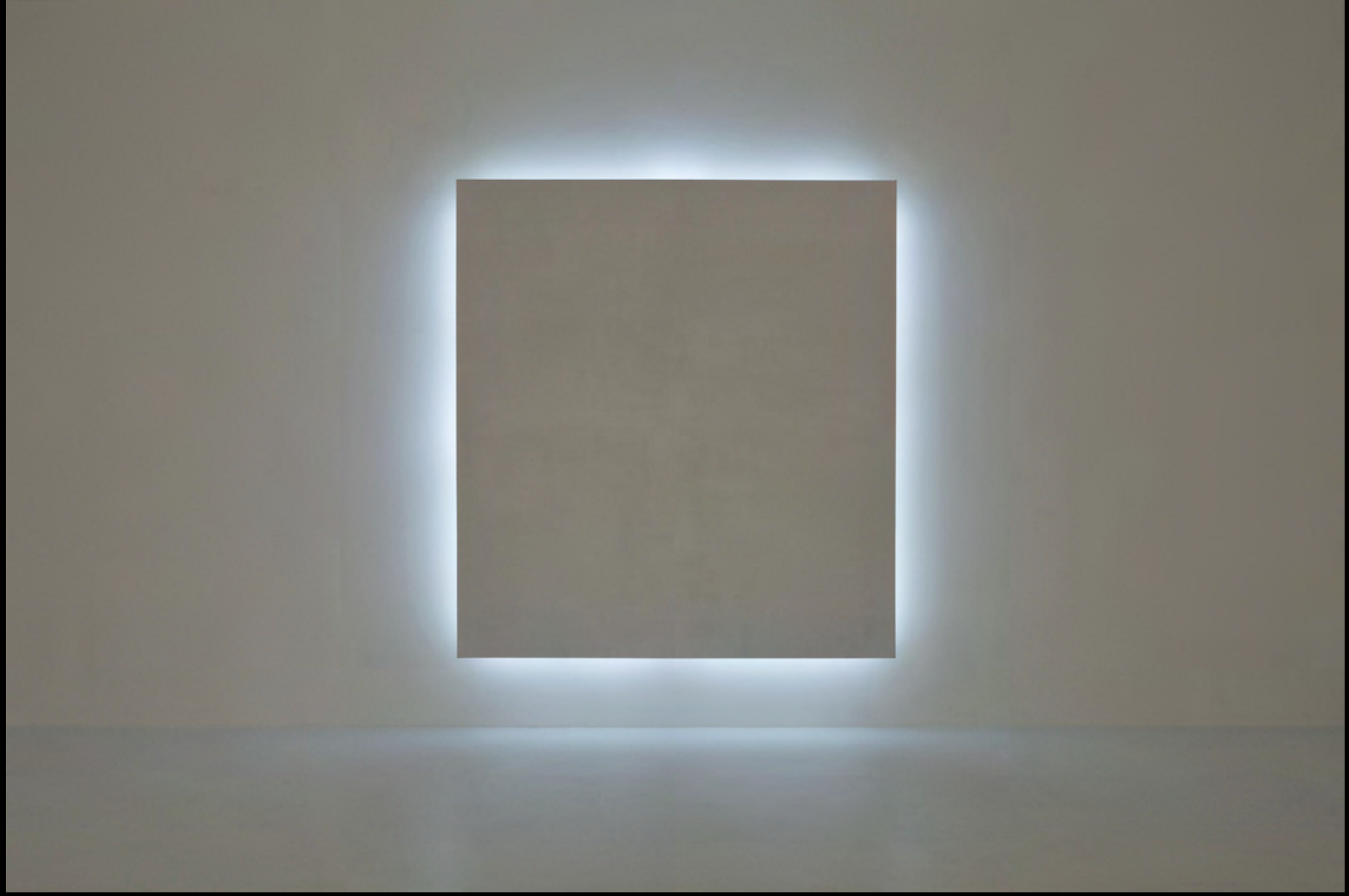


Larry Bell, 20” Cube, 1968

Larry Bell, Untitled, 1969

Larry Bell, Gus' Burg, 1975, coated glass panels

Mary Corse, Untitled (Space + Electric Light), 1968



Douglas Wheeler, untitled, 1965
acrylic on canvas with neon tubing

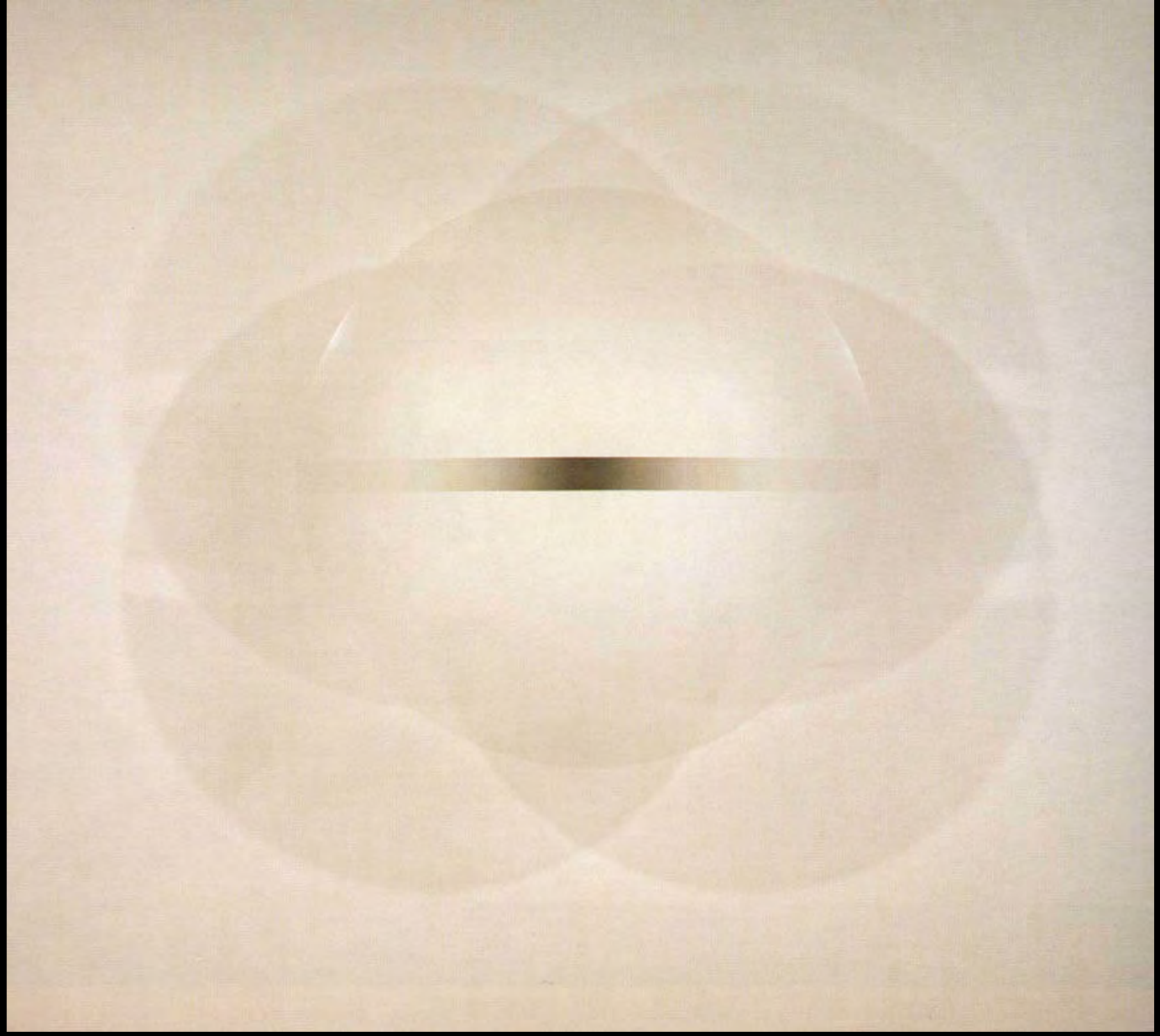
John Mcracken, Blue Block in Three Parts, 1966
lacquer, polyester resin, fiberglass, plywood

John McCracken, *Infinite* (2010), *Electron* (2010), *Star* (2010), *Dimension* (2010)

John McCracken, Galileo, 1989 and Saturn, 2000 flanking Duane Hanson, Lady with Shopping Bags, 1972

Robert Irwin, Untitled,
1969-70 cast acrylic column

Robert Irwin, Untitled, 1968-69, acrylic lacquer on formed acrylic plastic



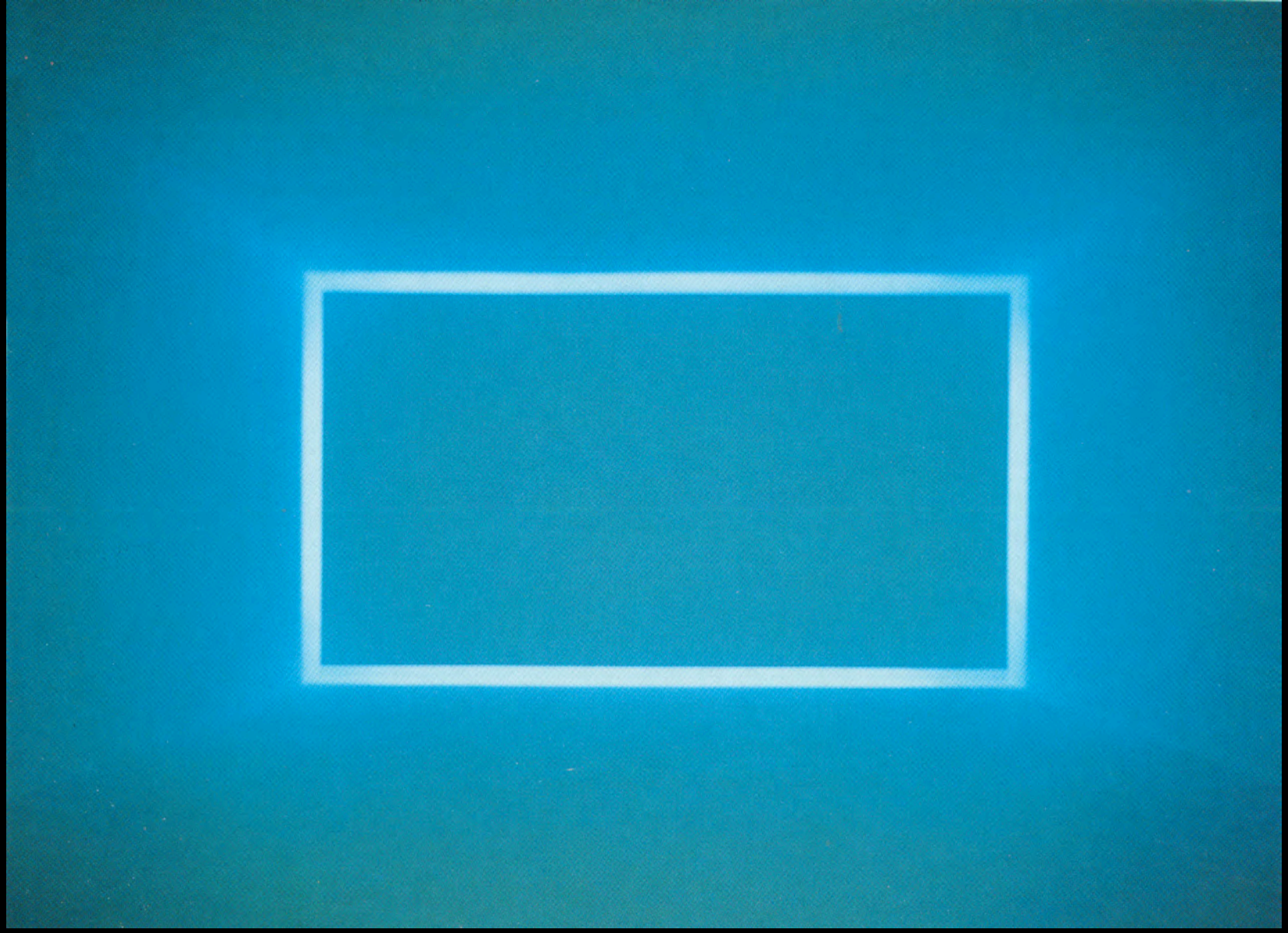
Robert Irwin, Untitled, 1967-6*8*
acrylic lacquer on formed acrylic plastic

Robert Irwin, Five x Five (installation view), 2007
Tergal voile, light construction, and framing materials

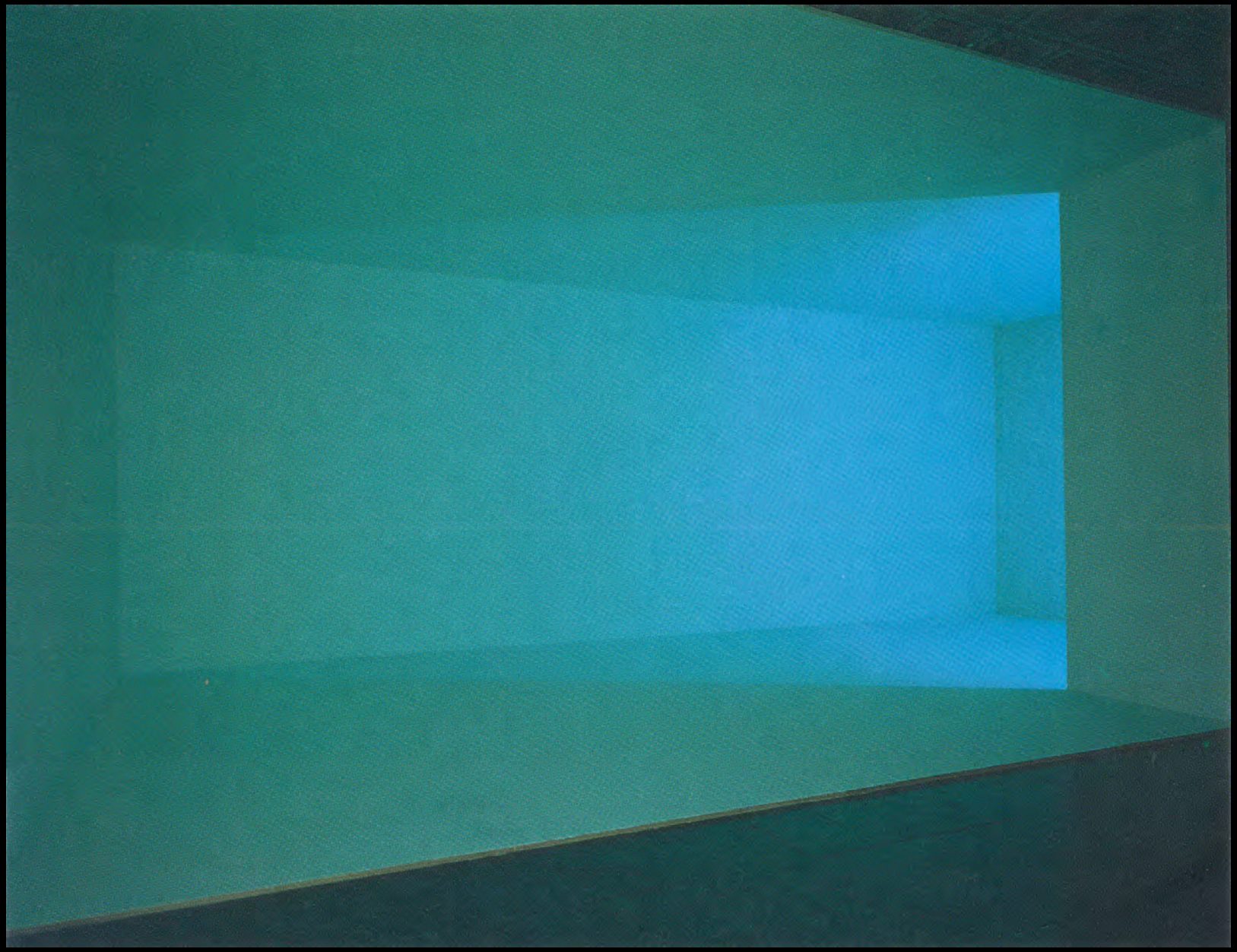
Robert Irwin, Black³, 2008 Tergal voile, light construction, framing materials and paintings (urethane paint and lacquer on aircraft honeycomb aluminum)

Robert Irwin, **Niagara**, 2011 Albright Knox Gallery, Buffalo, New York

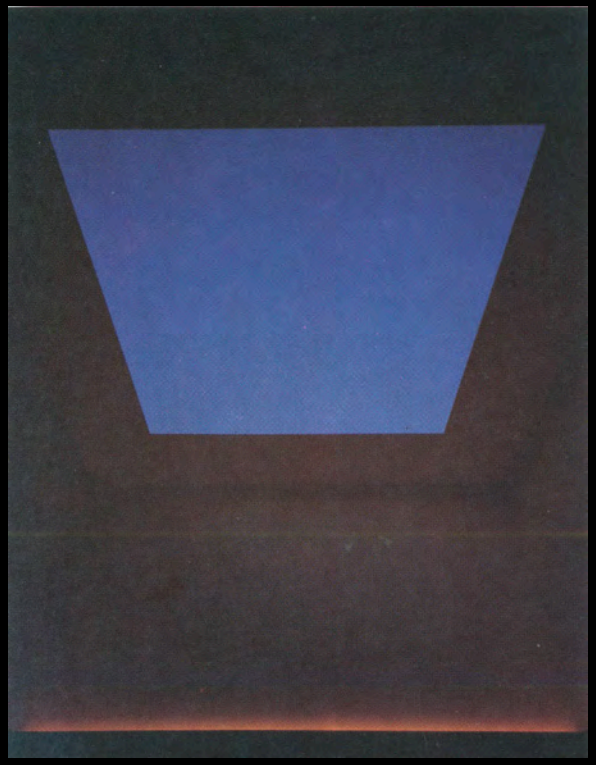
James Turrell, Afrum-Proto, 1966



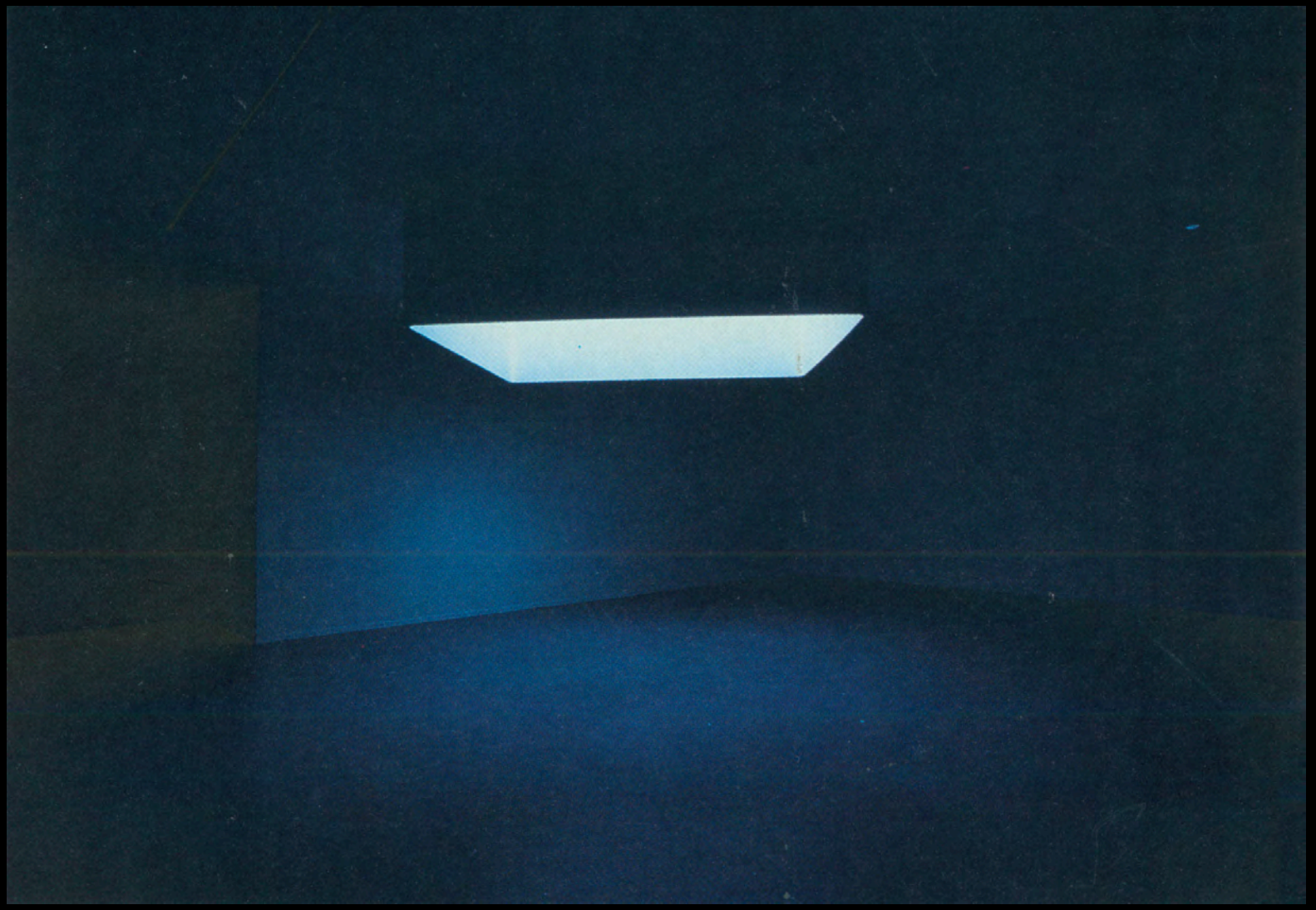
James Turrell, Raemar, 1967



James Turrell, Wedgework, III, 1969

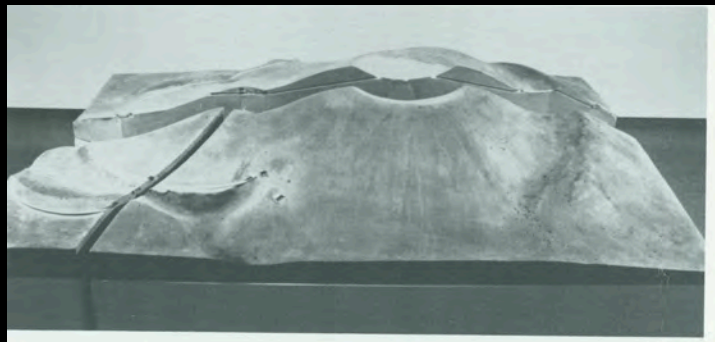


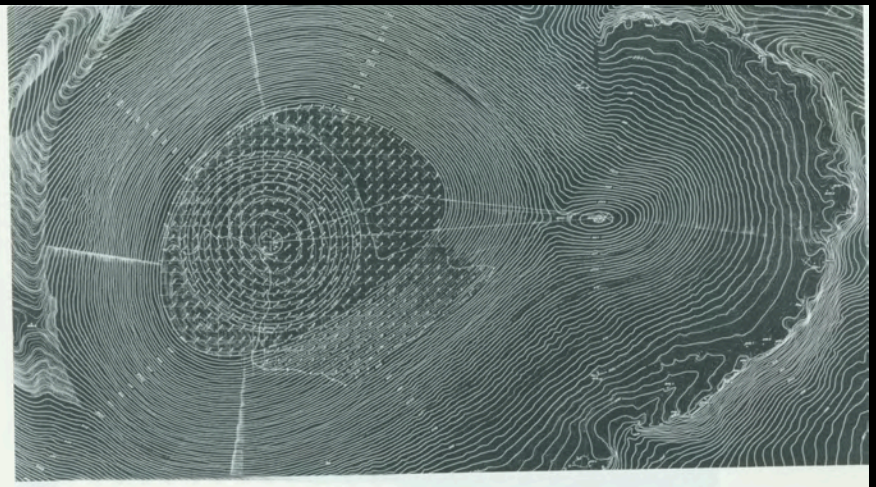
James Turrell, Meeting, 1980-86

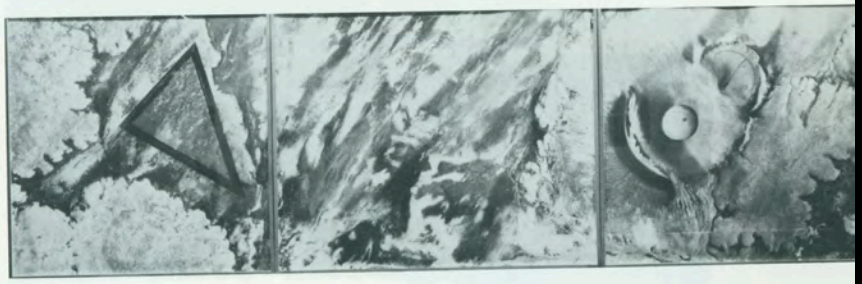


James Turell, Hover, 1983

James Turell, Roden Crater, 1983- present





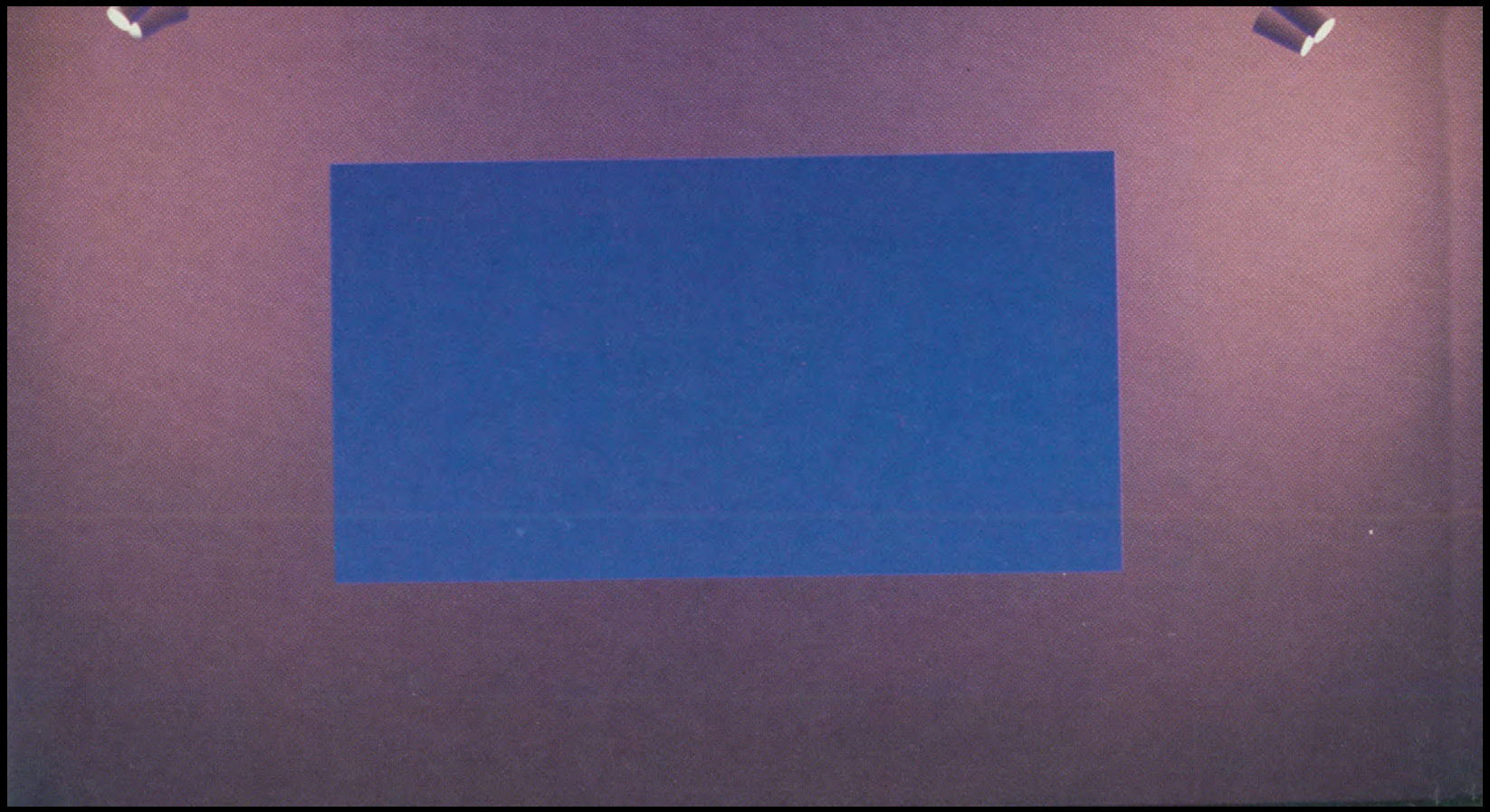


James Turrell, *Light Reignfall* , 2009

James Turrell, Skyspace, 1988

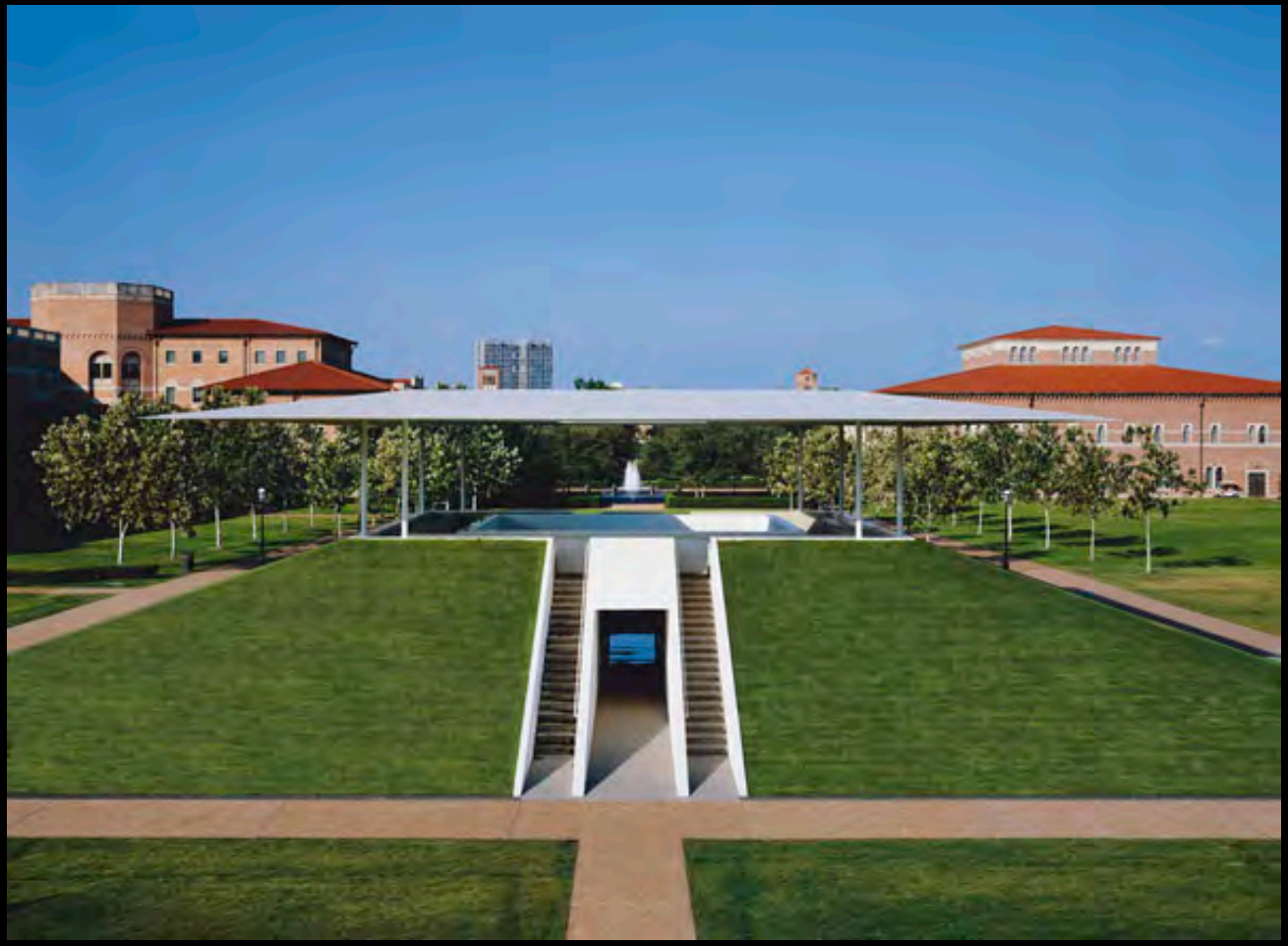
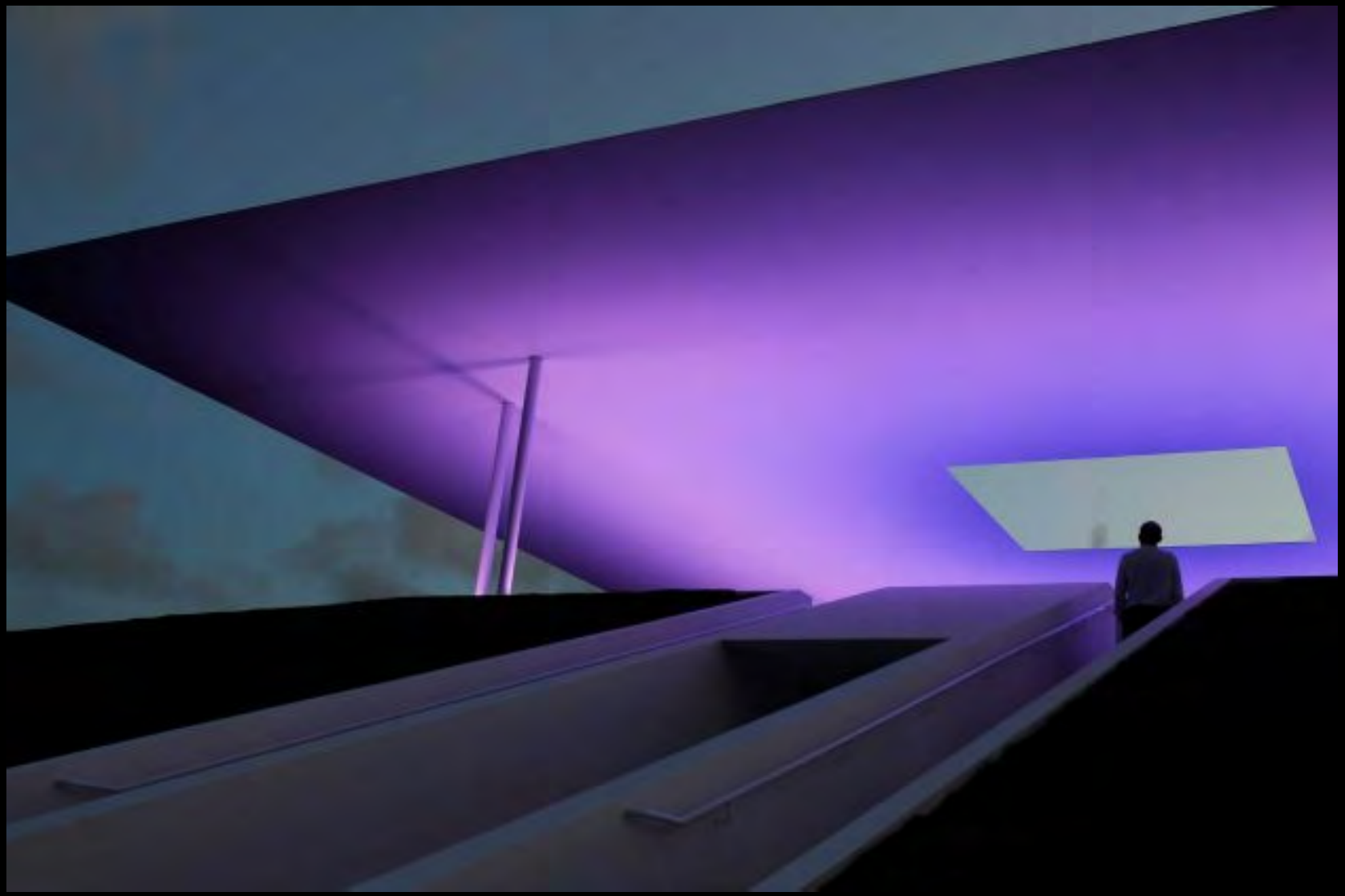
James Turrell, Skyspace, 1988

Blue Blood



James Turrell, Arcus, 1989

James Turrell, Tending Blue, Nasher Sculpture Center, 2003

Turrell, Installation at the Guggenheim, 2013

James Turrell, Twilight Epiphany, 2013, Rice University, Houston, Texas