

The Modern



BEING THERE ART ASSIGNMENT #6
LYNDA BENGLIS
FOR CARL ANDRE, 1970

I felt I wanted to define for myself the organic phenomena; what nature itself would suggest to me in sculpture. —Lynda Benglis

This activity packet for high school students was designed for Lynda Benglis's *For Carl Andre*, 1970, part of the Modern Art Museum of Fort Worth's permanent collection.

The American artist Lynda Benglis (born in 1941) pushed the boundaries of sculpture with new materials and processes, always taking into account the inherent qualities of the materials she used.

Benglis's early paintings led her to work with poured latex, a medium through which she hoped to free color from the canvas. These poured latex sculptures referenced the gesture and reliance on chance seen in Abstract Expressionism and stood in stark contrast to the hard-edged sculpture of the male-dominated movement Minimalism. Her process-oriented approach to art was shared by other key artists in the 1970s.

Please watch and read the selected videos and texts about Lynda Benglis and Abstraction. These resources will provide you with context about the artist before you begin the activities.

Art Term, Tate, "Minimalism"

<https://www.tate.org.uk/art/art-terms/m/minimalism>

Lynda Benglis, Art21, "The Wave of the World"

<https://art21.org/watch/extended-play/lynda-benglis-the-wave-of-the-world-short/>

Lynda Benglis, Art21, "Artist at Work"

<https://art21.org/gallery/lynda-benglis-artist-at-work/#2>

Lynda Benglis, text by Micah Hauser for *HuffPost*, "An Interview With Lynda Benglis, 'Heir To Pollock,' on Process, Travel and Not Listening to What Other People Say," 2017

https://www.huffpost.com/entry/lynda-benglis_b_6527254



Lynda Benglis

For Carl Andre, 1970

Pigmented polyurethane foam 56 1/4 x 53 1/2 x 46 3/16 inches

Collection of the Modern Art Museum of Fort Worth, Museum purchase, The Benjamin J. Tillar Memorial Trust

A milestone commission for the Modern, Lynda Benglis's *For Carl Andre*—a black, oozing mass from the artist's famous series of poured sculpture—is visually one of the most peculiar pieces in the permanent collection. Understanding the complex piece requires thinking back to the ideologies and art movements surrounding its creation. When *For Carl Andre* was commissioned in 1970, Abstract Expressionism and Pop art were momentous movements, and Benglis mixed the gestural movements of the former with the low-art materials of the latter. The most overt reference in the work, however, is to the Minimalist Carl Andre. The art of Andre and other Minimalists is characteristically composed of ordered, flat, modular, object-based forms, and Benglis makes an ironic and humorous homage to Andre in her work's stark contrast to the Minimalist aesthetic. The counterdynamics at work in this piece—male/female, beautiful/ugly, natural/man-made, freeform/structured, abstract/representational—mirror the conflicting ideological and artistic developments of the time. With *For Carl Andre*, Benglis acknowledges a debt to the artists and movements that preceded her while she strives to expand the boundaries of art.

Location Considerations: A Corner

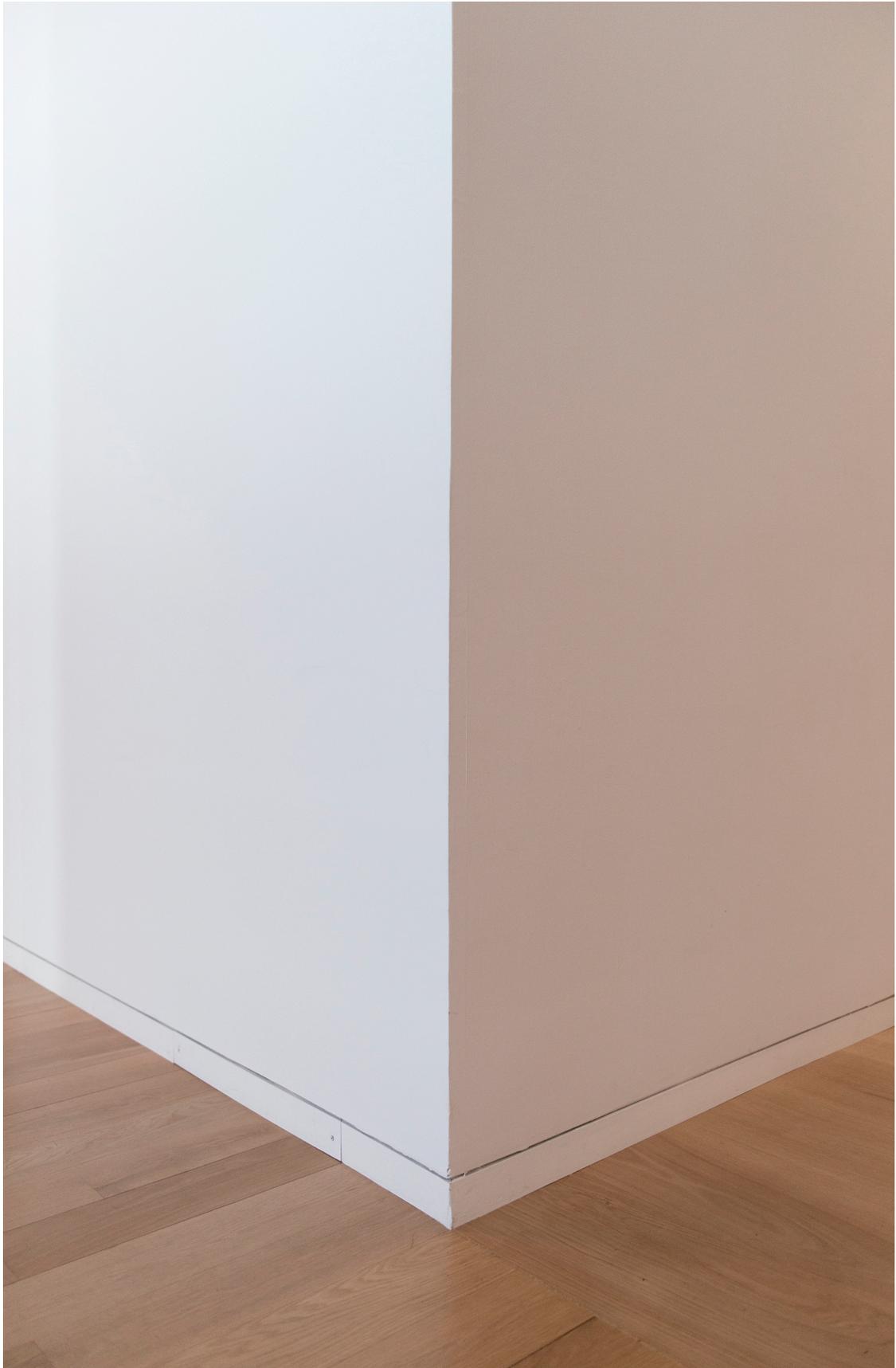
A corner is a traditionally overlooked architectural space to install a sculpture or an image. A concave corner typically leads to a closed point that you walk within, and a convex corner offers a point to pass as you walk around it.

Sculpture is usually understood to be an object that a viewer can experience in the round, from all 360 degrees. If the viewer is unable to see it from all sides, it starts to resemble the two-dimensional nature of a painting or other flat image.

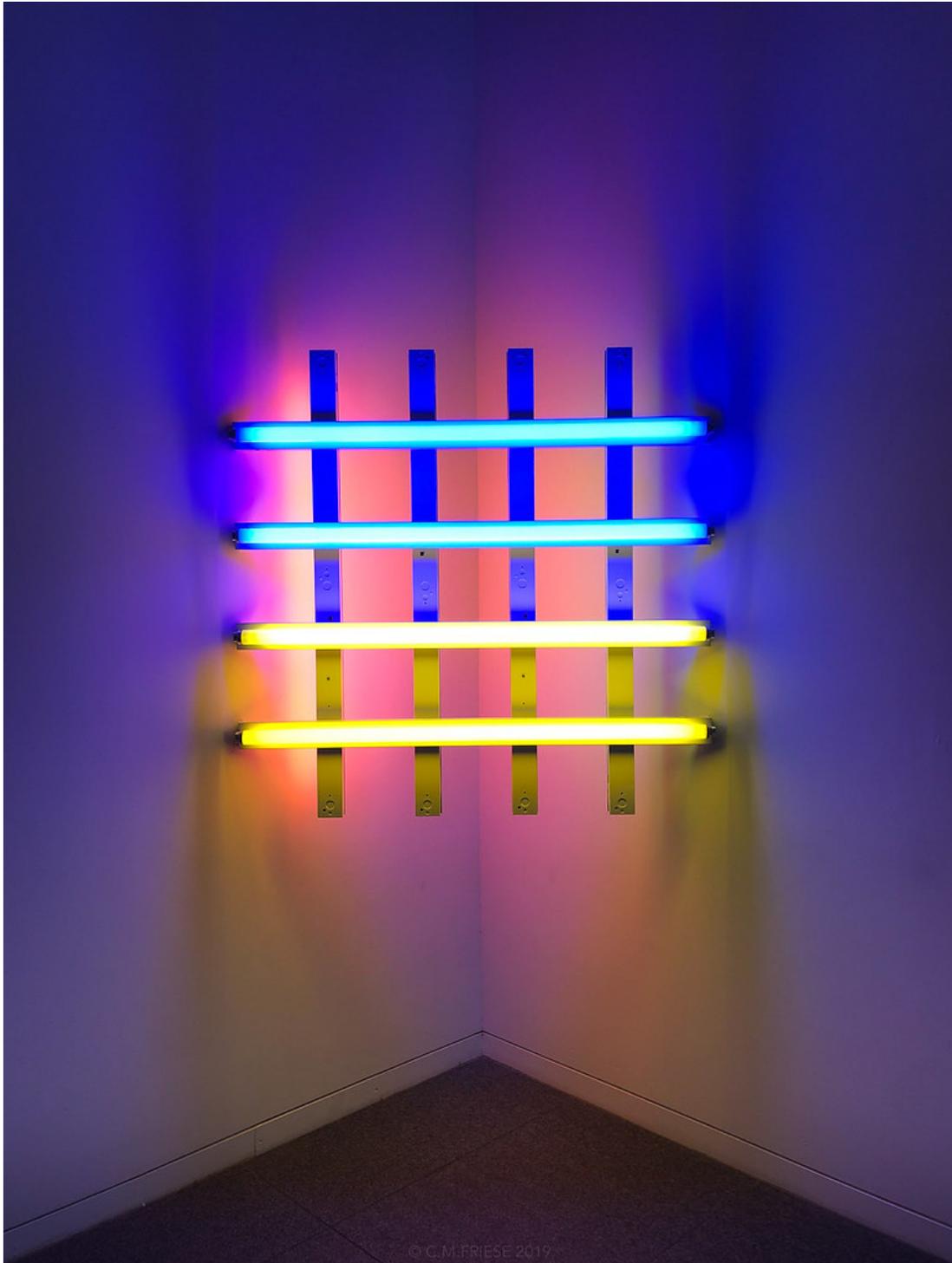
Using the following image templates of concave and convex corners, draw or collage an object(s) situated into that architectural space.

Please consider these questions and additional example images to help you if you get stuck:

1. Will your sculpture occupy more of the floor space leading up to the corner?
2. Will your sculpture occupy more of the wall space?
3. Will your sculpture be comprised of many small pieces building up to a larger form?
4. Will your sculpture rest on the ground or be suspended on the wall?







Dan Flavin

untitled (for you Leo, in long respect and affection) 4, 1978

Pink, green, blue, and yellow fluorescent light 48 x 48 x 2 inches

Collection of the Modern Art Museum of Fort Worth, Museum purchase



Lynda Benglis
Corner Piece, 1969
Poured pigmented latex
125 x 120 inches

Sculptural Response: A Corner

Continue to think about the corner as an architectural site to install a sculpture.

Feel free to refer to your earlier drawings or collages for ideas.

- Browse your indoor or outdoor living spaces for a corner to use as a setting.
- Consider the spatial relationships of your objects when composing your sculpture.
- Photograph your sculpture. Compose your photograph so only the sculpture and the space it occupies are in the frame. Move other objects as needed to get the ideal composition. Refer to photographs of Lynda Benglis's work to get a sense of the composition you are looking for.

Thank you for participating in these exercises about Lynda Benglis.

If you would like to share your results, please fill out the photo release form and send it along with your files to jbarnett@themodern.org.

Please save the file as either a JPG or PDF and include First and Last name_Modern_6.

For example,
JesseBarnett_Modern_6.pdf
JesseBarnett_Modern_6.jpg

If you have any questions about the packet, instructions, or file sharing, please don't hesitate contacting me.

Take care out there.

Jesse Morgan Barnett
Assistant Curator of Education
Modern Art Museum of Fort Worth

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3200 Darnell Street
Fort Worth, Texas 76107
telephone 817.738.9215 fax 817.735.1161
www.themodern.org

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