



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

LYNDA BENGLIS

**Lynda Benglis**

***For Carl Andre, 1970***

**Acrylic foam**

**56 <sup>1</sup>/<sub>4</sub> x 53 <sup>1</sup>/<sub>2</sub> x 46 <sup>3</sup>/<sub>16</sub> inches**

**Collection of the Modern Art Museum of Fort Worth,  
Museum purchase, The Benjamin J. Tillar Memorial Trust  
Acquired in 1970**

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Lynda Benglis's *For Carl Andre* was poured directly into a corner of the Modern's previous building. For her piece, Benglis poured acrylic foam tinted with pigment into a corner, letting each layer dry before pouring the next. Benglis's way of working is generally associated with post-Minimalism. The work of the artists associated with post-Minimalism is characterized by the use of simple, often geometric forms (characteristic of the Minimalist works that occurred just previous to them), but combined with an awareness of the effects of human touch or of nature. While Minimalist artists leaned toward a more machine aesthetic and industrial materials, the post-Minimalists – including artists like Eva Hesse, Jackie Winsor, Richard Serra, Bruce Nauman, and Richard Tuttle – embraced a hands-on process for creating their pieces. Benglis's piece, along with its handmade process, was affected by other forces as well. By pouring the liquid foam into the corner, Benglis has allowed gravity to do a large part of the "sculpting" of the piece. As each layer oozed from the bucket into the corner, gravity pulled it down and over the preceding layers. One might also consider the temperature and the air quality that dried each layer, freezing its movement in space forever. Benglis's sculpture suggests an organic occurrence, perhaps a bubbling puddle in the corner or a lava flow. The scale and simplicity of the piece, however, leave it open to many associations. The title of the piece also suggests her respect for Carl Andre's work. Many of Andre's early Minimalist pieces were plates made of different metals placed next to each other in the corners of galleries or museums. Benglis subtly refers to Andre in her work with its placement, color palette, and working method, while it still maintains its own identity and asks a new set of questions.