



## Index:

- solitude and isolation
- Eric Klinenberg
- Philip Gröning
- Pablo Helguera and Marie Smith Jones
- Agnes Martin
- Tehching Hsieh
- Desert Island Discs
- Aldo van Eyke
- Sakyong Mipham
- The Chihuahuan Desert
- Marina Abramović and Ulay
- Rebecca Solnit
- Robert Macfarlane
- Schools and Institutions away from 'centres'
- Long distance ferry crossings and Slow TV
- ELLT
- Edward Hopper
- Beverly Buchanan
- Ralf Waldo Emerson
- Fred Moten & Saidiya Hartman
- Container Artist Residency
- Cat Kron
- definitions
  - Palaces for the People*
  - Into Great Silence*
  - The School of Panamerican Unrest*
  - On a Clear Day*
  - One Year Performance 1981-1982 (Outdoor Piece)*
- civic-orientated playgrounds
  - Donald Judd*
  - Agnes Martin*
  - Georgia O'Keefe*
  - The Lovers: The Great Wall Walk*
  - A Field Guide to Getting Lost*
  - Mountains of the Mind,*
  - Bauhaus - Dessau
  - Black Mountain College
  - Taliesin West
  - Scenic train ride from Bergen to Oslo (Norway), NRK*
- Gävle Krematorium
  - Morning Sun*
  - Guggenheim Fellowship Report Document, 1918*
  - Nature*
  - The Black Outdoors*
- The Story behind "Sun Tunnels," Nancy Holt's Land Art Masterpiece



## **definitions: solitude and isolation**

### **solitude:**

1. the state or situation of being alone.

"she savoured her few hours of freedom and solitude"

Similar: loneliness

2.

a lonely or uninhabited place.

"the battle to preserve beloved solitudes flared up all over the country"

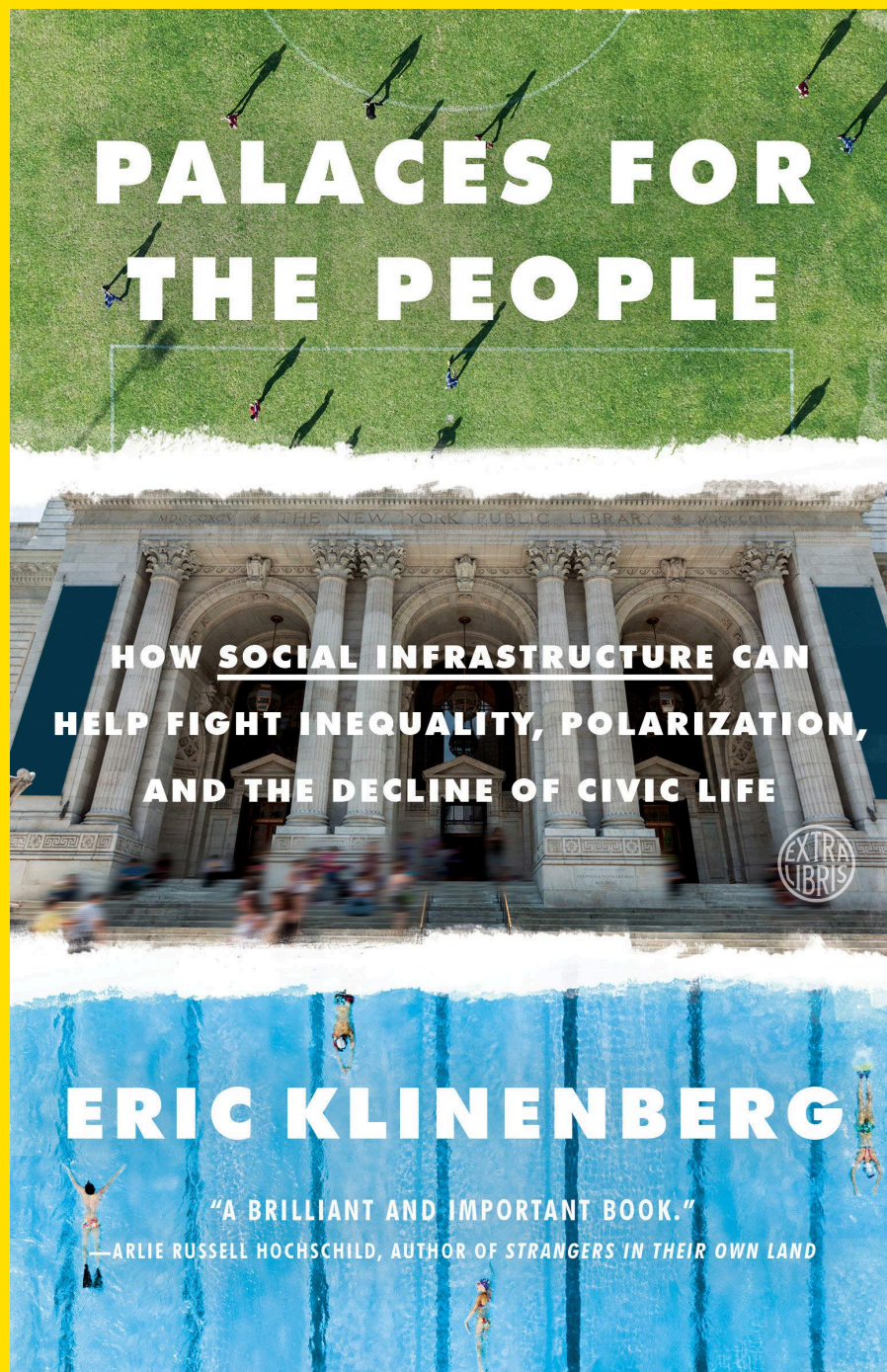
Similar: wilderness

### **isolation:**

the process or fact of isolating or being isolated.

"isolation from family and friends may also contribute to anxiety"

Similar: separation, segregation



*‘The community room [at the library] serves many purposes: theatres, classroom, art studio, civic hall. But this morning to staff members, Terry and Christine, will transform it into something unusual: a virtual bowling alley. They’ve arrived early to set up the flat screen television, link an Xbox to the internet, clear out a playspace, and assemble two rows of portable chairs. It’s opening day of the Library Lane Bowling League, a new program that encourages older patients in twelve libraries in Brooklyn to join local teams*

*and compete against neighbouring branches. Nine people at New Lots signed up to play, and after weeks of practice, they're about to take on Brownsville and Cypress Hills.*

*Branch libraries offer something for everyone, but the extra services and programming that they provide for older people are particularly important. As of 2016, more than 12 million Americans aged sixty-five and above live by themselves, and the ranks of those who are aging alone is growing steadily in the world.'*

Further information > > >

<https://99percentinvisible.org/episode/palaces-for-the-people/>

<https://www.penguinrandomhouse.com/books/557044/palaces-for-the-people-by-eric-klinenberg/>

<https://en.wikipedia.org/wiki/Pruitt%E2%80%93Igoe>

## *Into Great Silence, Philip Gröning*



*'Nestled deep in the postcard-perfect French Alps, the Grande Chartreuse is considered one of the world's most ascetic monasteries. In 1984, German filmmaker Philip Gröning wrote to the Carthusian order for permission to make a documentary about them. They said they would get back to him. Sixteen years later, they were ready. Gröning, sans crew or artificial lighting, lived in the monks' quarters for six months—filming their daily prayers, tasks, rituals and rare outdoor excursions. This transcendent, closely observed film seeks to embody a monastery, rather than simply depict one—it has no score, no voiceover and no archival footage.'*

-<https://zeitgeistfilms.com/film/intogreatsilence>

Further information > > >

[https://en.wikipedia.org/wiki/Into\\_Great\\_Silence](https://en.wikipedia.org/wiki/Into_Great_Silence)

<https://zeitgeistfilms.com/film/intogreatsilence>

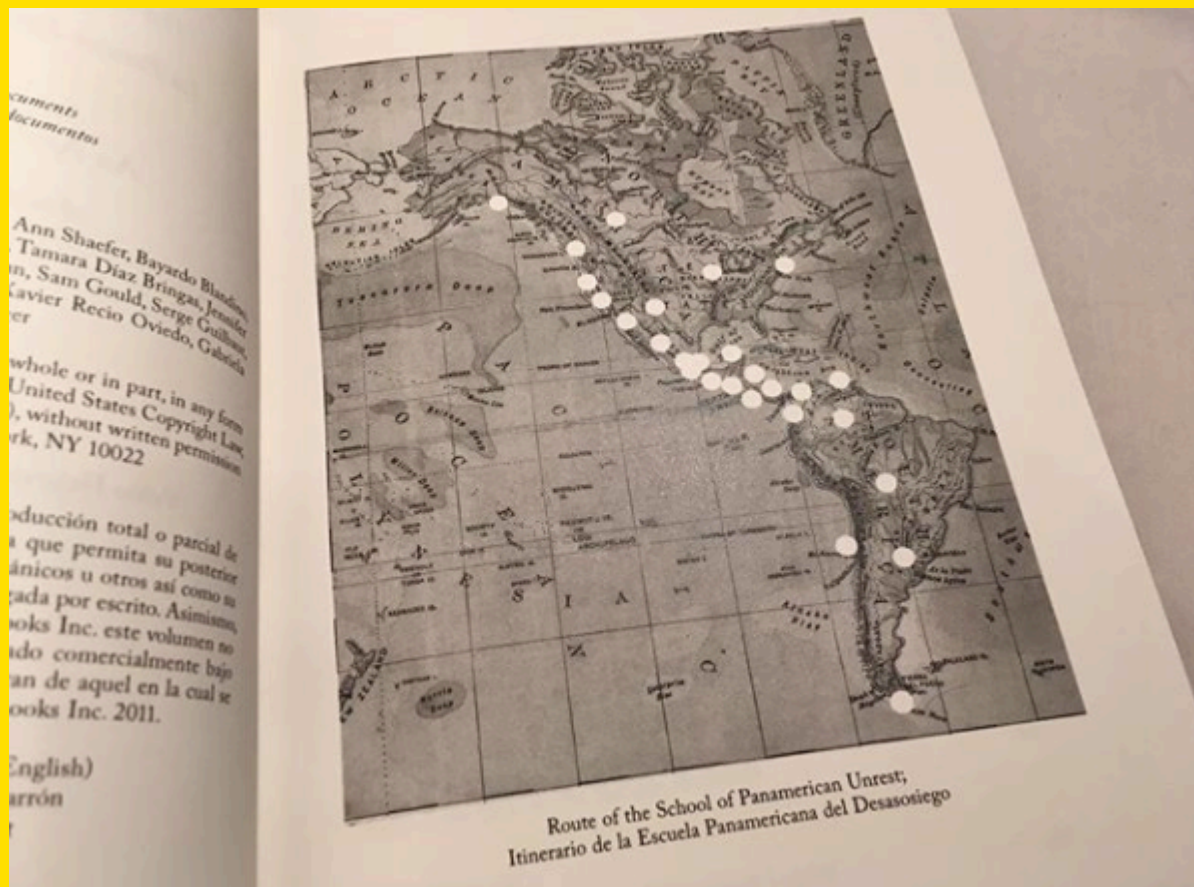




*'You give her a great big hug from me, and you tell her I know how it feels. It's sad, but we were the chosen ones.'* -MSJ (<https://www.youtube.com/watch?v=zI2nvi9Jd2M>)

pg13.

*'After packing the school house in Anchorage (a few hundred pound of canvas and aluminium posts), Pablo and I headed off to Fairview (a neighborhood of Anchorage) to meet Marie Smith Jones, the last speaker of Eyak, the language indigenous to Southcentral Alaska (since then, Jones has passed away and with her, spoken Eyak. The attempt to meet this woman and capture her language, or even a fragment thereof, signaled an important historical and documentary component of the SPU. This Speaker of an ancient language blessed our journey.'*



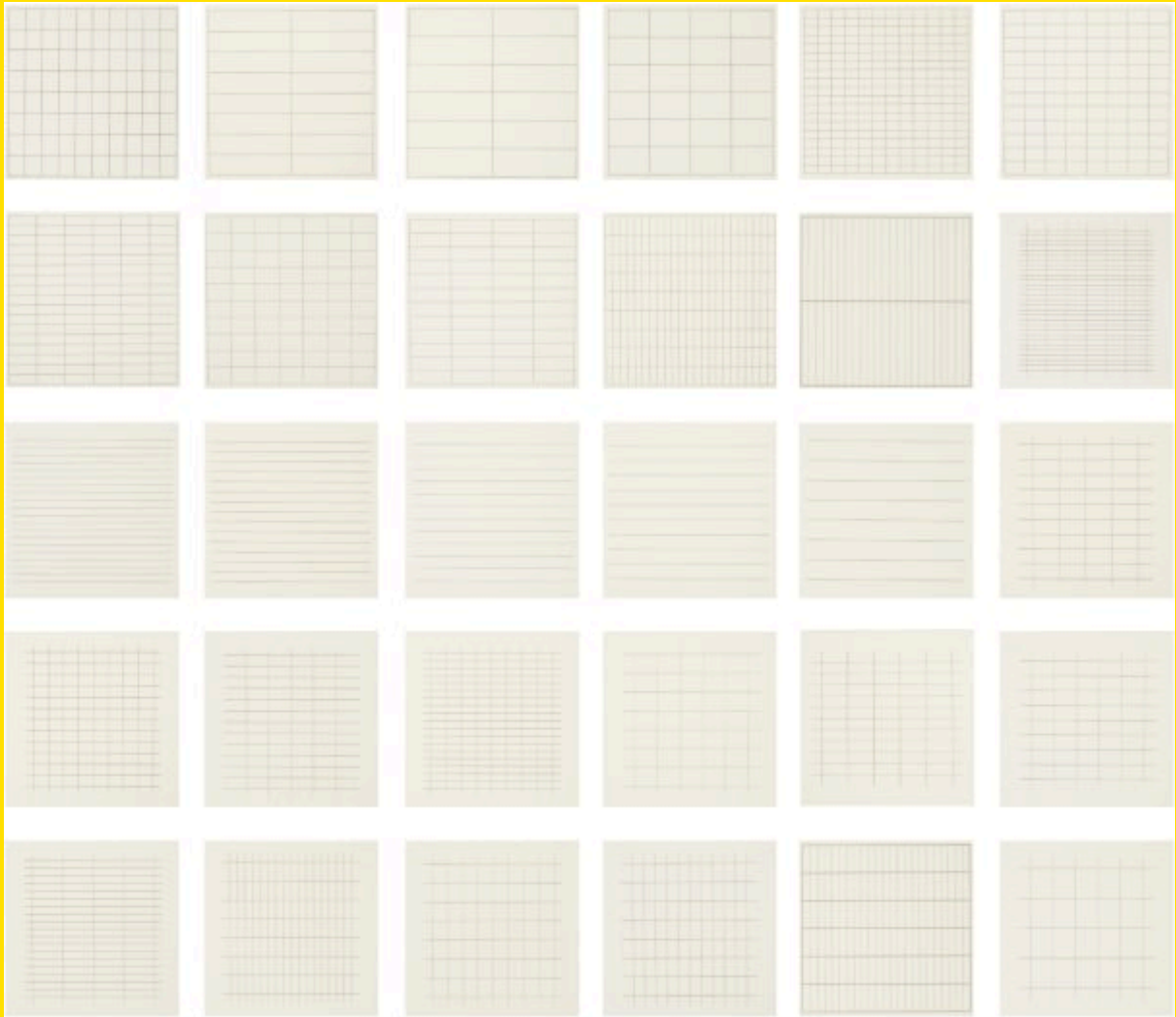
Further information > > >

[https://en.wikipedia.org/wiki/Marie\\_Smith\\_Jones](https://en.wikipedia.org/wiki/Marie_Smith_Jones)

<http://pablohelguera.net/2006/06/the-school-of-panamerican-unrest/>

<https://www.youtube.com/watch?v=zl2nvi9Jd2M>

## On a Clear Day, Agnes Martin



*'Throughout adulthood, Agnes Martin suffered from schizophrenia. Her quiet and serene paintings were in fact products of personal and spiritual struggle, which she recalled later in her account of this period The Untroubled Mind. In 1967, she sold her possessions and left New York, embarking on an eighteen-month journey around the United States and Canada in a pickup truck and camper van. She abandoned art making for over five years. In a letter to Leonore Tawney, Martin wrote:*

*'I must give independence a trial. I will have to have more time.'*

*In 1972, she returned to making, producing a portfolio of thirty prints titled On a Clear Day. Perhaps spending time in isolation to rest and recover can be more beneficial for some.'*

Further information > > >

<https://www.tate.org.uk/art/artworks/martin-on-a-clear-day-l03807>

<https://www.tate.org.uk/art/talking-point/making-art-isolation>

*One Year Performance 1981-1982 (Outdoor Piece), Tehching Hsieh*



*'In Tehching Hsieh's third one-year performance piece, from 26 September 1981 through 26 September 1982, Hsieh spent one year outside, not entering buildings or shelter of any sort, including cars, trains, airplanes, boats, or tents.*

*He moved around New York City with a packbag and a sleeping bag.'*

*-<https://www.tehchinghsieh.com/oneyearperformance1981-1982>*

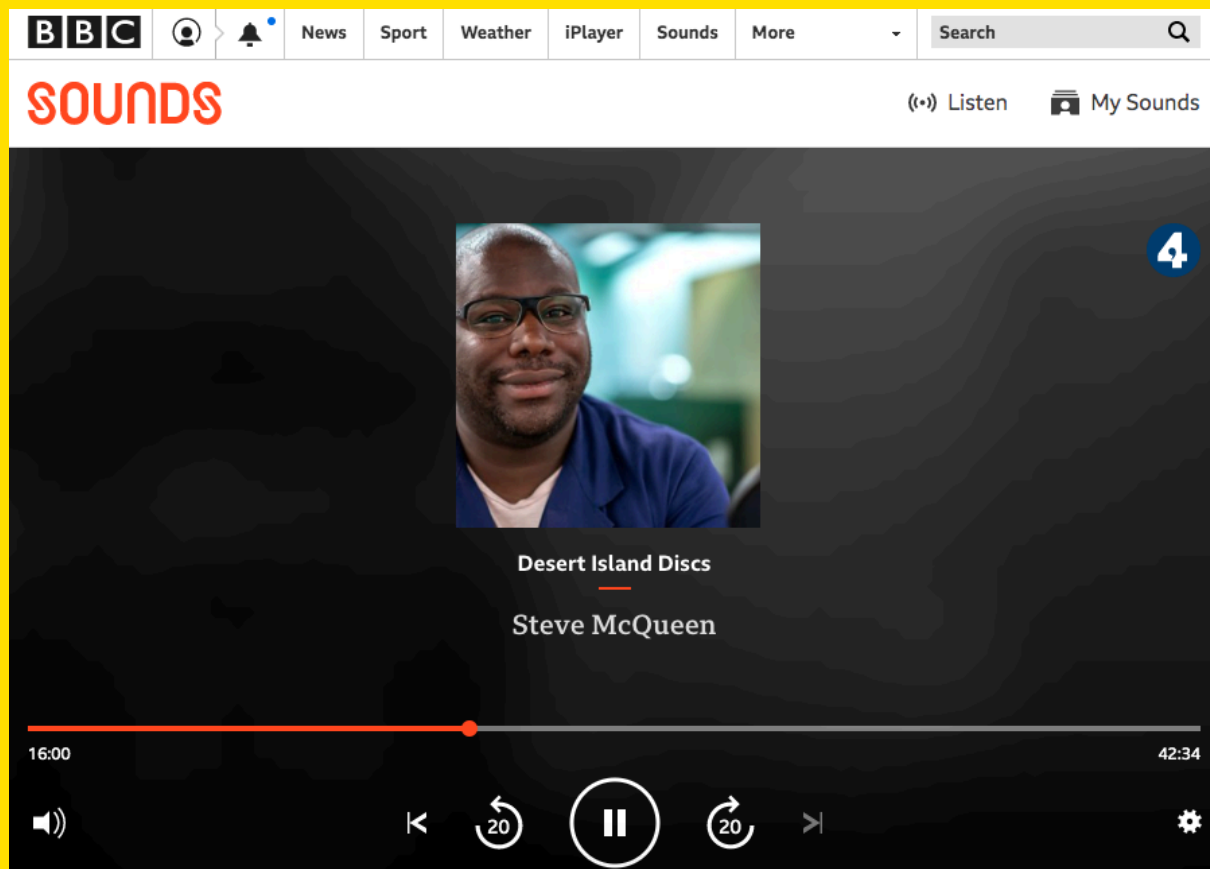
Further information > > >

<https://www.tehchinghsieh.com/oneyearperformance1981-1982>

<https://dergreif-online.de/artist-blog/on-duration-tehching-hsieh/>



## Desert Island Discs



play the game ~ what are your 8 tracks?  
luxury item?  
book?

Further information > > >

[https://en.wikipedia.org/wiki/Desert\\_Island\\_Discs#Format](https://en.wikipedia.org/wiki/Desert_Island_Discs#Format)

<https://www.bbc.co.uk/sounds/play/b04hml41> (16' 00")

## civic-orientated playgrounds, Aldo van Eyke



-generations cohabiting public space

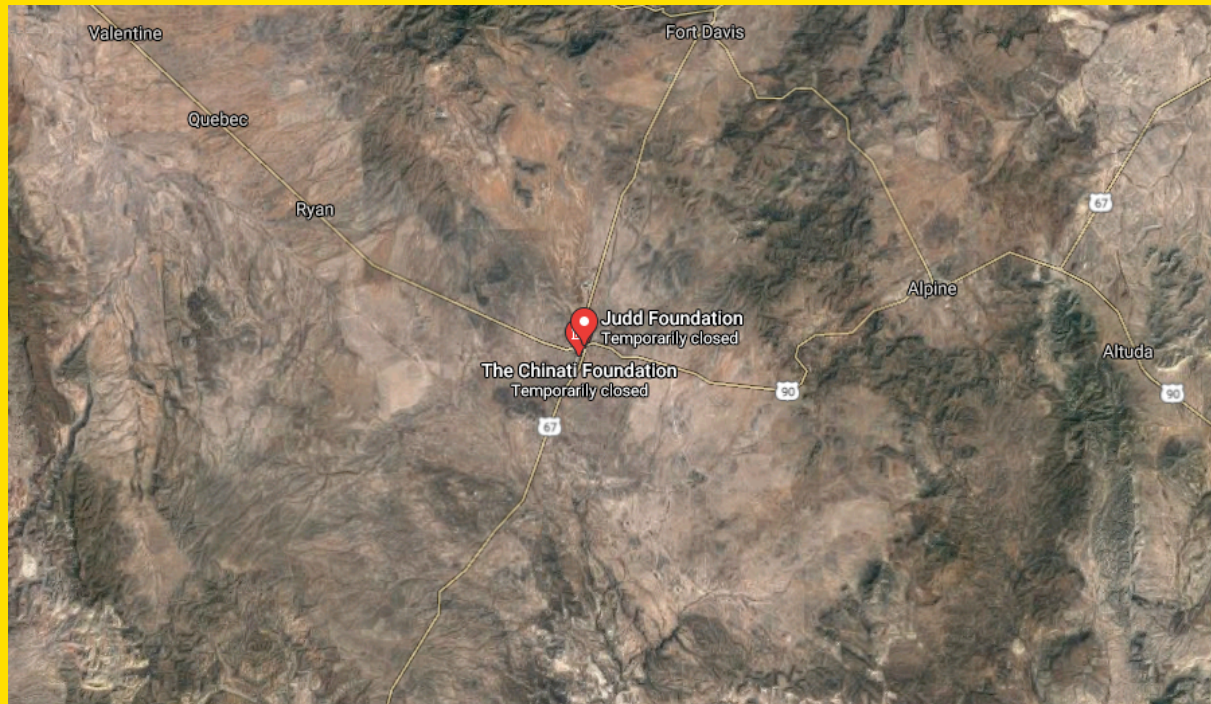
-pedestrians prioritised

Further information > > >

<https://childrenoftechnology.wordpress.com/2012/10/04/aldo-van-eyck-the-playgrounds-and-the-city/>

## *The Chihuahuan Desert, Donald Judd, Agnes Martin, Georgia O'Keefe*

### -Donald Judd, Marfa, Texas



- Moved to Marfa, ~ ideas attached to pilgrimage? retreat? Are these places more open to the mystical, the spiritual?
- 

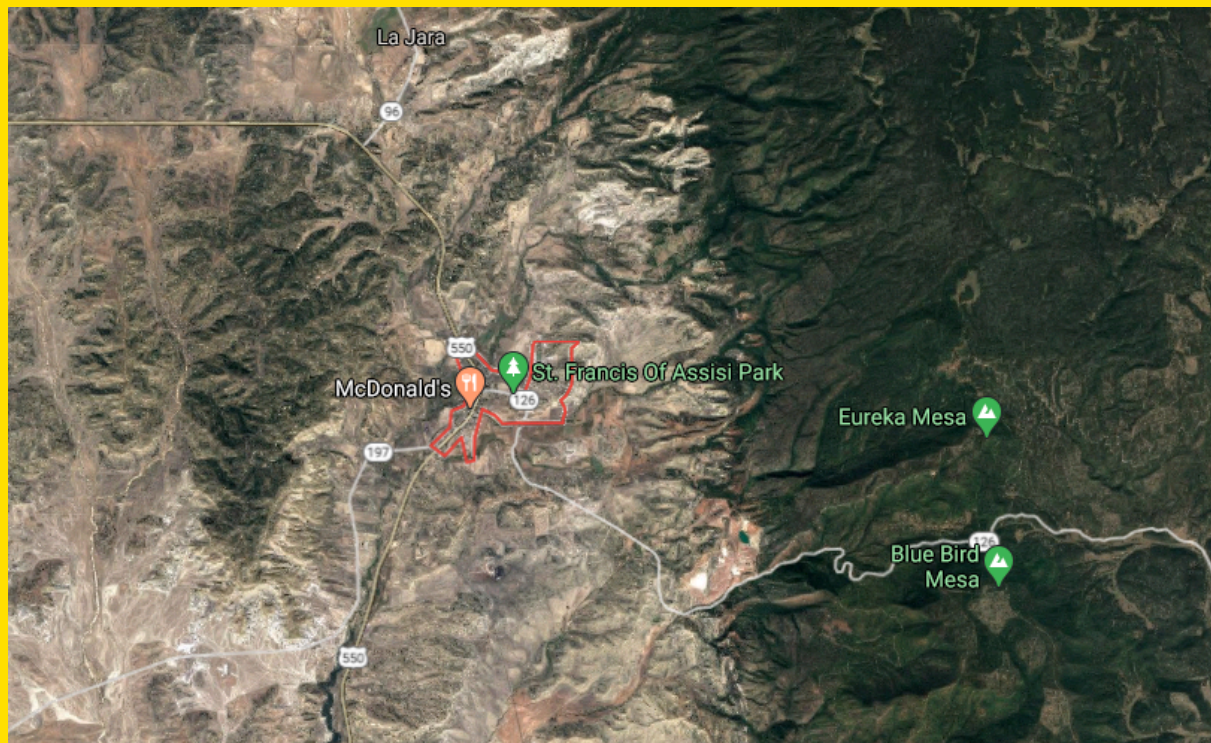
Further information > > >

[https://en.wikipedia.org/wiki/Donald\\_Judd](https://en.wikipedia.org/wiki/Donald_Judd)

[https://en.wikipedia.org/wiki/Marfa\\_lights](https://en.wikipedia.org/wiki/Marfa_lights)



-Agnes Martin, Cuba, New Mexico



*'In 1967, she stopped working and left the city, heading out in a pickup truck for a year and a half of solitary wandering and then the building of an adobe house for herself near Santa Fe. It was several years before she resumed painting.'*

*Martin was at no pains to explain the interregnum, beyond remarking with satisfaction, in a letter to a friend at the time, "Now I do not owe anything or have to do anything."*

*-<https://www.newyorker.com/magazine/2016/10/17/agnes-martin-a-matter-of-fact-mystic>*

*'Being an artist is a very solitary business. It is not artists that get together to do this or that. Artists just go into their studios everyday and shut the door and remain there. Usually when they come out they go to a park or somewhere where they will not meet anyone. A surprising circumstance? That I will try to explain.'*

*The solitary life is full of terrors. If you went walking with someone that would be one thing but if you went walking alone in a lonely place that would be an entirely different thing. If you were not completely distracted you would surely feel "the fear" part of the time. I am not now speaking of the fear and dread of helplessness which is a very unusual state of mind. I am speaking of pervasive fear that is always with us. It is a constant state of mind of which we are not aware when we are with others. We are used to this fear and we know that when we are with anyone else, even a stranger, we do not have it. That is all that we do know about it. In solitude this fear is lived and finally understood.'*

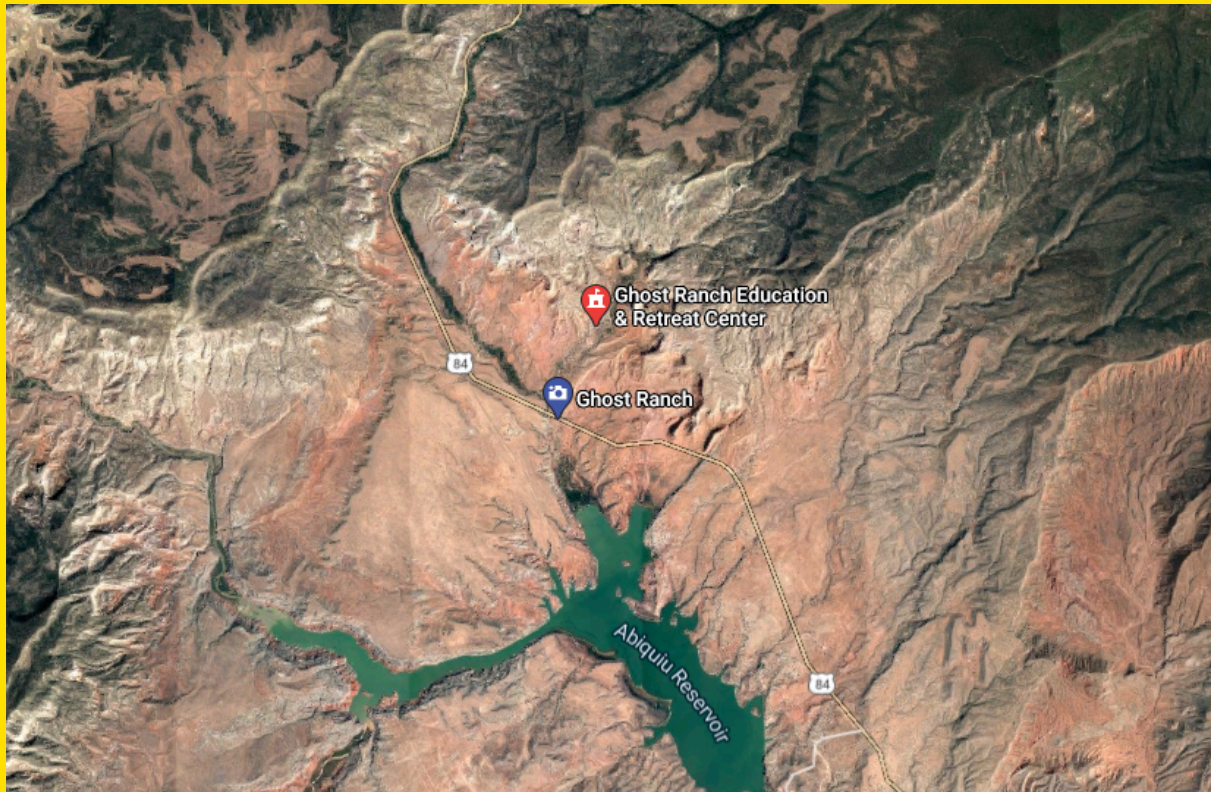
*-<http://thecheapestuniversity.org/en/ressource/on-the-perfection-underlying-life/>*

Further information > > >

<https://www.newyorker.com/magazine/2016/10/17/agnes-martin-a-matter-of-fact-mystic>

<http://thecheapestuniversity.org/en/ressource/on-the-perfection-underlying-life/>

## Georgia O'Keefe, Ghost Ranch, New Mexico



### Chihuahuan Desert:

pg185. Solnit, *The Faraway Nearby*

'Desert light is fierce, and at midday it flattens everything into a harsh solid, but early and late in the day light is golden and every crevice and fold and protrusion of the landscape is thrown into the high relief of light and Shadow.'

Further information > > >

[https://en.wikipedia.org/wiki/Ghost\\_Ranch](https://en.wikipedia.org/wiki/Ghost_Ranch)

[https://en.wikipedia.org/wiki/Chihuahuan\\_Desert#Gallery](https://en.wikipedia.org/wiki/Chihuahuan_Desert#Gallery)



Derek Jarman, Prospect Cottage (UK)



The view from Prospect Cottage

Further information > > >

<https://en.wikipedia.org/wiki/Dungeness>

## *The Lovers: The Great Wall Walk, Marina Abramović and Ulay*



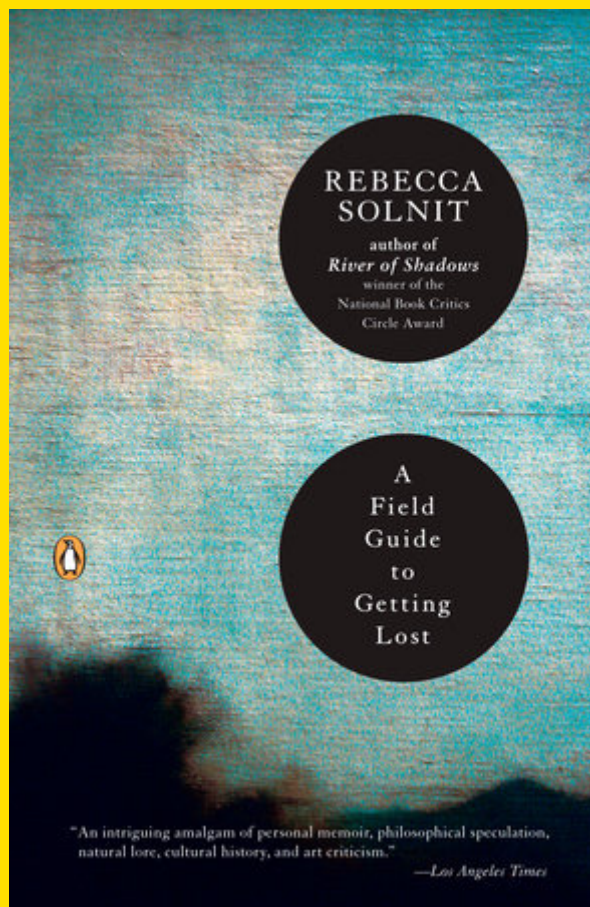
*'In 1988, after several years of tense relations, Abramović and Ulay decided to make a spiritual journey that would end their relationship. They each walked the Great Wall of China, in a piece called Lovers, starting from the two opposite ends and meeting in the middle. As Abramović described it: "That walk became a complete personal drama. Ulay started from the Gobi Desert and I from the Yellow Sea. After each of us walked 2500 km, we met in the middle and said good-bye."<sup>[32]</sup> She has said that she conceived this walk in a dream, and it provided what she thought was an appropriate, romantic ending to a relationship full of mysticism, energy, and attraction. She later described the process: "We needed a certain form of ending, after this huge distance walking towards each other. It is very human. It is in a way more dramatic, more like a film ending ... Because in the end, you are really alone, whatever you do."<sup>[32]</sup> She reported that during her walk she was reinterpreting her connection to the physical world and to nature. She felt that the metals in the ground influenced her mood and state of being; she also pondered the Chinese myths in which the Great Wall has been described as a "dragon of energy." It took the couple eight years to acquire permission from the Chinese government to perform the work, by the time of which their relationship had completely dissolved.'*

Further information > > >

<https://www.youtube.com/watch?v=1SslxObPDAQ>

[https://en.wikipedia.org/wiki/Marina\\_Abramovi%C4%87#Works\\_with\\_Ulay\\_\(Uwe\\_Laysiepen\)](https://en.wikipedia.org/wiki/Marina_Abramovi%C4%87#Works_with_Ulay_(Uwe_Laysiepen))

*A Field Guide to Getting Lost*, Rebecca Solnit  
pg31.



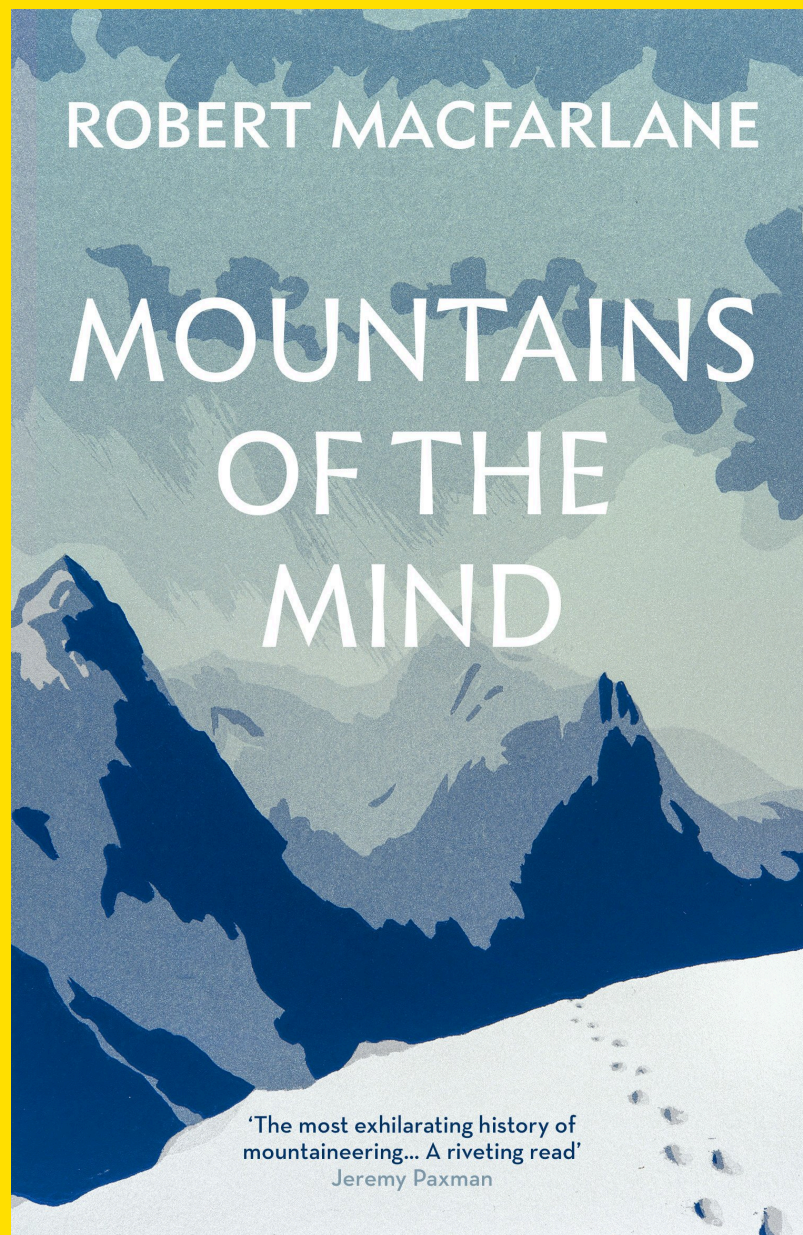
*‘Mystic Simone Weil wrote to a friend on another continent, “Let us love this distance, which is thoroughly woven with friendship, since those who do not love each other are not separated.” For Weil, love is the atmosphere that fills and colours the distance between herself and her friend. Even when that friend arrives on the doorstep, something remains impossibly remote: when you step forward to embrace them your arms are wrapped around mystery, around the unknowable, around that which cannot be possessed. The far seeps in even to the nearest. After all we hardly know our own depths.’*

Further information > > >

<https://www.theguardian.com/books/2006/may/06/featuresreviews.guardianreview16>

Available for borrowing from TE





pg.204

*'Returning to earth after being in the mountains... can be a disorientating experience... you half expect the first people you see to grip you by the elbow and ask you if you are alright, to say You've been away for years. But usually no one notices you've been gone at all. And the experiences you have had are largely incommunicable to those who were not there. Returning to daily life after a trip to the mountains, I often felt as though I were a stranger re-entering my country after years abroad, not yet adjusted to my return, and Bearing experiences beyond speech.'*

Further information > > >

[https://en.wikipedia.org/wiki/Mountains\\_of\\_the\\_Mind](https://en.wikipedia.org/wiki/Mountains_of_the_Mind)

Available for borrowing from TE

## Schools and Institutions away from 'centres'

### Bauhaus - Dessau, Germany



pg.261

'Working, living, eating, sport, parties and theatre were thus united under one roof in a 'miniature world' which expressed Gropius's belief that 'to build is to shape the patterns of life.'

-Bauhaus: 1919-1933:

[https://blackwells.co.uk/bookshop/product/9783836565547?gC=5a105e8b&gclid=EAlaIqobChMIqbShwY\\_S6gIVCbLtCh3DpQD0EAQYASABEgJ44fd\\_BwE](https://blackwells.co.uk/bookshop/product/9783836565547?gC=5a105e8b&gclid=EAlaIqobChMIqbShwY_S6gIVCbLtCh3DpQD0EAQYASABEgJ44fd_BwE) (Available for borrowing from TE)



## Black Mountain College - NC, USA



### Sociopolitical context [\[ edit \]](#)

In 1933, the Nazis shut down the [Bauhaus](#) in Germany, a similarly progressive arts-based educational institution. Many of the school's faculty left Europe for the US, and a number of them settled at Black Mountain, most notably [Josef Albers](#), who was selected to run the art program, and his wife [Anni Albers](#), who taught weaving and textile design.<sup>[15]</sup>

*'The story of Black Mountain College begins in 1933 and comprises a fascinating chapter in the history of education and the arts. Conceived by John A. Rice, a brilliant and mercurial scholar who left Rollins College in a storm of controversy, Black Mountain College was born out of a desire to create a new type of college based on John Dewey's principles of progressive education. The events that precipitated the college's founding occurred simultaneously with the rise of Adolf Hitler, the closing of the Bauhaus school in Germany, and escalating persecution of artists and intellectuals in Europe. Some of these refugees found their way to Black Mountain, either as students or faculty. Meanwhile, the United States was mired in the Great Depression... Twenty minutes east of Asheville, the secluded environment fostered a strong sense of individuality and creative intensity.'*

- <http://www.blackmountaincollege.org/history/>

## Taliesin West - Scottsdale, AZ, USA



compound-like

"Arizona needs its own architecture... Arizona's long, low, sweeping lines, uptilting planes. Surface patterned after such abstraction in line and color as find 'realism' in the patterns of the rattlesnake, the Gila monster, and the saguaro, cholla or staghorn - or is it the other way around—are inspiration enough."

- [https://en.wikipedia.org/wiki/Taliesin\\_West](https://en.wikipedia.org/wiki/Taliesin_West)

'Taliesin West was once a sacred site for the Hohokam; you can still find ancient petroglyphs there. When Taliesin West was first built, there were only dirt tracks between there and Phoenix; now the site sits on the edge of a metropolis with over four million inhabitants. From Taliesin West you can see the whole Valley of the Sun, a basin sixty miles across'

-<https://taliesin.edu/our-history/taliesin-west/>

Further information > > >

<https://www.bauhaus-dessau.de/en/architecture/bauhaus-building.html>

<https://www.ourstate.com/learning-the-black-mountain-way/>

<https://taliesin.edu/our-history/taliesin-west/>



## Long distance ferry crossings and Slow TV



*‘Slow television, or slow TV (Norwegian: Sakte-TV), is a term used for a genre of "marathon" television coverage of an ordinary event in its complete length. Its name is derived both from the long endurance of the broadcast as well as from the natural slow pace of the television program's progress. It was popularised in the 2000s by the Norwegian Broadcasting Corporation (NRK), beginning with the broadcast of a 7-hour train journey in 2009.’ - [https://en.wikipedia.org/wiki/Slow\\_television](https://en.wikipedia.org/wiki/Slow_television)*



Further information > > >  
[https://en.wikipedia.org/wiki/Slow\\_television](https://en.wikipedia.org/wiki/Slow_television)



Gävle Krematorium, ELLT



## Gävle crematorium

[\[ edit | edit wikitext \]](#)

**Gävle crematorium** , also **Skogsljus chapel crematorium** or **Gävle chapel crematorium** , is a **church building** on the outskirts of **Gävle** next to **Skogskyrkogården** , a few hundred meters north of where road **E16** crosses road **E4** . It was designed in **1954** by the architectural firm **ELLT** . <sup>[1]</sup> In **1965** , it was named the shared winner of the **Kasper Salin Prize** together with the **Malmö University of Education** .

The facility, located in the middle of a pine forest, contains **cremation furnaces** , outbuildings and a funeral chapel, connected by shielding concrete walls. The chapel has light through long, characteristic window strips under the roof and offers a view of the forest. The floors are made of **slate** and wall panels and the ceilings are in **pine** , which gives a cozy and natural interior.

The crematorium was opened in **1960** , but was not fully completed until **1965** . It is run by the cemetery administration in Gävle **church community** (which includes **Bomhus** , **Holy Trinity** , **Maria** , **Staffans** and **Tomas parishes** ).

### References

[\[ edit | edit wikitext \]](#)

1. ^ [www.bebyggelseregistret.se](http://www.bebyggelseregistret.se) , Read 8 October 2016

### External links

[\[ edit | edit wikitext \]](#)

#### Gävle Chapel Crematorium

Church



Chapel and crematorium.

<b>Country</b>	 Sweden
<b>County</b>	Gävleborg County
<b>place</b>	Gävle
<b>Religious community</b>	Swedish Church
<b>PIN</b>	Uppsala diocese
<b>Assembly</b>	Gävle Holy Trinity Parish
<b>coordinates</b>	60 ° 38'16 " N 16 ° 56'8.7 " E
<b>Material</b>	Concrete
<b>Consecrated</b>	1960
<b>Website</b> : <a href="https://www.svenskakyrkan.se/gavle/krematoriet">https://www.svenskakyrkan.se/gavle/krematoriet</a>	

Further information > > >  
<https://www.ignant.com/2020/01/31/gavle-krematorium-is-a-modernist-site-nestled-in-the-swedish-woodland/>  
[https://sv.wikipedia.org/wiki/G%C3%A4vle\\_krematorium](https://sv.wikipedia.org/wiki/G%C3%A4vle_krematorium)

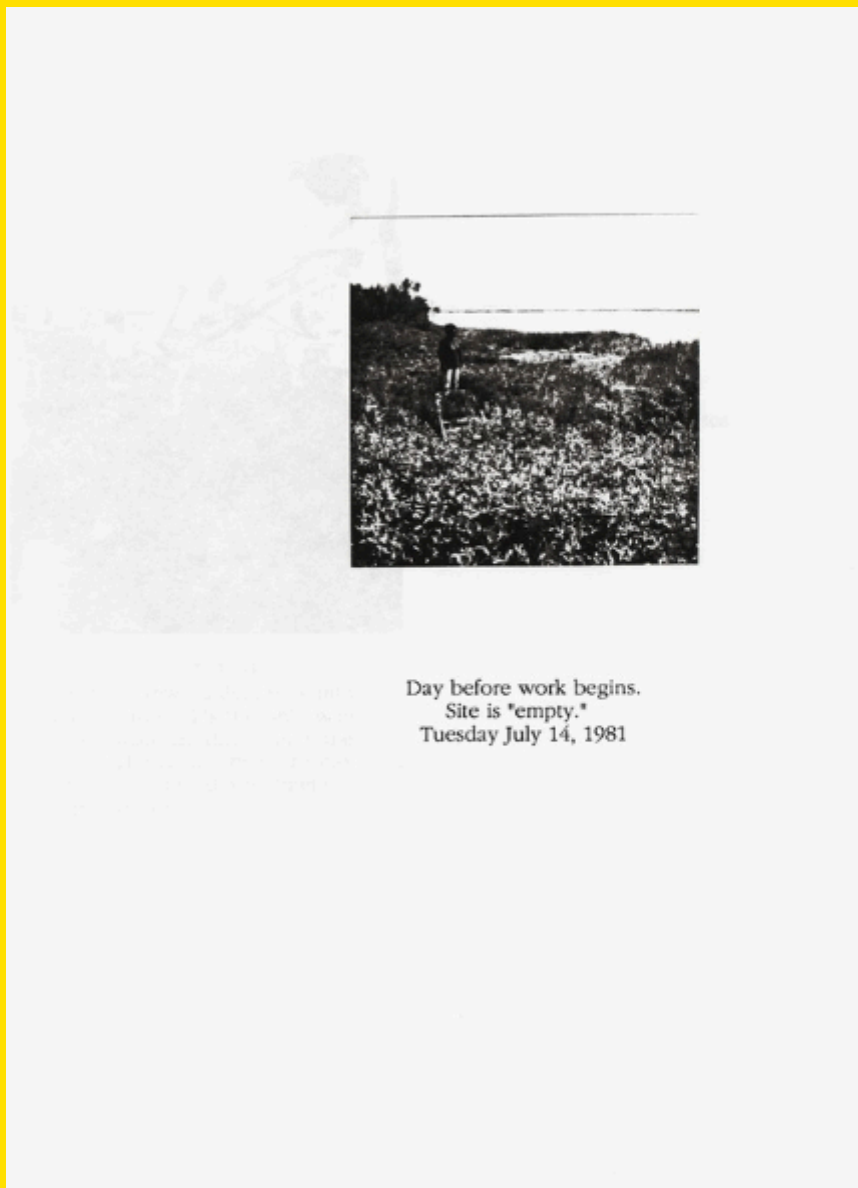
*Morning Sun*, Edward Hopper



Further information > > >

[https://en.wikipedia.org/wiki/Edward\\_Hopper#Breakthrough\\_and\\_mature\\_career](https://en.wikipedia.org/wiki/Edward_Hopper#Breakthrough_and_mature_career)

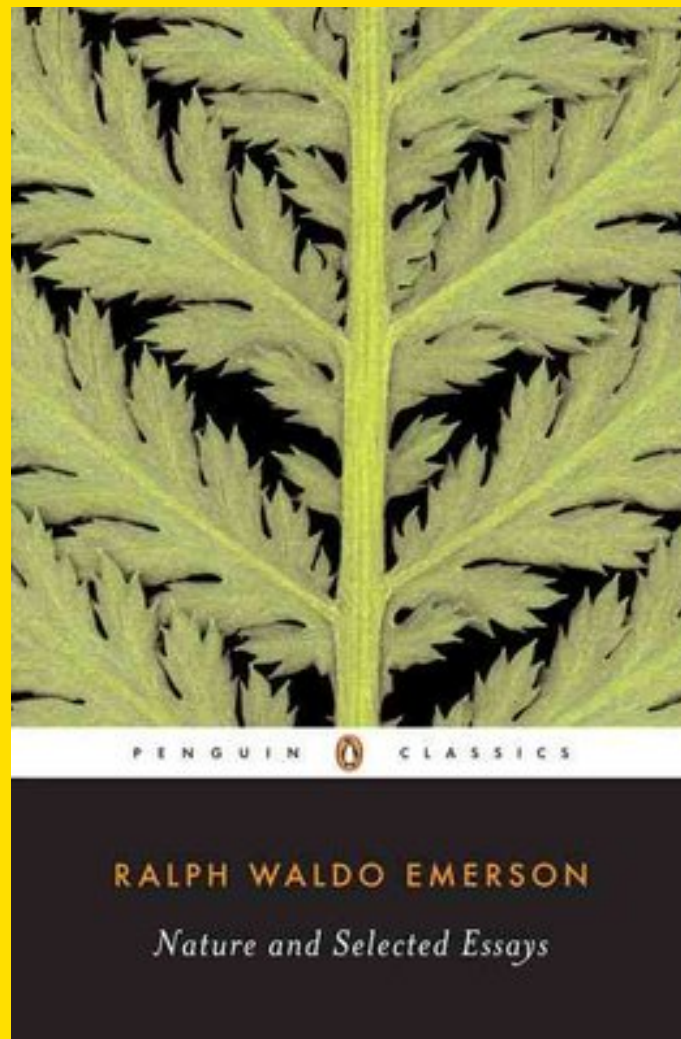




...the ... ..  
... ..  
... ..  
... ..  
... ..  
... ..

Day before work begins.  
Site is "empty."  
Tuesday July 14, 1981

*Nature*, Ralf Waldo Emerson



*"TO go into solitude, a man needs to retire as much from his chamber as from society. I am not solitary whilst I read and write, though nobody is with me. But if a man would be alone, let him look at the stars. "*

Further information > > >

[https://en.wikipedia.org/wiki/Ralph\\_Waldo\\_Emerson](https://en.wikipedia.org/wiki/Ralph_Waldo_Emerson)

## **The Black Outdoors, Fred Moten & Saidiya Hartman**

*'The Black Outdoors: Humanities Futures after Property and Possession seeks to interrogate the relation between race, sexuality, and juridical and theological ideas of self-possession, often evidenced by the couplet of land-ownership and self-regulation, a couplet predicated on settler colonialism and historically racist, sexist, homophobic and classist ideas of bodies fit for (self-) governance.*

*The title of the working group and speaker series points up the ways blackness figures as always outside the state, unsettled, unhomed, and unmoored from sovereignty in its doubled-form of aggressively white discourses on legitimate citizenship on one hand and the public/private divide itself on the other. The project will address questions of the "black outdoors" in relationship to literary, legal, theological, philosophical, and artistic works, especially poetry and visual arts.'*

Further information > > >

<https://fhi.duke.edu/videos/black-outdoors-fred-moten-saidiya-hartman>

<https://pen.org/six-poems-by-fred-moten/>

## Container Artist Residency



Image from: <http://www.containerartistresidency01.org>

*‘Container Artist Residency and ZIM Integrated Shipping Services are pleased to launch **CONTAINER ARTIST RESIDENCY 01**, a unique artist-in-residence program that takes place onboard commercial cargo ships. As the inaugural edition of this program, the residency invites visual artists from around the world to produce artworks while voyaging into the heart of international commerce. Kicking off with an open call for artists in October 2015 and the hosting of artist residencies at sea in early 2016, the project culminates in a set of international exhibitions. Working at the dynamic intersection of industry and culture, **CONTAINER ARTIST RESIDENCY 01** seeks to forge new connections between individual practices and vast global networks.’*

Further information > > >

<http://www.containerartistresidency01.org>



*The Story behind “Sun Tunnels,” Nancy Holt’s Land Art Masterpiece, Cat Kron*



Images from: <https://www.artsy.net/article/artsy-editorial-story-sun-tunnels-nancy-holts-land-art-masterpiece>

*‘In 1976, after three years of planning and multiple treks to the desert bordering Utah and Nevada, Nancy Holt finished what was to become her defining work. By this time, the sculptor and filmmaker had some well-received shows to her name; a famous, recently deceased husband whose career had largely overshadowed her own; and 40 acres of land in Utah’s Great Basin Desert. Sun Tunnels (1973-76) is composed of four massive cylindrical, concrete forms—large enough for a*

viewer to walk inside without ducking—positioned in a cross formation on the desert’s cracked clay floor. The project had been initiated shortly before Holt’s partner, **Robert Smithson**, died in a freak airplane crash in Texas. In the subsequent years, his widow spent countless secluded months in the Southwest, experimenting, scouting sites, and establishing her own personal relationship with the land.’

Further information > > >

<https://www.artsy.net/article/artsy-editorial-story-sun-tunnels-nancy-holts-land-art-masterpiece>

