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The lightning field

The Lightning Field by sculptor Walter De Maria is one of the most intriguing and important works of the late 20th century earth art. Located in the remote Upper New Mexico Desert at an altitude of 7,200 feet above sea level, poles that are 2 inches in diameter and about 20 feet high are spaced 220 feet away and have solid pointed tips that define a horizontal plane. A sculpture to be percontaining as well as seen, The Lightning Field aims to be experienced for a long period of time. A complete Experience of The Lightning Field does not depend on the occurrence of lightning, and visitors are encouraged to spend as much time as possible in the countryside, especially during sunset and sunrise. Then read the project website. The Lightning Field was commissioned in 1977 by the Day Art Foundation, which maintains the site. Dia also keeps two other projects of De Maria, both located in New York: The Broken Kilometer, 1979, and The New York Earth Room, 1977. Hard to get to, hard to find; the exact location of the site is a well-kept secret, but rest assured, it is in the middle of nowhere, and you are required to sign a waiver before visiting. Storms and lightning healed and burned the ground around the base of the pole, and when lightning strikes a pole it carbonizes the pole as well, which then needs to be replaced to maintain the immaculate view of the field. So despite being called The Lightning Field, lightning is really destructive to the job. Staying in the center of the field and looking at distant tables has been described by some as a mind-altering experience. It's definitely another world. Each pole has been meticulously planted so that the tips create a perfect horizontal plane within the desoded landscape. At sunrise and sunset, the bright golden light reflects from the poles for a magical moment. The Day maintains a hut adjacent to The Lightning Field that provides shelter and simple meals during your visit. Bring protective clothing, boots or sturdy shoes. Electronic devices are not allowed, but you have a shortwave radio to contact Office Day for emergencies. No more than six visitors per night can be accommodated, and camping is not allowed, so make reservations earlier. Reservations are accepted from March 1st for visits from May 1st to October 31st. Daily visits and unbooked visitors are not accommodated. For more information about Lightning Field and how to get there, visit the linked site below. The Lightning Field All images Stock Files Commissioned by the Day Art Foundation in 1977 as a site-specific sculpture, The Lightning Field is a remarkable work of wonder, dependent on time and space, by the late artist Walter de Maria. Described as a terrestrial work, the artwork is exhibited in Catron County in Western New Mexico. Consisting of 400 stainless steel poles, arranged grid of 1.6 km x 1 km distances, calculated placements calculated rectangular shapes with each other when viewed from above. Through the beautiful desert landscape, the lightning rods are multiplied further into unison, with the perimeter of the set of poles taking about 2 hours to walk. The landscape of the desert can not be assumed, at times of the year the visitor is walking between wildflowers and lightning rods, with breathtaking mountains that can be seen in the distance. It is a sublime setting for sculpture, working together with the elements of nature to complete the experience. From Mary he says: The earth is not the setting for the work, but a part of the work. Beautiful under any condition, stainless steel poles design color transformations during sunset or sunrise. Its material susceptible to nature and its offerings. Storms are most common in August or September, in which when lightning strikes within 200 feet, it can feel the stems and then approach the earth. A standardized rhythm, this description can be suggested as a concept often recurrent in the works of artists. De Maria's career encompassed many contemporary artistic movements, with her works often described at the forefront of earthy art, installation art, minimalism and conceptual art. Available only to visit 6 months a year, groups are organized in small numbers for The Lightning Field to ensure that visitors can experience the facility in full. It's all about the trip here as well as the destination. Δ The land is not the setting for work, but part of the work – Walter de Maria, 1977 WALTER DE MARIA LIGHTNING FIELD Catron, USA 60, Quemado, NM 87829 United States #champ_newmexico Some Facts, Notes, Data, Information, Statistics and Statements:O Lightning field is a permanent job. The land is not the setting for work, but a part of the work. The work is located in the Midwest of New Mexico. The states of California, Nevada, Utah, Arizona and Texas were searched by truck over a five-year period before the location in New Mexico was selected. Desirable qualities of the site included flattening, high lightning activity and isolation. The region is located at 7,200 feet above sea level. Lightning Field is 111/2 miles east of the Continental Divide. The oldest manifestation of earthy art was represented in the drawings and plans for the Parallel Walls from 1961 to 1963. The Lightning Field began in the form of a note, following the completion of The Bed of Spikes in 1969. The sculpture was completed in its physical form on November 1, 1977. The work was commissioned and is maintained by the Day Art Foundation, New York.In July 1974, a small Lightning Field was built. This served as the prototype for the Lightning Field of 1977. It had 35 stainless steel poles with pointed tips, each 18 feet high and 200 feet away, arranged on a grid five rows by seven It was located in northern Arizona. The land was borrowed by Mr. and Mrs. Burton Tremaine. The work is now in virginia's virginia collection It remained on site from 1974 to 1976 and is currently dismantled before an installation at a new site. The sum of the facts does not constitute the work nor does it determine its aesthetics. The Lightning Field is one mile by one kilometer and six meters (5,280 feet by 3,300 feet). There are 400 highly polished stainless steel poles with solid and pointed tips. The poles are arranged in a rectangular grid matrix (16 to width, 25 to length) and are spaced 220 feet away. A simple walk around the perimeter of the poles takes approximately two hours. The main experiment takes place within the Lightning Field. Each 1.6 km line contains 25 poles and runs east-west. Each mile-long line contains 16 poles and runs north-south. Because the sky-earth relationship is central to the work, seeing The Lightning Field of the air has no value. Part of the essential content of the work is the proportion of people with space: a small number of people for a large amount of space. The installation was carried out from June to October 1977. The main associates in the building, Robert Fosdick and Helen Winkler, have worked with the sculpture continuously for the past three years. An aerial survey, combined with computational analysis, determined the positioning of the rectangular grid and the elevation of the terrain. A ground search determined four elevation points around each pole position to ensure the perfect placement and exact height of each element. It took five months to complete the air and ground surveys. Each measurement relevant to the foundation position, installation procedure and alignment of the pole was checked three times for accuracy. The concrete foundations of the poles, located one foot below the earth's surface, are three meters deep and one meter in diameter. Engineering studies have indicated that these foundations will keep poles upright in winds of up to 110 miles per hour. Heavy carbon steel pipes extend from the foundation cement and rise through the lightning poles to give extra strength. The poles were constructed of type 304 stainless steel tubes with an external diameter of two inches. Each pole was cut, within an accuracy of 1/100 inch, to its own individual length. The average pole height is 20 feet 71/2 inches. The shortest height of the pole is 15 feet. The highest pole height is 26 feet 9 inches. The solid stainless steel tips have been turned to match a bow with a six-foot radius. The tips were welded to the poles, then ground and polished, creating a continuous unit. The total weight of the steel used is approximately 38,000 pounds. All poles are parallel, and the spaces between them are accurate up to 1/25 inch. The diagonal distance between the two contiguous poles is 311 feet. If placed from end to end, the poles would extend for more than 1.50 km . The tip plane would evenly support an imaginary sheet of glass, virtually invisible due to the high angle of the sun. It is intended that the work be seen alone, or in the company of a very small number of people, over at least a period of 24 hours. The original wooden hut located 200 metres beyond the midpoint of the north line has been restored to meet the needs of visitors. A permanent caretaker and administrator will reside near the site for ongoing maintenance, protection, and assistance. A visit can only be booked by written correspondence. The cabin serves as a shelter during extreme weather conditions or storms. The climate is semi-arid; eleven inches of rain is the annual average. Sometimes in winter, the Lightning Field is seen in the light snow. Occasionally, in spring, winds of 30 to 50 miles per hour constantly blow for days. Light is as important as lightning. The period of primary lightning activity is from late May to early September. There are approximately 60 days a year when the activity of thunder and lightning can be witnessed from The Lightning FieldThe invisible is real. The observed proportion of lightning storms passing over the sculpture has been approximately 3 by 30 days during the lightning season. Only after lightning has advanced to an area of about 200 feet above The Lightning Field is it possible to feel the poles. Several distinct storms can be observed at the same time from The Lightning Field. The traditional grounding cable and grounding guard protect the foundations by diverting the current from lightning to the earth. No rays were observed to jump or arc from pole to pole. The lightning did not cause noticeable damage to the poles. On rare occasions when there is a strong electric current in the air, a glow known as St. Elm's Fire can be emitted from the ends of the poles. The photograph of rays during the day was made possible by the use of camera-triggering devices newly developed by Dr. Richard Orville, Dr. Bernard Vonnegut and Robert Zeh of New York State University in Albany. The lightning field photography required the use of medium and large format cameras. No photographs, group of photographs or other recorded images can completely represent The Lightning Field. Isolation is the essence of Earthly Art.— Walter De Maria

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