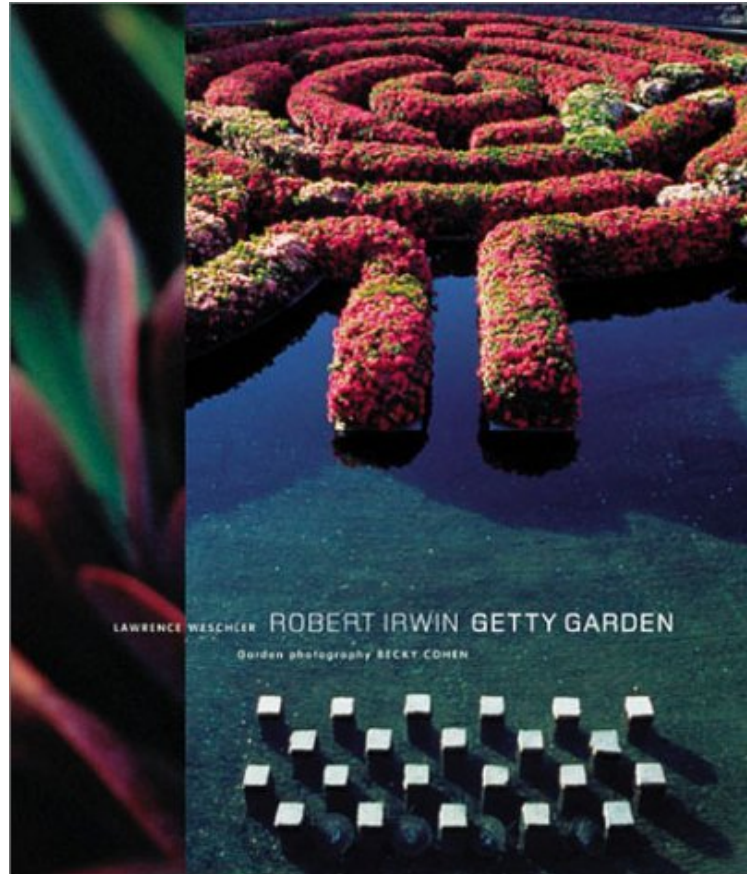


(Download free ebook) Robert Irwin Getty Garden

## Robert Irwin Getty Garden

*Lawrence Weschler*

*audiobook / \*ebooks / Download PDF / ePub / DOC*



[Download](#)

[Read Online](#)

#978813 in Books Oxford University Press 2002-08-29 Ingredients: Example Ingredients Original language: English PDF # 1 9.80 x .80 x 11.50l, 3.04 #File Name: 0892366206192 pages | File size: 70.Mb

**Lawrence Weschler : Robert Irwin Getty Garden** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Robert Irwin Getty Garden:

0 of 0 people found the following review helpful. Irwin expands at length on his first garden installation - an aesthetic and construction process narrative. By using primate, Weschler wrote a wonderful book about Irwin called "Seeing is forgetting the name of the thing one sees", and spent a lot of time with Irwin, who was one of the major figures in minimalist painting and installations, and won a MacArthur fellowship based on that work. Weschler himself is a very interesting and enjoyable author, and I also recommend his "Mr Wilson's Cabinet of Wonder" especially. This book is an expansion, with photographs, of a 1997 New Yorker magazine article about Irwin's first garden installation project. I read this book at the library. Unlike one of the other reviewers, I found many of the photos very disappointing. Some are actually out of focus (or overly enlarged), and none of the larger scale ones really grab my eye. Many of the closeups of plant details are much more graphically satisfying. The photographer had not a lot of experience with this particular garden subject type, she says in the notes. The photos do, however, inspire one to wish to see the actual garden. It's obvious from the photos that the garden is designed to play with the viewer's close up perceptions of texture, light, and contrasts of detail and visual rhythm, as Irwin's wonderful minimalist paintings and light

installations have done for decades. Given Weschler's knowledge of Irwin, I am surprised at the shallowness of some of his questions, but they are meant to elicit responses, and Irwin does indeed go on at length. There is detailed description of the physical process of plant and materials selection, and construction process. If you are interested in Irwin's thought processes and actual physical methods, the narrative is good. Otherwise, it gets a bit tedious, like "dancing about architecture". Irwin is very interested in philosophy and cognition of perception, which is reflected in his style of aesthetic self analysis and description of purpose and process. I will probably go back and read it again when I am more interested in his description of his thought processes, although I found some of what he said unconvincing. Perhaps he was intellectualizing about his instinctive aesthetic reactions. He does say that he relies on those extensively, more than theoretical doctrine. Overall, worth at least one or two readings. I haven't decided if it's worth buying... I'd like to read the New Yorker article for comparison to see how much if anything the photos really add. They are certainly no substitute for experience in person, on which I can agree with other reviewers. 8 of 9 people found the following review helpful. Gloriously, Richly Photographed Gardens By Annie Rutter I felt that this book is not only a beautiful book on art and gardens to own, but qualifies as an "Everyday Reference" for our Architecture office. The photographs by Becky Cohen, 2000 Alfred Eisenstaedt Award winner, were reason enough to give this gorgeous book as gifts to friends as well as other Associates in Architecture, Landscape Architecture and Interior Design. The images she took relay the purposefulness and soulfulness of the design of the gardens, which in turn, connects and inspires the Designer in their own field, whatever it might be. As a reference book to Designers, the book surpasses its own purpose to show the incredible Getty Gardens and to view the dialogue between Weschler and Irwin, which at times, I'm sorry to say, can be dull and stupid sounding. However, the compositions and textures of the photographs are just too stunning to harbor that opinion of the dialogue for very long. In the book, you feel you might realize that Cohen's immensely thoughtful compositions of the garden photographs are a better art itself than of the artistic gardens. Again and again, with every page, they follow one after the other to reveal a new thought, not just about gardens or a particular spectacular plant or flower, but about how you see them. It inspires a desire to see them for yourself, as she does, to open an intimate experience with nature. Each image impresses that the two dimensional beauty you see in front of you might be part trickery. The "real" gardens couldn't have that much beauty! But, of course, when you visit the gardens, they do. Cohen is merely brilliant at capturing it. As you find the last of the images at the end of the book, it reminds me of the wonder you feel when you see anything beautiful for the first time, it sort of makes you hold your breath and makes your heart skip a bit. 2 of 2 people found the following review helpful. Irwin's wonderful sculptured garden at the Getty Center By P K Schumann This book is a revelation of the landscaped sculptured garden by an "abstract expressionist"

In the early 1990s the design and creation of the Central Garden at the Getty Center were entrusted to the distinguished contemporary visual artist Robert Irwin. Irwin—a member of California's "light and space" movement—was an unexpected choice for this major commission, and his work has aroused intense interest in the art world and among gardening enthusiasts and visitors to the Getty Center. In *Robert Irwin Getty Garden*, Lawrence Weschler offers a lively account of the creation of what Irwin has playfully termed "a sculpture in the form of a garden aspiring to be art." Weschler's narrative is followed by a transcript of conversations in which he and Irwin, in a series of walks through the garden, discuss in detail the decisions, both philosophical and practical, that shaped the making of this major art work in Southern California. The book contains more than one hundred color illustrations, many of them specially commissioned from photographer Becky Cohen. The photographs capture the stunning variety of colors and textures of the plant forms selected by Irwin. They also reveal the care and precision that went into the creation of each element of the garden environment, from the handrails and lighting fixtures to the huge azalea rings and waterfall that make a visit to the Getty Central Garden an unusually thought-provoking experience. Robert Irwin has exhibited widely in galleries and museums in North America and abroad.

From *Publishers Weekly* In Mr. Wilson's Cabinet of Wonder, Weschler took readers through the Museum of Jurassic Technology in Culver City, where some of the exhibits are hoaxes. None of the horticulture of the Central Garden of the Getty Center in Los Angeles is fake, and it is intelligently designed to be incomparably beautiful. This paean to the garden's conception and execution by designer Robert Irwin presents an introductory essay by Weschler (a shorter version appeared in the *New Yorker* in 1997), and a long, dialectical walk through the grounds with the two men. Their conversation is illustrated by landscape photographer Cohen's 166 color and 38 black-and-white shots, capturing the garden at various stages of construction and throughout the seasons. Begun in 1992, the project blossomed to 134,000 square feet by the time the museum opened in late 1997, and includes 300 plant varieties. Some of Cohen's photos are spectacular, revealing the gentle curves of green formed by Irwin's hedge work, or explosive blossoms. Some shots, however, are cropped in a manner that fails to best highlight the garden's elements, and a few reproductions are dull. That Weschler and Irwin's dialogue retains all the mundanities of spoken exchange ("Irwin: ...what do you call those things in the center? I've forgotten. Weschler: The pistils. Irwin: Yeah, the pistils. And now, over here...") can make the going a little tedious, but this is a high-end walk that design heads and Weschler fans will

find a glorious airing. Copyright 2002 Reed Business Information, Inc. From Library Journal Spectacular, stunning, breathtaking-it's the only way to describe artist Robert Irwin's fantastic gardens at the Getty Center in Los Angeles. This book provides a generous helping of photographs by Cohen, Alfred Eisenstaedt Awards 2000 winner, showing the many moods of this locale, from botanical close-ups to striking panoramas. The text married to these images is most appropriate. First, there is an essay that originally appeared in The New Yorker in 1997, tying the creation of the gardens to Richard Meier and his architectural handiwork for a Californian hillside. The rest of the book is an intimate dialog between Weschler, a New Yorker staff writer, and Irwin, which is based on walks in and around the Getty landscape. The text is physically interspersed in the book among and around Cohen's images, giving the reader a nice visual context. Altogether, a delicious combination of insight and imagery; highly recommended for academic and public libraries with collections dedicated to gardening and landscape architecture. Edward J. Valauskas, Lib. Plant Information Office, Chicago Botanic Garden Copyright 2002 Reed Business Information, Inc. About the Author Lawrence Weschler teaches at Columbia University and Sarah Lawrence College and has been a staff writer at The New Yorker since 1981. His ten books include Seeing Is Forgetting the Name of the Thing One Sees: A Life of Contemporary Artist Robert Irwin and Mr. Wilson's Cabinet of Wonder. Becky Cohen is an artist/photographer.