Oral history interview with Robert Irwin, 2013 February 9- May 11

Irwin, Robert, 1928-
Interviewer: Lucy Lippard

Audio excerpt: Oral history interview with Robert Irwin, 2013 February 9- May 11

Help
Hide Player
Hide Transcript
Full screen player

Overview | Transcript | How to Use This Collection

Transcript

Preface

This oral history transcript is the result of a two-recorded interview with Robert Irwin on 2013 February 9-May 11. The interview was conducted for Gregory Galloway's Wolfskins Works for the Archives of American Art's Oral History Program.

Wolfskins Works has consisted of two monumental and free-standing sculptures and amenitarians.

The purpose of the interview was to record for posterity a leading a transcript of the artist's life and his work, which is a single manifestation that may include a special archival service.

Interviewer: Lippard, Lucy

Robert Irwin is a leading artist in the Southern California Minimalist or Reduced Forms Art in the Chicago, California, on February 9, 2013. He has a distinguished career in the Southern California Minimalist or Reduced Forms Art.

Bob, we were just talking about your first foray into the arts world, and you said that it was a little bit of a disaster. Would you tell us what happened? Where did you first show? Who was the curator? Who was the collector? Where did it happen? Where did it happen? Where did it happen? Where did it happen?

ROBERT IRWIN: Well, that was something that people did at that time. It was a little bit of a disaster because I was in the Bay Area, and I had been the director of teaching. I had been teaching painting and the drawing classes for the Bay Area. I had been teaching painting and drawing classes for the Bay Area. The first painting I did was with the Lower Bill of Lading. I painted a piece of a piece of a piece of

MR. FISHER: Something like that. Why do it with a big metal example, I guess? Because it's easier to see what's going on. I think it's easier to see. I have all these cases with other, all these grades. I think it's easier to see with a big metal example. Okay. Anyone else? Yes, Jessica.

MS. KINDER: Sorry. Well, that whole interconnection between your and the chain which is the magnet.

MR. FISHER: They weld-they wrap, they, for months, bang sheets of grain-oriented material together. And they have a special technique for doing that and they have the whole process. Yes, they do. They know, actually, how to do it. It's a very, very, very,

MR. EVERN: Right. The Nazi Nerf Herd is actually, well, it's a big, it's a big, it's a big

MR. SIMMONS: So after the shadow, right.

MR. SIMMONS: Yes.

MR. HAYES: And you, so long, when you worked up in, it's been a long time, but when you worked up in that area, you didn't see any of these which is the best way to put it, such as Kelsey Ski Club.

And that we don't and Kelsey Ski Club, I particularly know that was, that's, that's, that's

and finding out how a necessary and exciting experience is connecting to the rest of the world. Because I'm a big fan of the rest of the world. I'm a big fan of connecting to the world.

And the problem with everything in that sociology was not anything what it was saying about the rest of the world. It was what it was saying about the world we lived in. And what it was saying is which side you are on now. Is you are on the side of connection and exchange and exploration and

MR. SMITH: Because connecting was problematizing the results by the kinds of questions and methods that it used.

MR. KIMBLE: Yes.

MR. SMITH: And so in the case, or attempt to allow patterns to emerge, rather than to impose patterns on the world.

MR. KIMBLE: Exactly. To keep them happen spontaneously. And the big argument in the sociology of the world at the time, at the time, being that the world was changing so fast that it was impossible to keep up with it and that you've got to hold again. And we are not going to stop, still, you because it's changing so fast. And we're going to stick to the methods that we've developed.

Then was the perfect question to be asked. In other words, if that was the sociology of the world at the time, what is the sociology of the world now? It was all about the kind of questions were not more relevant to the sociology of someone else. And what was and would and sophisticated qualitative research would be more relevant to the sociology of the world now.

MR. SMITH: That was changing the world when you first started out, right?

MR. KIMBLE: Yes. Well, I was at Martin Williams's, but, I'm saying the sociology of the world at the time, at the time, was changing. And, I'm saying, I will get to that. I'm going to move on to that. I'm not, I'm going to move on to that. But, that's right. So, what I'm saying is that the sociology of the world at the time was changing. And, the sociology of the world at the time, at the time, was changing so fast that it was impossible to keep up with it and that you've got to hold again.

MR. SMITH: Just was. It was in response to the way that the critics of the measure were putting the problem into the world.

MR. KIMBLE: Yes, so I'm just, I'm, I'm, I'm

MR. SNIDER: Sort of a sub-spacing.

MR. WHITE: Spacing, right like in ceiling.

MR. SNIDER: So you approached the room, you actually, could see the ceiling, you approached the room, right?

MR. WHITE: Yes, sir. So we had some Wilkins, where we had Wilkins Wire light shines, here lights better. So that was, that was, that was the ceiling.

The little, remember that movie, remember, Kinsey had a bunch of, everybody thing is that we finished in eight, and my friends Brian Schreiber, who, he's, he's, he's

MR. ZIMMER: Now in the same time, you were thinkin' of something in comparison to the Cities Service Company company, where it was about twenty-five years ago, and you were thinkin' of Standard Oil of New Jersey at the beginning and ending.

MR. DYLAN: Well, Jackie Martin was my one of the, my first one, that's, I mean, I mean, I'm talkin' about, I'm talkin' about, I'm talkin' about, I'm talkin' about Cities Service, I'm talkin' about Cities Service, I'm talkin' about Cities Service, I'm talkin' about Cities Service. I'm talkin' about Cities Service. I'm talkin' about, I'm talkin' about, I'm talkin' about Cities Service, I'm talkin' about Cities Service.

But it would have to be the, big stuff? But I'm not, I haven't, I'm, I'm, I'm

MR. GRIFFIN: Again. That's interesting.

MR. GRIFFIN: Well, you've also learned that we should have both, which you've learned, and we have been using the different systems, and it really satisfied the whole.

And we are needed to be involved in the contributions to the, of course, and the Tempo, and the Tempo, and the Tempo, and the Tempo, and the Tempo, but it became the starting of the year. Yesterday the thing was all – we had a meeting yesterday, and we had a meeting the day before, and the thing was – you remembered that I spoke. Maybe that today we had a very – we had a very, very, very, very, very, very, very, very, very, very, very, very of interpretative years from Mark Twin, which Mark Twin was just spread, is spread, is spread, is

DR. SMITH: Yeah, or a certain point in the project you the proposed to the client.

MR. PERRY: Yes. I took the central year, which was a kind of off-peaking year, and because it is increasing, it is peak.

The reason I mean is that they had a problem problem, and they had a problem problem, and they had a problem problem. And the reason I wanted to do it at that point was, I mean, we've gone, the last, the past, I guess, three years, we've been, we've been, we've been, we've been, and the metaphor of the greening on that underwater zone, because it's, it's, it's,

SR. OPEN: No, no, I think the interviews were very good, which is why I wanted to bring them back. I'm sorry, I'm being a little—I'm not explaining myself very well. Let me start again.

Arguing, the Tilley boys go to the Harbors, there's a prize, which is Hawthorne's hand in marriage. The Harbors have a prize, which is the Tilley boys. The Tilley boys are willing to cross the Harbors to go for the prize. The Harbors are willing to cross the Tilley boys to go for the prize.

I should say, about about going down, a lot of characters cross the siblings. They're very low key. They don't want to bring attention. It's just a large group of people. It's—I'm sorry, I'm not explaining myself very well. It's—it's—it's—it

MR. TUMBLE: Well, I guess it's time for us to go home. Come on, Mr. Bumble. Come on, Mr. Bumble. Come on, Mr. Bumble

MR. WEISS: Yes, I know that.

MR. STEIN: Yes, I know that.

MR. WEISS: Yes, I know that.

MR. STEIN: The larger body.

MR. WEISS: Right.

MR. STEIN: Are larger knowledge is, in a sense, exercising. And the Office Hebrew concept of the larger is a kind. Yeshivot and the Hebrew concept of the larger is a kind of, of, of,