



SITE PROJECTS 1981-1986

LEWIS DESOTO

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The Site Projects were the step between the my purely photographic work of the late 70's and early 80's and the sculpture that was to take precedent by 1989. The work was a philosophical response to "earthworks" sculptors like Smithson, Heizer and DeMaria. What issue was taken, was the *destructive* process (I mean this in digital terms, where the original is destroyed as a piece of data is constructed); bulldozers marked and moved the earth to serve their metaphorical purposes. The Site Projects used the site as a stage that left a dwindling trace of my work there. I added a temporal element that was echoed in many works that took place during long camera exposures at night. These works dealt with notions of power and scale; like Chinese landscapes, these works compared the scale of the human against the overarching embrace of the world, the stars and the galaxies.

Most projects began with drawings, some formalized instructions that could be reengaged at a later date or by myself or other artists. This was, in part, a response to the ephemeral nature of color print photography at the time. Now these works can be translated digitally and placed on paper with pigments for permanent display. The desired print size of the work has also grown over the years, starting at 18" x 18" and ending at 30" x 30" sometime in the early 1990's. I have engaging larger sizes now that these are translated to digital media.

The work has enjoyed many exhibitions and places in collections around the world. This is the first time all the projects have been gathered together in a monograph.

Lewis deSoto





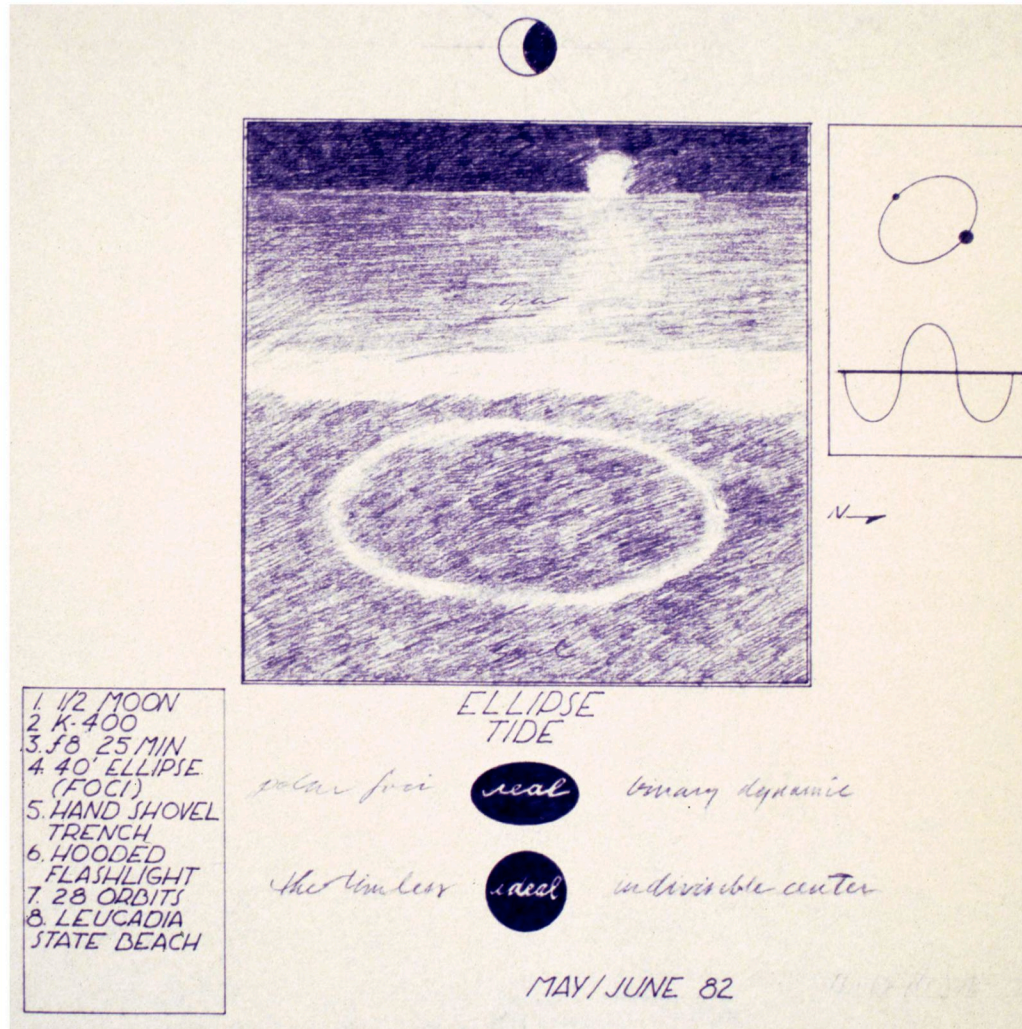
Previous Page, ACTIVATION, 1981, Landers, California
Performance with light, twine, and powdered pigment.

Facing Page, DUNEWALK, 1981, Death Valley, California
Performance with strobe lights along dune edge.





Facing Page, TIDELINE, 1981, Encinitas, California
Performance with light.

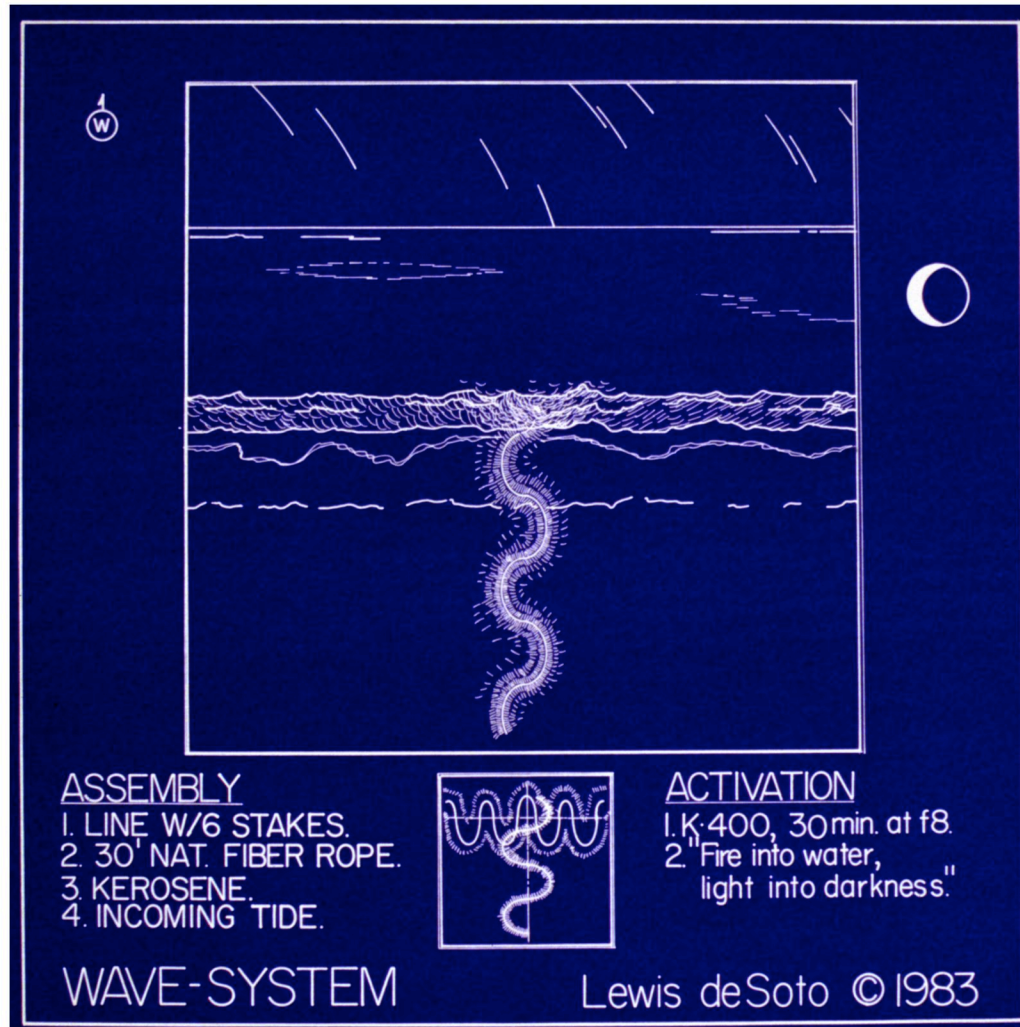


ELLIPSE/TIDE, 1982, Encintas, California, Performance with light.





Facing Page, ELLIPSE/TIDE (version two), 1982, Encinitas, California
Performance with light.



WAVE SYSTEM, 1983, Carlsbad, California
Performance with fire.





TIDELINE 2, 1984, Encinitas, California
Performance with tossed lights.

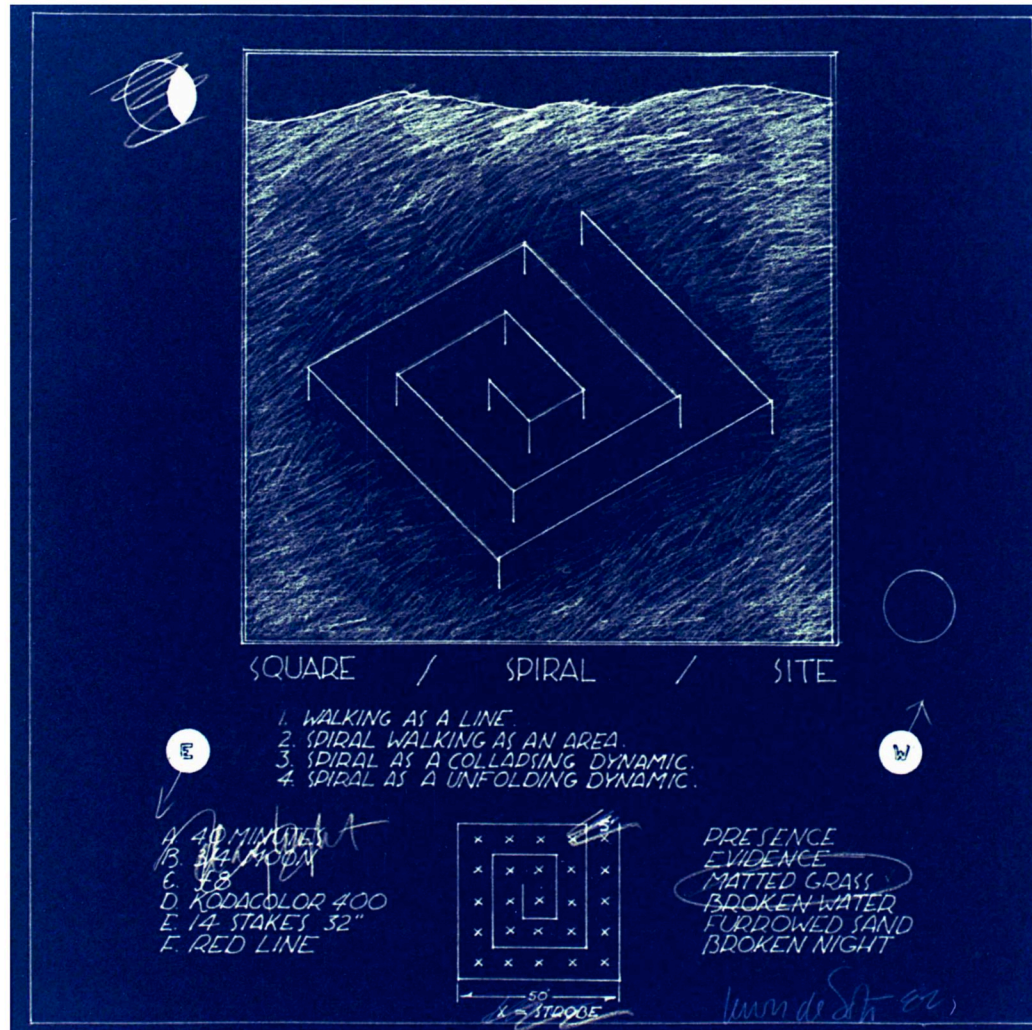




AXIS, 1985, Seattle, Washington
Performance with tethered light.

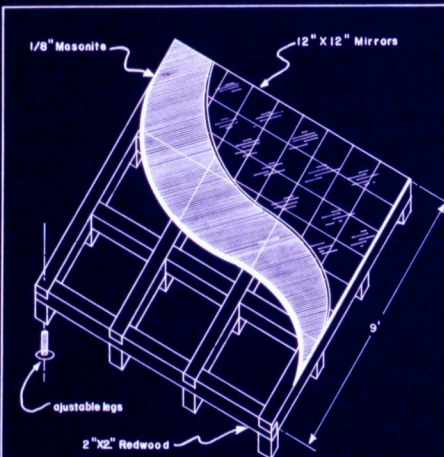


QUADRANT I, Whitewater, California
powdered pigment.

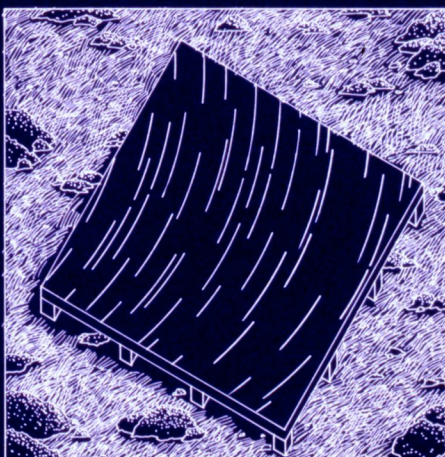


QUADRANT 2, 1983, Riverside, California
pulled grass.





ASSEMBLY
 8 2" X 2" X 10' (yield 9') Redwood.
 9 3' X 3' X 1/8" Masonite panels.
 81 12" X 12" Mirror squares.
 16 2" X 2" X 6" rdwd. legs & adj. feet.

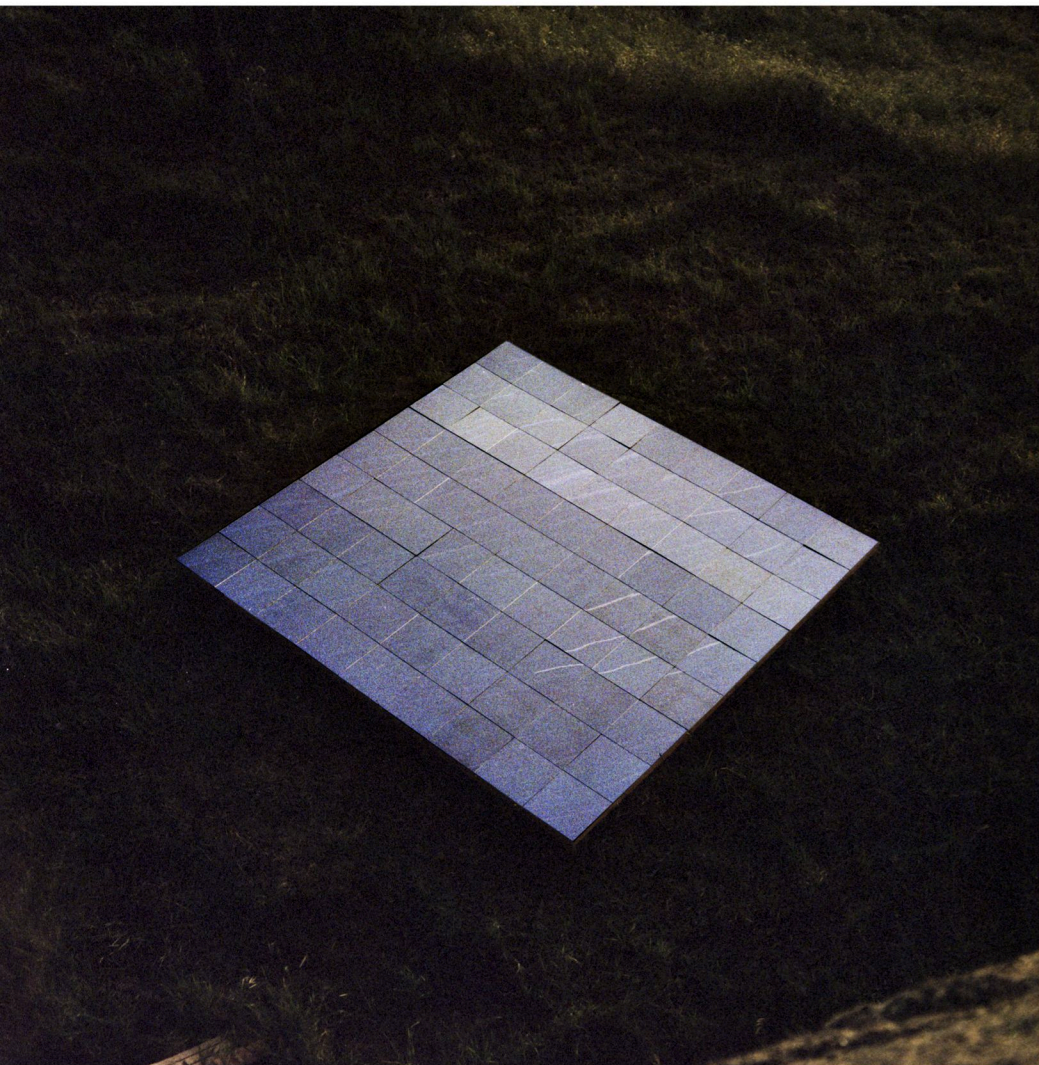


ACTIVATION (K-400, 45 min. at f8.)
INTERLOCUTION
 EARTH HEAVEN
 ≡≡≡ ≡≡≡
 K'UN CH'IEN

PROJECT : QUADRANT 3

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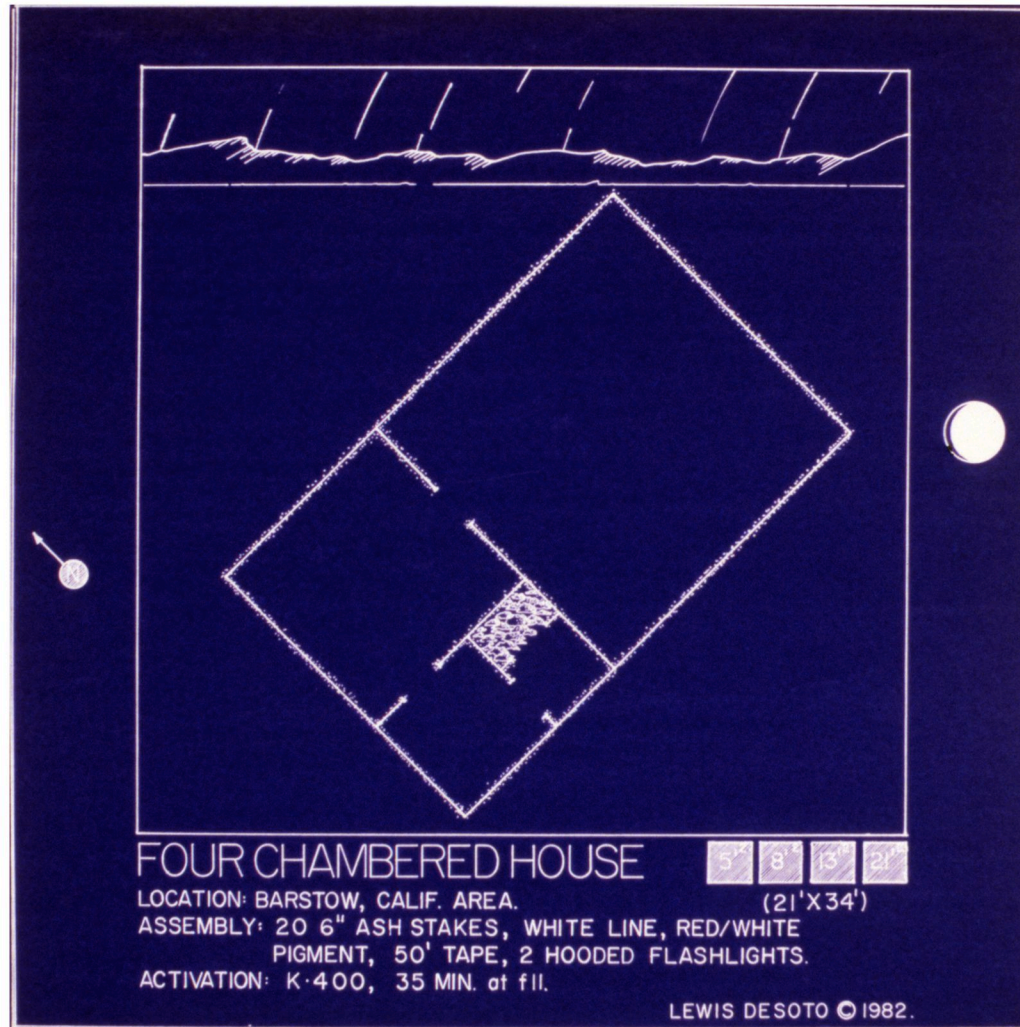
QUADRANT 3, 1982-4, Riverside, California
 mirrors, starlight





QUADRANT 4, 1985, Seattle, Washington, pulled leaves.
Facing Page, DRAWING FOR IRAS IRAKI-ALCOTT [comet], 1985, Mojave Desert California,
performance with light





FOUR CHAMBERED HOUSE, 1982, Mojave Desert, California,
performance with powdered pigment and light.





ALIGNMENT, 1983, Mojave Desert, California, powdered pigment.
Facing Page: Observatory, 1983, Riverside, California, projection on house.







Facing Page, COLLECTOR, 1984, Riverside, California, leaves taped to window.
DAS WALDSTERBEN, 1984, Riverside, California, log, tar, Charles Sheeler projection.





Facing Page, PARALLEL STRUCTURES, 1984, Riverside, California, Cadillac and projection.
CONTACT, 1983, San Bernardino Mountains, California, Performance with light.





Facing Page, FOREST, 1986, Seattle, Washington, Performance with light.
TEMPLE, 1986, Seattle, Washington, Projections on trees.

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