The Relationship between Christo's Artworks

Agnieszka Omastka
The dissertation *The Relationship between Christo’s Artworks* investigates and discusses the couple Christo and Jeanne-Claude’s artistic work, who created large-scale projects that use their existing surroundings — architectural or natural. The thesis begins by examining the historical context, which briefly explains the project’s essential aspects and provides relevant information about them. The selected and representative works are then subjected to a visual analysis that allows for a better understanding of the projects from an artistic perspective, highlighting aspects such as the relationship with the environment.

The work then shows the artists’ approach to the art they created. This passage allows for a better understanding of the works created and the reason / no reason for their existence. As a result of the analysis and extensive research, conclusions have been formulated.

2 / Introduction

„I think it takes much greater courage to create things to be gone than to create things that will remain.”

— Christo

Nature and architecture have always had a strong relationship and have influenced each other. This interdependence has been recognized and emphasized by the artist couple Christo and Jeanne-Claude, who repeatedly intertwined it in their installations. Their works transformed urban spaces and natural landscapes, temporarily changing their physical form and visual appearance, provided an extraordinary and visually striking experience. Large-scale projects of a temporary character, created in specific outdoor sites, had their reason for being — they served no particular purpose and have no deeper meaning than their immediate aesthetic impact. Many of them involved considerable controversy, which contributed to the long process of their preparation — starting with political negotiations to obtain the required permits and environmental approvals. Projects were never predetermined but evolved slowly over the years, during which time they changed and sometimes were not even finalized. The installations simultaneously used painting, sculpture, architecture, and urban planning elements. The artists’ versatile approach made it possible to realize seemingly impossible projects. Their art was about connecting: people with people, art elements with nature (light, space, colour), and with engineering, past and present. Moreover, the couple financed each of their projects individually, refusing any grants or scholarships. They felt that these would affect their creative process and interfere with their sense of creative freedom, which was very important to them. Furthermore, their artworks came to the end once they were gone, leaving no impact on the place where they were created.

This historical dissertation aims to answer the research question: Are there connections between installations related to architecture and landscapes? If so, the dissertation seeks to approximate these connections to explore what they consisted of and their significance. The research question will be
explored through additional **sub-questions**: What similarities and differences define the types mentioned above of works? and What approaches did artists have to them?

While learning about art history and different artistic theories, young artists are often influenced. Christo and Jeanne-Claude will undoubtedly impact future creators for a long time to come, so finding answers to these questions may allow for a better understanding of their approach and principles to art and how it was determined. Apart from the sociological aspect, the work is of theoretical importance in the formulation of artistic theories. A comprehensive analysis of existing books, articles and academic papers on the artists’ work has been carried out. There are many sources, but the existing literature does not provide sufficient information in this area. The current publications and articles contain incomplete descriptions, concentrate on selected aspects, often without giving, among other things, a broader historical context and without direct reference to the artists’ statements which have been recorded in numerous interviews. Most of them also lack the attempt to analyze these accounts, which will be undertaken in this dissertation.

The chosen period for the research question posed is 1970-2016. The early 1970s saw the first installation on such a large scale — *The Valley Curtain*. Another date is the year of Christo’s first project after Jeanne-Claude’s death. The paper showcase a selection of six of the most representative examples of installations encompassing their types and diverse geographical locations to demonstrate the artists’ work’s broad spectrum. They are arranged in chronological order and represent architecture and landscape installations and their combinations.

The study’s methodology was mainly based on the deductive method supported by the visual analysis and studied selected installations based on existing literature to. Additionally, archival recordings of interviews the artists gave during their lives and individual accounting and reflection were valuable information. Each project represented a slightly different creative perspective, with a very consistent artistic approach. I want to show the comprehensive scope of the artists’ work through them.

The structure of this dissertation consists of three main chapters. The first chapter provides a brief overview of each work’s essential information, creating a historical and social outline. Furthermore, it explains the artists’ processes that they had to go through to complete the installation. In the second chapter, the selected structures were visually analyzed, focusing on describing the works comprehensively and as objectively as possible. The third chapter discusses the artists’ intension to their artworks. Various aspects of them are presented, such as the creative process, the collaboration with people, and the feelings the work evoked in them. This is one of the most critical chapters, summarising the artists’ overall approach to architectural and landscape works. At the end of the thesis, a conclusion will be formulated and discussed to answer the research and supporting questions.
Christo Javacheff was born in Gabrovo, Bulgaria, and Jeanne-Claude Denat de Guillebon in Casablanca, Morocco, both on the same day — June 13, 1935. He left Bulgaria in 1957, going first to Prague and then to Vienna and Geneva. The couple met in Paris in October 1958, when Christo was commissioned to paint a portrait of Jeanne-Claude’s mother, Présilly de Guillebon. Jeanne-Claude’s parents were unhappy with this relationship. However, in 1960 a son, Cyril was born to them. In 1964 a couple moved to New York, where they lived and worked for the rest of their lives. They created together from 1961 until Jeanne-Claude’s death on November 18, 2009. Christo died on May 31, 2020, aged 84.

Christo’s first attempts at packaging objects were made in the late 1950s, using collage and assemblage techniques, with basic materials such as textiles, various pieces of art, and everyday objects. Christo had already begun his adventure with large-scale structure in the early 1960s with Dockside Packages, a design improvised in 1961 in the Cologne harbour. This period also saw the creation of the Wall of Oil Barrels and The Iron Curtain, Rue Visconti Paris (1961-62) — a project that deepened his meditation on notions of boundaries, separation, and passage. Projects have evolved. The many year-long creative processes were usually associated with formal difficulties in its implementation, which sometimes led to them not being realized. However, as Jean-Claude emphasized: „If a project remains in their hearts, artists will persistently pursue it. And if not, they will cease to be interested in it“. Projects have evolved. The many year-long creative processes were usually associated with formal difficulties in its implementation, which sometimes led to them not being realized. However, as Jean-Claude emphasized: „If a project remains in their hearts, artists will persistently pursue it. And if not, they will cease to be interested in it“.[2]. The installations selected and described below were realized based on the artists’ great persistence and dedication, who devoted years of effort and preparation to some of them. Without the artists’ self-denial and consistency, they would probably never have been created.

### The Valley Curtain, 1970-72
(Grand Hogback, Rifle, Colorado, USA)

**Location:** between Grand Junction and Glenwood Springs in the Grand Hogback Mountain Range  
**Dates:** August 10–11, 1972  
**Preparation time:** over two years  
**What:** 18,600 square meters orange curtain of nylon polyamide fabric across the 380 meters wide Rifle Gap  
**Type:** landscape installation

---

The very first drawing for the Valley Curtain, the curtain was white, and it was hanging from a straight cable between two mountains. No force can put a straight cable between two mountains. And white fabric. We said, well, we have to find two mountains [...] and a valley. Where would we find that? In the Rocky Mountains, of course. We drove and drove in the Rocky Mountains, and as we discovered Colorado, we saw not only the rocks and mountains were red, but the word Colorado, in Spanish, does not only mean coloured, it means red. Yes. We did not change anything[3].

The Valley Curtain was an installation that has been in existence for over a day — 28 hours, to be exact. The first attempt to install the work occurred on October 9, 1971, and was unsuccessful due to a strong wind blast that tore the fabric through the stones. The project was delayed until the following summer when the curtain was transported inside a specially designed rubber protective cocoon and protected by a second cocoon placed inside the fabric[6]. On August 10, 1972, at 11 am a group of 35 construction workers and 64 temporary helpers tied down the last of 27 ropes that secured the 18,600 square meters of woven nylon polyamide orange curtain, which weighed four short tons to its moorings at Rifle Gap, 11.3 km north of Rifle, on Highway 325. The day after the project was released, a gale estimated over 96.6 kph made The Valley Curtain necessary to dismantle. When confronted with the forces of nature, the scale of the project, the labor, and the financial outlay proved to be nothing more than a fleeting idea. The structure was designed by Dimiter Zagoroff and John Thomson of Unipolycon of Lynn, Massachusetts, and Dr. Ernest C. Harris of Ken R. White Company, Denver, Colorado, and built by A and H Builders Inc. of Boulder, Colorado[6]. The curtain was stabilized by nearly 61 tons of steel cables, spanned 417 meters, and anchored 864 tons of cement foundation[7]. In total, the project cost was estimated at over $400,000.

In 1970 during the construction of the Valley Curtain, Christo and Jeanne Claude often crossed the Continental Divide. One of the first inspirations for the next project was an aluminum construction fence that prevented now slides in the mountains, whickey ich is at the top of the Rocky Mountains, and walls all over the world running in each direction.

The Running Fence, 1972-76
(Sonoma and Marin Counties, California, USA)

Location: along the coast of the Pacific Ocean and U.S. Highway 101
Dates: September 10–24, 1976
Preparation time: 42 months[8]
What: 5.5 meters high rippling curtain of white nylon fabric — 200,000
square meters, along a steel cable strung between 2,050 steel poles — each
6.4 meters long and 8.9 centimeters in diameter embedded 91 centimeters
into the ground, using no concrete and braced laterally with guy wires
(145 kilometers of steel cable) and 14,000 earth anchors, stretching 39.4
kilometers along the California coast[9]
Type: landscape installation

“The work is not only the fabric, the steel poles, and
the Fence. The art project is right here. Everybody here
is part of my work if they want it or don’t want it.”

The project’s first title was Divide after the Continental
Divide, but the authors realized it was not a very inviting one[10]. Afterward, they changed it to Fence, and then finally,
in the late 72 or early 73, The Running Fence, like their
fence, ran unrestricted from east to west. In 1973, artists
were driving with their friend photographer — Harry Shunk,
scouting for a perfect location. They were looking for two or
three possible sites regarding the permission required. The
preferable location was Sonoma-Marin County, just north
of San Francisco, which later on in late 1973 was chosen to be
the site for the project[11]. Apart from convincing the owners
of 59 farms, the artists had considerable problems obtaining
permission from the authorities. A series of meetings
convened by the California Coastal Commission, the Marin
County Planning Commission, and the Sonoma County
Planning Commission were organized to discuss the project
between artists and ranchers. As a result, a special committee
was set up to stop the project and took it to court. Artists went to
the appellate court in San Francisco and finally got permission.
The Running Fence was completed on September 10, 1976,
and existed for two weeks. The white, heavy fabric and
steel-pole fence, 39.4 kilometers long and 5.5 meters high,
waved across the rural landowners in Sonoma and Marin
counties north of San Francisco. It was extending in east-
west orientation near the U.S. Highway 101, dropping to the
Pacific Ocean at Bodega Bay. The Running Fence crossed
14 roads and towns located in Valley Ford, leaving traffic and
wildlife passage. The Coastal Range hills rise 60 meters
to 120 meters above broad valleys, and slopes often exceed
25%.

Ernest Charles Harris of URS/Ken R. White
Company in Denver designed an easily and quickly dismantled
structure. For ease of installation and removal, a modular
system of poles, cables, and fabric panels was developed.

[8]“Running Fence,” Christo
and Jeanne-Claude.
Above that, if wind speeds reached over 95 kilometers per hour, the metal clips securing the grommets to the top cable and side posts would disconnect automatically, and the fabric, still restrained at the bottom, would fall flat to the ground. The Running Fence was entering the Pacific; its height decreased until it was level with the waves. Again, the emergency mechanism would have released under high tide. Opponents of the project pointed to the potential violation of the intertidal zone, but the EIR found this shoreline area to be rather ordinary and dismissed any danger of damage. With this project, they tried to create an installation involving the ocean’s land, go inland to the ranchers’ land, go to the suburbia, and arrive in a small town. The endless line guiding with the contour could resemble the paper’s drawing. It was energizing and emphasizing the invisible topography of the land.

The fence’s scale corresponded to the barns’ average height and garages located around ranches. Shirley Handy, who was working on this project at the age of 18, mentioned in the interview that the assembly process’s process was extremely demanding, starting with carrying heavy materials to fix them. They began with the upper part, then moved to the sides, and finally set the lower part, which was the most challenging due to the wind. Albert and David Maysles with Charlotte Zwerin captured this process in a documentary film Running Fence (1978) at the time of the project’s creation.

With this project, Christo and Jeanne-Claude paid tribute to workers of any kind to sew and wave the fabric. They put a small tow back to work for a year as its parachute factory closed at the end of the Vietnam War. The project cost was estimated at $3 million.
Construction of the Pont Neuf began under Henry III in 1578 and was completed in 1606, during his successor Henry IV. "No other bridge in Paris offers such topographical and visual diversity, today as in the past"[14]. From 1578 to 1890, the bridge underwent constant changes. The artist transformed it, for 14 days, into a work of art and continued the tradition of change, bringing a new dimension to architecture. The earliest proposals to wrap an urban bridge were the Ponte Sant’Angelo in Rome in 1967 and the Pont Alexandre in Paris in 1972[17]. To realize his idea, Christo had to obtain the French Minister of Culture’s approval. He used an analogy of a bridge that he is proud of to convince him. By the time the bridge was fully built in the 16th century, it had become the most painted object in art history. It became a symbol and was painted by Renoir, Turner, Picasso. Wrapping of the Pont Neuf was intended to continue several centuries of artistic tradition when the bridge was an art subject. By 1985 the issue became an object of art for 40 days. "That tradition will be interpreted in very classical evolution of art"[18]. This project drew attention to its elegance of form and range — the bridge vanished or became invisible. Johannes Schaub, the project manager, had submitted the working method and detailed plans and received approval for the project from the authorities of the City of Paris, the Department of the Seine, and the State. The „Charpentier’s de Paris” headed by Gérard Moulin, with French subcontractors, were assisted by the USA engineers led by Theodore Dougherty: Vahé Aprahamian, August L. Huber, James Fuller, John Thomson, and Dimiter Zagoroff[19]. The project was released on September 22, 1985, when 300 workers deployed 40.876 square meters of silky polyamide fabric in champagne gold / golden sandstone colour. It was estimated that during the first day of the project, nearly 20.000 visitors crossed the bridge, which despite the duration of the installation, allowed car, river, and pedestrian traffic to continue to use it. The total cost of the project was calculated at $3.5 million.

The Umbrellas, 1984-91
(USA & Japan)

Location: USA (Tejon Pass) and Japan (valleys of Ibaraki)
Dates: October 9, 1991
Preparation times: 7 years
What: 3100 umbrellas across valleys in Japan and USA — nearly 4.2 million square meters of nylon fabric, 17 kilometers of steel poles, 120 kilometers of aluminum ribs, 56 kilometers of aluminum struts, and 7.570 liters of blue and yellow paint[20]
Type: architecture and landscape installation

The project was developed in two different locations: in Japan — the valley is located north of Hitachiota and south of Satomi placed along 20 kilometers of National Route 349 near the Sato River; 120 kilometers from Tokyo and in the USA, in the valley 96.5 kilometers north of Los Angeles, along Interstate 5 and the Tejon Pass, between South Gorman and Grapevine. Ibaraki’s Japanese valley was land owned chiefly by government agencies and 479 rice field farmers. „There we have to talk to each one personally with an interpreter. We have to know the current price of rice. We have to go to each of them and drink 6000 cups of green tea”[21]. In the USA, private companies and landowners also owned the California valley. Both projects were located relatively close to the big metropolitan city, approximately one hour drive from the project site. The total cost was estimated at $ 26 million.

At the very beginning of the project, the artists tried to design houses — thousands of houses, but they realized that it would be a very complicated and time-consuming, on top of being closed in its form. With time the idea evolved and turned into an umbrella — a product invented by people connected neither to Japan nor the United States but to ancient Egypt and Mesopotamia, where people used umbrellas as a shelter from the sun. The designed umbrellas’ height corresponded to a typical two-story building, such as an average house in both countries. The umbrella was 6 meters high and had a large seating platform measuring approximately 2.5 by 2.5 meters, allowing visitors to interact with the installation. What was unexpected for the artist was the cultural difference: people in Japan took off their shoes before stepping onto the platform, as they do in their houses[22]. The umbrella’s parts were manufactured by eleven different companies in the United States, Germany, Canada, and Japan. The fabric was custom dyed in Germany and then transported by ship to San Diego, where it was laser cut and stitched by top sailmakers from North Sail.[23] The metal parts were stress-tested for stability in Bakersfield, CA, where the umbrellas were assembled and shipped to Japan[24]. Prototypes of the octagonal umbrellas were tested in the National Research Council of Canada’s wind tunnel in Ottawa to withstand gusts of up to 65 mph when open and at 110 mph when closed. A press release dated September 20, 1991, stated: „Each umbrella is filed, recording the vertical and horizontal angles of the slope, the base condition, the bearing and distance to benchmarks and adjacent umbrellas”[25]. After the closing of project, all materials were recycled: the paint to be scraped off aluminum parts, melted down, and reused; the steel bases to become scrap metal or bases for satellite dishes; and the fabric destined for erosion or flood control[26].

Initially, The Umbrellas were scheduled to open on October 8, but due to the heavy rain in Japan, Christo decided to postpone it until the weather conditions improved. „After spending all these years, I have a right to choose the time,” he said. „I will do this project when I feel it is most enjoyable for myself”[27]. The next day, the launching took place at sunrise, on October 9, 1991, when workers began the process of opening 1340 blue umbrellas in Japan. Christo and Jeanne Claude got on a plane and flew straight to California to supervise the opening of 1760 yellow umbrellas in the USA. The project was supposed to stay open for three weeks, but the project was closed after 18 days for a tragic California incident[28]. The removal started on October 27, when the land began to be restored to its original condition. Another unfortunate incident occurred during the dismantling of the installation in Japan — one of the workers died due to electrocution when he struck a power line[29].

The Umbrellas was an example of a vital role in the spatial relationship between octagonal umbrellas on different elevations in two countries. This Japan-American temporary artwork reflected the similarities and differences in people’s lives and land use in two valleys on different altitudes. „It is an aesthetic decision… The art was only temporary. The only thing that will be left was the landscape and the beauty in your mind”[30]. By this installation, Christo was defining temporary space borrowed from nature.

[23] The company that made the sails for the America’s Cup race.
[28] A strong wind knocked over one of the umbrellas in Tejon Pass - a woman watching the installation was hit by the umbrella and died.
Wrapped Reichstag, 1971-95
(Berlin, Germany)

Location: The Reichstag, the German parliament building in Berlin
Dates: June 24–July 6, 1995
Preparation time: 24 years
What: 100,000 square meters of thick woven silver polypropylene fabric with an aluminum surface overlaid the 220 tons of steel structure around the Reichstag, secured with 15.5 kilometers of blue polypropylene rope of diameter 3.2 centimeters
Type: architecture installation

“This wrapping will insult neither the Reichstag building nor German history and will be a wonderful cultural symbol of our new beginning in Berlin,” Mr. Conradi said. “Like a prized gift, the Reichstag will become more valuable, not less valuable, after it is beautifully wrapped. With this act, we want to give a positive sign, a beautiful, illuminating signal that fosters hope, courage, and self-confidence.”[12]

To convince the authorities to realize the project, Christo, in cooperation with the Bonn Museum, organized an exhibition on an earlier project: Pont Neuf, showing the process of the creation concerning the history of art and the works of prominent painters who had painted the bridge before.[33] Artists struggled for a long time with getting permission from the German Parliament. „The parliament of Germany tried to stop us, but we defeated the Prime Minister of Germany, Helmut Kohl”[34]. Once they convinced the Prime Minister of Germany and 36 other parties involved[35], they could proceed with their project. „The Reichstag stands up in an open, strangely metaphysical area. The building has experienced its continuous changes and perturbations”[36]. The building contains many layers of history and is a symbol of German democracy — built in 1894, burned in 1933, and was nearly destroyed in 1945, restored in the 1960s.

The project was completed on June 24, 1995, by 90 professional climbers and 120 installation workers[37]. Thick woven polypropylene fabric, divided into 70 tailored-made fabric panels, was used for this project. „With the Reichstag, it was simply wrapped in white fabric; it was very fine, light fabric. Finally, it was very heavy silver fabric”[38]. Interestingly, the steel was attached only to the roof and the interior, through the windows, and did not touch the stone facade. The Reichstag remained wrapped for 14 days, after which time all materials were recycled. The total cost of covering the building was estimated at $13 million, including 150,000 euros that Christo paid to Germany’s Parliament to „own” it[39].

[34] An Interview with Christo for ArtMag, Ham Museum Tokyo (September, 2016), 2:36.
[37] Ibidem.
[38] The Gates Interview, W Magazine.
The Gates, 1979-2005
(Central Park, USA)

Location: Central Park
Dates: February 12–28, 2005
Preparation time: 26 years
What: 7,503 gates with a hanging sheet of saffron-colored fabric across pathways in Central Park spanned in 3-4.5 meters intervals, close to 5 meters height and from 167 centimeters to 5.5 meters according to the 25 different widths of walkways
Type: architecture and landscape installation

"The fascination was now with the people of New York. The people of New York walk, hurriedly by hundreds of thousands. Every sidewalk. And for a brief moment, we thought that for New York, which is the most walked city in the world, maybe it would be interesting to create a work of art using the sidewalks. Still, we very quickly knew we would never get permission for the sidewalks because we are very realistic. But there is a place where people walk, many people, leisurely, and are in the park. And that is why in '79 the idea for The Gates project in Central Park was born."[40].

The Gates was ultimately a triumph, attracting four million visitors to Central Park. But in the late 1970s, when the couple first conceived of the work, the Parks Department initially rejected the artists’ applications for a building permit due to opposition from neighbourhood organizations and conservation groups such as the Audubon Society. With this work, the artists have cared to respect the environment by installing gates without drilling any permanent holes into the ground. "After the refusal in '81, we never applied again. The Gates project’s refusal came in a book of 107 pages — To say no! — and a great many reasons why the project should not happen. And of course meanwhile, through the years after 1981, we understand that project will not happen if we do not try to mellow [our plan]"[41]. Christo did not even bother to read this report, assuring the New York Times that "I am in good health, the park is still there, and I will do that project"[42]. For the project to come to a reality, the artists had to get permission from 32 members of the Conservancy. One of them was Michael Bloomberg, which supported artists from the very beginning and became a mayor of New York City in 2001 when the project became viable. After signing a contract with New York, Christo paid a $3 million check for renting a space in Central Park for two and a half months[43].

The installation was completed on February 12, 2005, when 7,503 free-hanging saffron-colored fabric panels along over 35 kilometers of walkways in Central Park. The Gates remained for 16 days, then they were removed. All the


Richard Phelan, 99.

Vince Davenport designed a forklift rig, the artists’ chief engineer, to line up the bases along the paths. Their construction process was as follows: once the rig was positioned next to the base, workers rotated the rig’s “feet” underneath it. The second base was brought in on a hydraulic lift and aligned with the rig’s edge. Then both headquarters were moved to the correct position on the pavement. Each base had an anchor plate to serve as a leveling device. Each support post — made of lightweight, colored PVC vinyl — was placed on the anchor plate and bolted in place. The goals were set on top of the anchor plate and screwed in place. The cover was placed on the base of the post and anchor. Each end of the horizontal bar was inserted into the two vertical ones, with aluminum braced corners firmly aligned to ensure the joints remained secure when the gate was lifted into place. All 7,503 gates were installed in four and a half days as Vince designed the gates after months of design research to allow for a quick and straightforward assembly. What was paramount for Christo and Jeanne-Claude was to bring out the park’s design to highlight the pathways drawn by Olmsted and Vaux. That this was successful can be evidenced by photographs and the many reactions which insist on the reminder that The Gates gave the visitors of Central Park’s beauty.

In one of the interviews about the saffron color of the gates, Jeanne-Claude answered that it was an aesthetic decision, and they like it because of this aspect. „The colour offers a great variety of tonalities and hues. You must have seen it — sometimes they are golden yellow, sometimes deep red, salmon — it keeps changing all the time at every moment of the day according to the sky. And that is why. And also because saffron is in perfect harmony with the silver-grey of the branches and some of the trunks.“

The project had given employment to workers in Pennsylvania steel factories, in an assembly factory in Queens, and drivers and ground workers in Manhattan.

---

The Floating Piers, 2014-2016
(Lago Iseo, Italy)

Location: Monte Isola and San Paolo, two islands in Lake Iseo and the mainland town of Sulzano
Dates: June 18–July 3, 2016
Preparation time: two years
What: 3 kilometers of the modular floating pier covered by 100,000 square meters of shimmering orange-yellow fabric
Type: architecture and landscape installation

---

The Floating Piers
(Project for Lake Iseo, Italy)
Collage 2016
Pencil, wax crayon, enamel paint, photograph by Wolfgang Volz, technical data, fabric sample, and tape
56 x 43 cm
Christo’s first large-scale project since Jeanne-Claude passed away in 2009. The original project was planned in 1970 at Río de la Plata Argentina and Tokyo Bay in Japan. They refused a site where they would not have complete artistic freedom: „If things do not happen our way, we do not do the project,“\(^{[49]}\) Christo said of his method. Initially, the work aligned with one of their most significant interests: the connection between land and sea. Finally, when the location was chosen, the project connected the small island at Lago Iseo with the mainland.

During the 16 days from June 18 to July 3, 2016, textile carried by a modular floating dock, undulated with the waves’ movement as The Floating Piers rose just above the water’s surface. The foundation’s scale was impressive, a platform with a total length of 3 kilometers, and a width of 16 meters, and a height of about 35 centimeters with chamfers on the sides. They installed almost 220,000 high-density polyethylene cubes floating above water level, integrating the water’s fluidity with the fabric. Elements of the project were made in different countries. The polyethylene cubes were produced at a factory in Verbania, Lake Maggiore. The orange-yellow material designed to change color according to the time of the day and the weather was manufactured in Setex, Germany. The vertical poles, 12.7 centimeters in diameter, were attached to 15,006 narrow steel footings between 278 to 380 kilograms each, placed on the paved surfaces. The project was carried out with full respect for nature — no holes were made in the ground. The floating blocks were fastened to steel frames, connected with unique joints designed to allow the piers to oscillate up and down according to the lake’s wavy movement.\(^{[50]}\)

The number of visitors was one of the biggest problems that came after the project opened to the public — the unexpectedly high number of tourists has forced the introduction of particular rules and limited access of 3,000 visitors a day. In total, over 1 million people visited the installation. Once the installation was completed, the material was to disappear — to be recycled. „Christo always wants his projects to be destroyed beyond recognition,“\(^{[51]}\) says Karsten Steinmann, director of Altex in the German town of Gronau. Machines cut up and shred the textile to pieces and then combine it with other synthetic fibers. The yellow fabric’s threads will create a material called needle felting. It will be combined with the top layer of sand on riding rings. „The particles of textile stabilize the surface, so the horses’ do not break their hooves in the sand,“ explains Karsten Stienemann — the owner of Altex company that was responsible for the recycling process. It can be used secondarily for insulation. The art was turned back into raw material. Christo paid nearly $17 million to fund the project.
4 / Visual analysis

The Valley Curtain, 1970-72
(Grand Hogback, Rifle, Colorado, USA)

The artwork was a V-shape curtain spanned between two canyon walls, precisely filling the space between them. The installation had an almost symmetrical composition with a decidedly horizontal direction. Its upper part gently bent under the material’s weight. In contrast, its lower part reflects the curved shape of the canyon. It could have seemed massive or even overwhelming with its closed form due to its volume, but the materials’ airiness gave it a certain lightness. The Curtain Valley fitted harmoniously into its surroundings, and despite its size, balance and proportionality have been maintained. It was enclosing the landscape instead of the landform itself. The perception of the installation scale certainly changed depending on the distance. What happens when the road meets the fabric? This question must have been asked by many a driver following the Colorado State Highway 325 into the canyon towards the curtain, which height was up to 111 meters — its perception must have become more and more impressive, intriguing, and at the same time connecting. An arched opening was created over the highway to allow traffic to pass through. The intense orange fabric contrasted sharply with the natural surroundings — a soft blue sky and a green-brown landscape.

The Running Fence, 1972-76
(Sonoma and Marin Counties, California, USA)

The Running Fence was an installation set in the context of a landscape; its horizontal and open composition, seemingly organic in shape, was dictated by the land owner’s geometrical division. The project’s scale made it impressive and majestic — viewed from a particular perspective, it might appear to be just a white ribbon line drawn across the landscape, but its scale was perceived much clearer at a closer distance. On the one hand, the installation was static in its construction. Nonetheless, thanks to the fabric’s susceptibility to gusts, it flapped in the wind, giving it a dynamic dimension. It reflected light coming from different angles, creating once dazzling and once shadowy contours that cut through the land with a varied intensity of the shadow. It blended in with its surroundings with great respect for it — its course reflected property ownership and aesthetic decisions. The glowing sheet in an endless procession was shaped by the blast, coloured by the dew, emerging from the mist, highlighting the landscape’s contour, following or warning it, sometimes cutting off the tops of hills. The line emphasized the topography’s different elevations: it showed its varying depth and height. The white colour contrasted sharply with the dark grey-brown surroundings. The landscape was open,
but it was not empty — it was interspersed with roads, small towns, buildings, and sheds. The composition was rhythmic and repetitive, giving an overall sense of harmony through a series of white nylon panels held by steel poles and cables.

The project underlined the alliance between aesthetic art and the countryside — Petaluma was the state’s chicken farming capital. It connected the urban to the rural. In addition to the visual aspect, the installation raises questions about intention, limitation, ownership, and freedom. The design may evoke the Great Wall of China. Still, in contrast to its massive and monumental construction, it shows lightness, or it may now refer to the controversial wall erected between the USA and Mexico — a symbol of separation.

The Pont Neuf Wrapped, 1975-85 (Paris, France)

The Pont Neuf Wrapped composition had a definite horizontal direction with visible axes located in the spans’ central part. The seeming closed-form acquires a certain lightness through empty spaces under the bridge’s arches, which have been outlined by wrapping them. The Pont Neuf was initially made of stone, which might seem quite massive and heavy. Nonetheless when covered with shimmering fabric with numerous pleats, it acquired a certain lightness and delicacy. The bridge vanished or became invisible — this project drew attention to its elegance of form and range. Its geometric form reflects the bridge’s shape with its spans visible. However, in a reduced form — the bridge was deprived of architectural details and reduced to simple geometric solids in the symmetrical and rhythmic arrangement.

The chosen texture and colour that were difficult to define were fascinating artistic means. Due to its glossiness, the fabric had reflective properties, reflecting sunlight. During the day, the colour varied depending on the time of day — from golden yellow in the morning (somewhat reminiscent of the original colours of the bridge), through whitish, burnt yellow under the influence of the bright sun to orange tones at sunset and during the night, correlating with the colour of artificial lighting reflected in the water surface. The light also brought out the textile’s three-dimensionality scratches, highlighting the delicate contrast between light and shadow while emphasizing the pleats. It is worth noting that the bridge was covered with fabric not only on the twelve arches’ sides and vaults. The material also enveloped the interior surface — sidewalks and kerbstones on which pedestrians were able to walk, and landscaping elements such as street lamps on both sides of the bridge.
The Umbrellas (USA & Japan)

Octagonal umbrellas in two colours: cobalt blue and intense yellow with the material’s satin finish. The installation’s spatial composition was not subject to rigid, geometric rules. Umbrellas were scattered almost freely on the hills’ slopes and valleys, highlighting the landscape’s contours that drop and rise and rhythms of the dry and naked hills. Thus, the design seemed to be organic, with no horizontal or vertical directions, and it was challenging to find the central axis — their perception changes with the distance taken. They resembled uncanny flowers or mushrooms scattered on a hill from a distance. Up close, they take on a much more monumental scale — this gave the whole composition a deep spatiality. However, the umbrellas themselves, separated from the landscape, had a geometric form. The cover’s orthogonal shape was supported by a metal pole with a square base. It was an independent object with an open and symmetrical form, with a central axis piercing through the shaft, which emphasized the umbrella’s verticality and opposed the cover, showing horizontal and diagonal directions. The Umbrellas in California were laid out along an organic line that sometimes lost its path. In Japan, they were placed in groups and slightly closer to each other.

The Umbrellas, Japan—USA, 1984-91
Photo: Wolfgang Volz

The colours chosen are extremely contrasting — on the circle, the bar was almost opposite each other. Nonetheless, in the design, they appear different colours in two different locations. The umbrellas’ yellowness in the United States mimicked the golden hills, like lights points. In this region during springtime, spring the mountain slopes are usually covered with native wildflowers and poppies to become an ochre brown by the end of the summer. The sunlight brought out and emphasized the intensity of the colour used, which contrasted with the greyish shadow cast on the ground. A completely different effect was achieved in Japan, where blue umbrellas with an intense shade of cobalt were placed in green surroundings and even in watercourses and rice fields, blending in significantly with their surroundings. The artists also emphasized the importance of changing light and luminous shadows on their colourful fabrics. The Umbrellas could be placed in any available area, becoming a temporary shelter-home, but in a non-obvious sense. An important aspect was their coexistence with the natural environment and weather conditions.
Wrapped Reichstag, 1971-95  
(Berlin, Germany)

The composition was closed due to the wrapping trance around the building. Symmetry and harmony resulted directly from the architectural layout, which significantly determined design principles. The main axes corresponded to those of the building — horizontality resulted from the building’s shape, while verticality from the textile’s arrangement on its façade. The installation was of significant scale and might seem almost overwhelming on the surface, but the medium’s appropriate use made it possible to maintain lightness. The building itself appeared more massive before it was covered. The reflective material allowed for rich handling of light — on a sunny day, it contrasted in brightness with its surroundings and glowed, accentuated by the sun’s rays. The fabric changed its shade depending on the time of day, becoming slightly more orange during sunset. At night, artificial light was used, directed from the bottom upwards, to accentuate the strong chiaroscuro contrast on the wrinkled fabric. *The Wrapped Reichstag* turned lightness and softness, two qualities associated with finesse, into the most significant features of immense strength. The building shimmered in places where it was solid and was subtle where it was heavy but lost none of its power.

The Gates, 1979-2005  
(Central Park, USA)

*The Gates* was an installation that set small architecture elements — gates-in the landscape context. The geometric construction of them, seen from above, took on an organic character, articulating Central Park with its urban framework, creating a pattern like burning lava erupting from the ground. The installation’s composition was free and open, following the park’s marked paths, which vary in width. It was impossible to say where the center of the design was, nor whether there are main axes or predominant directionality. However, rhythmicity and harmony were noticeable. *The Gates*, on the other hand, as objects separated from their space, have a definite geometric character — their shape was similar to a rectangle arranged in a vertical orientation. They were made up of two upright poles, connected at the top by a single horizontal rung, to which an orange fabric has been attached. They had the central axis running through the center of the construction. The object fulfilled its function as a gate — a frame under which we pass. A sheet of saffron-colored fabric blew freely in the wind, creating a golden ribbon of light stretching across the park in the middle of winter. One could say that the installation’s composition was static, just like the main construction. Still, taking into account the fabric...
moving in the wind, not subject to any rules, the installation becomes dynamic.

The intense orange shade contrasted brilliantly with the park’s winter aura, which also changed over time. The grey surroundings were covered with a snow layer during the installation, on whose white surface the gates stood out even more apparent. It brought the colour of fall trees and resembled the crowds of summer into the winter park. In saffron tone, one can find many connections with an earlier installation — *The Curtain Valley*. The gates’ colour and shape were also deceptively reminiscent of Japanese culture’s Tori gates. The title might express the intention to focus on articulating the park with its urban surroundings, the intersection of the geometric grid of the city blocks surrounding Central Park with the walkways’ organic design.

---

**The Floating Pier, 2014-2016**

(Lago Iseo, Italy)

*The Floating Piers* was an installation that alluded to the artist’s earlier works; one could find parallels in the *Wrapped Coast* or *Surrounded Islands*. In contrast to these, the structure, beyond the surroundings, crept into the urban space of the town of Sulzano. With a geometric form of straight lines, an orange linear path run through the village of Sulzano, connecting it with the island Monte Isola, where a golden ribbon glided into the architectural space, and from there reaches the island San Paolo, which was surrounded by *The Floating Pier*. It is difficult to find the center of the design and the predominance of a particular directionality; their location was dictated by the town’s principal parts’ location and the existing paths. The axes’ composition’s corresponded to the platforms’ arrangement, creating a harmonious design. The unified character gives a harmonic feel to space.

The chosen colour contrasts perfectly with the colour of the surrounding water. Intense orange, glowing in the sunlight, decisively cuts through the lake’s surface. The colour can refer to two pre-existing installations: *The Curtain Valley* and *The Gates*. Besides, it took on a golden hue in the sunlight. There was no significant light contrast in this installation, but natural light’s role is substantial.
Christo and Jean-Claude intended to do contemporary works outside of gallery and museum spaces to provide a memorable experience. They made the art they created public because they wanted it to be accessible to the public and their reactions. The people, who are very often indifferent to the space they live in, will always benefit from a place that has been transformed — art in public spaces should never be arrogant but joyful and uplifting. The artists have made use of both the surroundings and the architectural objects.

Before the project was realized, Christo devoted much time to it. The process sometimes took several to even a dozen years. During that time, numerous drawings and college were created — „it allows their subconscious to intervene and their critical minds to assess what they have done“[52]. The preliminary studies consisted of creating great amount of studies but did not fully define the project. Christo united various techniques in his collages: pencil, chalk, and wax crayon drawings, creating fabrics that gave colour to the project, maps, and photographs. The first sketches were usually schematic, somewhat abstract, and relatively simple. They were not yet set in a concrete landscape and were a study for the larger drawings made in the next phase. The graphics reflected the project’s evolution from the first schematic drafts to large-scale physical models[53]. There were times when the artists were already thinking about the project without knowing the project’s specific locations — this was the case of Running Fence, The Valley Curtain, and Floating Piers. „My drawings are also necessary to propose our ideas, both for landscape projects and for wrapped public buildings. Drawings and collages allow us to suggest a variety of ideas. [...] drawings are an essential part because they articulate our idea of the project through the years. Because it takes so many years to realize these installations, we come to know the site better and better. As a result of this learning process, we change many things during the project’s evolution“[54]. All the sketches and collages were completed before the project. Christo treated his creative process very artistic way, sometimes
comparing it to painting. „We positioned the umbrellas, but because the landscape was changing through the years and for example in Japan because they were building a highway and binning the bridge over the river meaning something, I was using umbrellas very much like a painter putting a stroke on the canvas. Sometimes the umbrellas were there, and I moved from there, moved them around”[35]. The essential role of colour in their projections, which were mainly subject to artistic decisions, may also stem from this. In selected examples, it was: saffron-orange — Valley Curtain and The Gates; off white — Running Fence; champagne gold — The Pont Neuf Wrapped; the cobalt blue and golden yellow — The Umbrellas; silver — Wrapped Reichstag and golden-yellow in The Floating Piers. Christo highlighted in one of his interviews that the process of preparation, construction, creation, and exhibition was seen as one thing. „There are many similarities of architecture and urban planning. You need to compile thinking and proportion and put together pieces”[56]. Once the project was defined, the artists formalize it — selecting a suitable site from among pre-selected options by studying its topography and visiting it in situ, obtaining the necessary approvals and permits, raising funds for the project, working with engineers, contractors, suppliers, and manufacturers. „All these things they develop according to the project, the lines, space. We do not have a final idea for a project at the beginning. It is only a proposal until we have more knowledge about the site”[57]. There are two different spaces artists worked with: the urban sites and rural sites. Jean-Claude emphasized that „when we say rural, it means outside a large city, we never work in nature,”[39] treating each site, even the one embedded in nature, as an urban project. Then draw up all necessary spatial plans, as in architecture, to define the space, area, and scale’s physicality. Once the project was under construction, Christo and Jeanne-Claude do not perceive themselves as artists; there was no creativity anymore. They became managers, who were dealing with the construction site, but what was important — they were not engineers. „First I am not an engineer myself. Jeanne-Claude and I, we have images, and we have links, and we try to translate these images” and „Many of our projects have other elements like architecture, urban planning”[59]. „To understand our project at the very bottom, this project has very little to do with art and sculpture. The process to do this project is very close to architecture and urban planning”[60]. The use of materials in Christo’s works has been repeatedly essentialized. The artist refers in his approach to the long tradition of art and classical sculpture, where, using the example of a sculpture by Rodin — Balzac made in two versions: one naked, the other clothed, Christo mentions the concealment of his proportions by covering his body with clothes. The fabric hides the details and emphasizes the principal proportion of the building[62]. What was important for each installation is that all materials were recycled for another, new use after it was removed. Artists frequently operated with fabric, poles, metal ropes, and cables.

Christo and Jeanne-Claude were very conscious of the space they used for their installations, taking into account the people who live and inhabit it. Christo repeatedly highlighted that he learned to talk to people during his work. Especially with those who would be directly involved in the project. They treated each place as a temporary rented[63]. The artists were also aware that everything in the world is someone else’s property. They always had to find out who owned the space they intended to carry out their project. „Sometimes they are private people; sometimes they involve county agencies, state agencies, city agencies. Sometimes they are entities that have jurisdiction over that space. It is a process of looking who has the right to that space”[64]. Many of the projects required agreements with numerous landowners, such as The Running Fence and The Umbrella, or with municipal authorities: The Wrapped Pont Neuf, The Gates, and Floating Piers state authorities when it came to the project to Wrapped the Reichstag. Each of these projects required an incredible commitment and investment of time. Artists also never did the same thing twice. „They borrow land, public structures, and spaces; sites used and built by others and already filled

[38] Ibidem.

40
with associations that may or may not have anything to do with art. They momentarily intervene, creating, as they put it, “gentle disturbances”[66] between earth and sky to refocus our impressions of an old historic structure or of the landscape itself. They aimed to draw our attention and reorient our perception of the natural surroundings or an old, historical structure. Christo and Jeanne-Claude believed that their projects’ temporary nature gave them more energy to continue their work process[66]. “All these projects are about freedom. Absolute freedom”[67]. Simultaneously, temporariness and fragility, unique experiences were part of their aesthetic — nobody can buy the installation they created and own it. No one can sell it or charge for a ticket — they are for everyone and no one at the same time. A work of art was finished when it is no longer there, which can be translated as the purpose of art. It can be confirmed by the artist’s statement on the project The Umbrellas: „It is an aesthetic decision… The art is only temporary. The only thing that will be left in the landscape and the beauty in your mind”[68]. By this installation, Christo was defining space borrowed from the environment. This installation was also answering the question, how shall we live and make responsible use of our freedom?[69].

Christo also highlighted that they enjoy real things in every project, such as real cold, wind, heat, wet, dry, sun, and the actual distance and height[70]. „I enjoyed the physicality of the outdoor world and also the indoor world and all these dynamics”[71]. He did not perceive The Running Fence itself as an art; he claimed that it might be art when it was settled in its closest surroundings, which may be perceived as an ordinary one. „I am attracted to the quality of the natural light, to the proportion of the site and topography of the land; all these things are part of the project, but we direct our energy toward the eventual realization”[72]. Even though the wind destroyed The Valley Curtain within a day after long and detailed preparations, Christo was not discouraged by this. His basic premise remained intact: art is a process, not a product, and is therefore subject to transformation over time. The Running Fence installation was a combination of landscape architecture planning and design, ecology, and engineering. Nature was one of the essential aspects of this project, especially the wind traveling along the fence. It had a grommet with steel rings which, when the wind blew, touched the poles and produced a sound reminiscent of Buddhist gongs[73]. Additionally, Marin County’s humidity created a beautiful fog that took on interesting effects when exposed to sunlight. The dense mist in the morning merged with the fence, which became an integral part of it. It alternated between heading towards the ocean and then receding. So throughout the day, the fence continually appeared and disappeared[74]. Similarly, for The Umbrellas, the forces of nature, such as wind, rain, and sunlight, were also relevant.

In this case, the forces of nature led to two fatal accidents, but „Christo had a philosophical explanation for it: the real world involves everything: risk, danger, beauty, energy, all we meet within the real world. This project demonstrated that everything is possible because it is part of reality [...]. The work was designed to evoke a confrontation with nature and all that it brings”[75]. The Umbrellas were invading the space, creating both indoor and outdoor space. Christo thought of them as ethereal houses defining a temporary space borrowed from nature — a space that is not enclosed and no one owns it[76]. In Japan, their close distribution in the landscape reflects little space. Some umbrellas were almost overlapping themselves. The installation was located in the fields, close to the gas station, church, temple, or post office, translating how people relate to space. The Floating Piers was „the real 3 km on the water”[77] and tried to answer the question: is it possible to walk on water, and if so, how? Besides, sunlight was an important aspect of the project, which influenced the different colour tones of the textile that covered the floating structure. „Light and water transformed the bright yellow fabric into shades of red and gold in sixteen days,”[78] said Christo. „It is actually very painterly, like an abstract painting, but it will change all the time”[79]. A slightly different example was The Pont Neuf Wrapped, which was historical and cultural rather than natural. It was a form of art because it represented
the symbolic form of the bridge and nature in art because of its commitment to the environment. When the fabric covered the bridge, it took on a new meaning in space — transforming a commonplace into an extraordinary one. Similarly, The Gates were perceived by artists as an urban project[80]. Christo had a slightly different take on Germany’s project, which became very architectural. The artist claimed that „I have redesigned this building, I have made a new shape and a new structure to house the fabric, and I decide every drop and every fold in the fabric”. Jean-Claude added: „Everything has an esthetic purpose, to allow the fabric to cascade down from the roof in a particular way. Without this, it would be just a covered Reichstag. It would not be by us”[81]. In their projects, the artists sometimes referred to the prevailing political situation globally, as was the case with The Running Fence, which referred to the potential fence along the U.S.–Mexico border[82]. A few years later, The Umbrellas project involved the world’s wealthiest countries, which have as many similarities as differences. This project has attempted to translate the availability of the space led by people.

„To understand our work, one must realize what is inherent to each project. However, there is an important difference between our works of art and the usual architecture and urban planning, we are our sponsors, and we pay for our works of art with our own money”[83]. Once Jeanne-Claude asked about how they define their work, she answered that they do not define it because they create it. She also emphasized that they do not like to be labeled by any category, which journalists and art critics often did. However, if necessary, Christo preferred to be called an „environmental artist” as long as it referred to urban and rural spaces[84]. They have never created art that was detached from people. It was always a previously managed site by human beings, „never for nature, never in the desert, so that immediately puts land art far away from us”[85].
6 / Conclusion

„Many people have difficulty reading our projects. They are not normal sculptures; they are not normal paintings. Our work is what it is. They are total works of art. They exist only because Jeanne-Claude and I want them to exist”.

This historical dissertation aimed to provide evidence of the relationship between installations set in an urban context and the natural environment. Through several cases, the duo Christo and Jeanne-Claude created art works created between 1970 and 2016, the subject matter, creative process, and solutions were examined. The works were also examined based on the visual analysis carried out, revealing certain similarities. The final part of the thesis focused on a general presentation of the artists’ views towards the art they created, allowing for an answer to the research question and supporting questions posed in the thesis.

Based on the many cases analyzed, the research shows that the artists similarly approached both sites. In both cases, the creative process resembled the creation of an architectural project — starting from the conceptual design, through the production of the relevant execution drawings and construction details, to the supervision of its final execution. Moreover, regardless of the location, the artists approached it with complete respect, taking into account accompanying aspects. Irrespective of the site, the artists came it with comprehensive care, taking into account all the concurrent elements — such as not disturbing the existing environment but carrying out the project in harmony with nature and the people involved. In the case of projects located in the natural surrounding, it can be observed that the artists created entirely new, independent structures, which disappeared from the environment with the completion of the project. Works created in the urban landscape always referred to existing buildings, which imposed a specific framework for the project by their construction and form. In their case, the objects were covered with material, no new elements were added to them. Although the things the artists wrapped were no longer visible, their form and presence seem to have been enhanced. Neither project affected the natural environment, leaving it intact and found initially. It is worth noting, however, that both types of location impose a certain context on each installation, defining a certain scope and boundaries for the work.

In both types of projects, the artists operated with a similar creative expression: fabric. It was commonly used to create installations, taking into account the natural landscape’s influence and its features, such as wind and sunlight, present in each project. The artists used it in a very conscious way, usually choosing colours that contrasted with the environment, or as in the case of The Running Fence, the colour blended in with the landscape changing under the influence of nature. All materials were recycled at the end of the project, making the project disappear entirely. This aspect was one of the most important in Christo and Jeanne-Claude’s work. The artists highlighted that their works do not have a particular purpose, but they are made for art itself.

The research’s argumentation and the above reflections prove the close relationship and similarity between the works created in the context of existing architectural structures and the natural environment. The artists treated all their installations in a very similar way, representing a consistent approach over the many years of their work.
7 / Bibliography

Books


*Christo and Jeanne-Claude* (Cologne: Taschen, 2020).

Chapter of the Listed Books


Articles


Interviews

29 Minutes with Christo, Hirshhorn Museum (March 28, 2013) https://www.youtube.com/watch?v=EIOii__IACE&ab_channel=Hirshhorn

An Interview with Christo for ArtMag, Hara Museum Tokyo (September 2016) https://www.youtube.com/watch?v=MDCotsC-kig&ab_channel=DeutscheBank

An Interview with Christo and Jeanne-Claude, Vilcek Prize in the Art, 2006 https://www.youtube.com/watch?v=x4sl5FIJ5g0&ab_channel=TheVilcekFoundation


Christo and Jeanne-Claude, NYU Abu Dhabi Institute (November 14, 2011) https://www.youtube.com/watch?v=J5Oz52AxC6k&ab_channel=NYUADInstitute

Christo and Jean-Claude: Remembering the Running Fence, the Smithsonian American Art Museum (September 26, 2010) https://www.youtube.com/watch?v=nBVpgN4JAsE&ab_channel=SmithsonianMagazine

Christo: The Floating Piers and Work in Progress, STAMPS School of Art and Design (2017) https://www.youtube.com/watch?v=D_9NWujSpzU&ab_channel=UMStamps


Meet the artist: an interview with Christo, the Smithsonian American Art Museum (July 20, 2010) https://americanart.si.edu/videos/meet-artist-christo-154353


The Gates Interview, W Magazine, interviewed by Yoon Lee, W magazine; Patricia Ensworth, Project Management Journal; Margaret Millen; Ivy Farias, Bravo magazine Brazil; Barbara Sibbald (February 26, 2005)
Websites

„Art and Environment: The Umbrella Project,” Catherine Tally, owlcation, published: June 1, 2020, accessed: March 12, 2021
https://owlcation.com/humanities/Christo-The-Umbrella-Project

„Christo Interview London Mastaba Art Installation,”
Marcus Fairs, dezeen, published: June 27, 2018, accessed: March 14, 2021

https://www.nytimes.com/2016/06/17/design/christos-newest-project-walking-on-water.html?searchResultPosition=7

https://www.sonomamag.com/40-years-later-christo-running-fence-in-sonoma-marin/?gSlide=1


https://www.artsy.net/article/artsy-editorial-extreme-measures-christo-realize-the-floating-piers


artworks/the-pont-neuf-wrapped/.


„Wrapped Reichstag,” Christo and Jeanne-Claude, accessed: January 8, 2021
https://christojeanneclaude.net/artworks/wrapped-reichstag/