

christo e jeanne claude

Christo e Jeanne Claude are renowned figures in the world of contemporary art, celebrated for their groundbreaking environmental installations and innovative approach to transforming public spaces. Their collaborative works have left an indelible mark on the art world, inspiring countless artists and captivating audiences worldwide. This article explores the lives, artistic philosophies, most famous projects, and enduring legacy of Christo e Jeanne Claude, highlighting their unique contributions to modern art and cultural history.

Who Were Christo and Jeanne Claude?

Biographies and Backgrounds

Christo Javacheff (1935–2020) and Jeanne-Claude Denat de Guillebon (1935–2009) met in Paris in the early 1960s. Both artists shared a passion for large-scale environmental art and a desire to challenge traditional notions of aesthetic and spatial boundaries. Christo was born in Bulgaria and studied at the Sofia Academy of Fine Arts before moving to Paris, where he met Jeanne-Claude, a native of Morocco with a background in classical art and design.

Their partnership was rooted in a shared vision: to create temporary, site-specific artworks that would transform familiar landscapes and urban environments into immersive experiences. Their collaborative process was meticulous, often involving years of planning, negotiations, and community engagement to realize their ambitious projects.

Artistic Philosophy and Approach

Christo e Jeanne Claude believed that art should be accessible and engaging to the public, breaking down the barriers between the artwork and the viewer. They emphasized the fleeting nature of their installations, which existed temporarily before being dismantled, thus highlighting themes of impermanence and the transient nature of life.

Their work was characterized by:

- Use of fabric and unconventional materials
- Large-scale, site-specific interventions
- Temporary installations that encouraged audience participation
- Environmental integration, often altering landscapes or urban settings

This approach challenged traditional notions of permanence in art, emphasizing the importance of the moment and the experience over longevity.

Most Famous Works of Christo e Jeanne Claude

The Running Fence (1976)

One of their earliest major projects, The Running Fence was a 24.5-mile-long white nylon fence that stretched across Sonoma and Marin counties in California. It was installed over three weeks and attracted thousands of visitors, transforming the landscape into a temporary sculpture that played with notions of boundary and freedom.

The Gates (2005)

Perhaps their most iconic work, The Gates consisted of 7,503 gates with flowing fabric placed along 23 miles of pathways in Central Park, New York City. The installation created a vibrant, immersive environment that encouraged visitors to walk through and experience the city in a new way. The project was remarkably popular and symbolized the city's dynamic spirit and openness.

Wrapped Reichstag (1995)

In Berlin, Christo and Jeanne-Claude wrapped the Reichstag building in silver fabric, transforming the historic structure into a temporary piece of art. This project not only altered the appearance of a symbol of German reunification but also sparked discussions about history, politics, and the role of art in society.

Surrounded Islands (1980–83)

In Miami, they surrounded 11 islands in Biscayne Bay with pink fabric, creating a striking contrast with the blue waters. This project showcased their ability to integrate art seamlessly into natural environments, fostering a sense of harmony between human intervention and nature.

The Creative Process and Challenges

Planning and Collaboration

Christo e Jeanne Claude's projects often took years of meticulous planning.

They negotiated with government agencies, landowners, and communities to secure permissions and support. Their team meticulously designed and constructed the materials, ensuring safety and aesthetic coherence.

Environmental and Community Engagement

A key aspect of their work was engaging with local communities and addressing environmental concerns. They believed in transforming spaces without causing lasting harm, often restoring landscapes after dismantling their installations.

Financial Aspects

Their works were primarily funded through the sale of preparatory sketches, drawings, and models. They refused grants or corporate sponsorships to maintain artistic independence, making their projects a testament to artistic vision and perseverance.

Legacy and Impact on Contemporary Art

Innovators of Environmental Art

Christo e Jeanne Claude pioneered the genre of environmental or site-specific art, influencing generations of artists interested in public space engagement and environmental integration. Their works demonstrated that art could be both monumental and temporary, emphasizing experience over permanence.

Influence on Public Engagement

Their projects fostered a new dialogue between artists, communities, and authorities, encouraging collaborative efforts and public participation in art creation. They showed that large-scale art could be accessible and meaningful to diverse audiences.

Enduring Inspiration

The ephemeral nature of their installations has inspired contemporary artists to explore impermanence and environmental themes. Their meticulous planning and commitment to artistic integrity serve as a model for artists pursuing ambitious public art projects.

Honors and Recognitions

Over their careers, Christo e Jeanne Claude received numerous awards and honors, including:

- Golden Lion at the Venice Biennale
- National Medal of Arts (USA)
- Recognition for environmental and cultural contributions worldwide

Their works are permanently documented through photographs, films, and sketches, ensuring their legacy endures.

Conclusion: The Eternal Impact of Christo e Jeanne Claude

Christo e Jeanne Claude revolutionized the way we perceive public space and art. Their commitment to creating temporary, transformative installations challenged conventional notions of permanence and ownership, emphasizing the importance of experience and community engagement. Their innovative use of materials and site-specific interventions have inspired countless contemporary artists and continue to influence the trajectory of environmental and public art.

Through their visionary projects like The Gates, Wrapped Reichstag, and Surrounded Islands, Christo e Jeanne Claude demonstrated that art could be a powerful tool for cultural expression, social commentary, and environmental dialogue. Their legacy reminds us that art is not just an object to observe but an experience to be lived and shared, leaving a lasting imprint on the landscape of modern art.

Whether you are an art enthusiast, a student, or a casual observer, exploring the life and works of Christo e Jeanne Claude offers a profound insight into the possibilities of human creativity and the transformative power of art in shaping our environment and communities.

Frequently Asked Questions

Who were Christo and Jeanne-Claude and what are they known for?

Christo and Jeanne-Claude were artists known for their large-scale environmental installations and temporary sculptures, such as wrapping buildings, islands, and landscapes to create striking visual experiences.

What are some of the most famous works by Christo and Jeanne-Claude?

Some of their most famous works include 'Wrapped Reichstag' in Berlin, 'The Gates' in Central Park, New York City, and 'Surrounded Islands' in Miami, Florida.

How did Christo and Jeanne-Claude finance their large-scale projects?

They financed their projects through the sale of preparatory drawings, sketches, and scale models, as well as through grants, donations, and their own funds, always maintaining full control over their work.

What was the significance of Christo and Jeanne-Claude's environmental art approach?

Their approach emphasized transforming existing environments temporarily, encouraging viewers to see familiar landscapes and urban spaces in a new light, raising awareness about environmental and urban issues.

When did Christo and Jeanne-Claude begin their collaborative art projects?

They began working together in the early 1960s, with their first notable project, 'The Wall—A Sanitation Memorial,' taking place in 1961.

What is the legacy of Christo and Jeanne-Claude in contemporary art?

Their legacy lies in inspiring artists to pursue large-scale, environmentally conscious projects, and demonstrating that temporary art can have a lasting cultural impact and bring communities together.

Are Christo and Jeanne-Claude still creating new artworks?

Christo passed away in 2020, but Jeanne-Claude died in 2009. Their projects continue to inspire future generations, and many of their works are documented through photographs, films, and preparatory documents, ensuring their artistic vision endures.

Additional Resources

Christo e Jeanne-Claude: Pioneers of Environmental Art and Large-Scale Installations

Introduction

Christo e Jeanne-Claude are among the most influential figures in contemporary environmental art, renowned for their ambitious, large-scale projects that transformed landscapes and urban spaces into immersive art experiences. Their creative partnership spanned over five decades, during which they challenged traditional notions of art, defying convention with works that required meticulous planning, innovative techniques, and a profound respect for the environment. Their legacy is a testament to the power of art to engage the public, provoke dialogue, and inspire a reevaluation of our relationship with nature and urban environments.

Early Lives and Artistic Beginnings

Christo Vladimirov Javacheff: The Birth of an Artist

Born in Bulgaria in 1935, Christo demonstrated an early interest in drawing and painting. His journey into the art world was shaped by a turbulent childhood marked by political upheaval, which eventually led him to study at the Sofia Academy of Fine Arts. In 1957, Christo emigrated to the West, seeking artistic freedom and new opportunities. Settling first in Paris, he immersed himself in the avant-garde art scene, experimenting with collage, painting, and conceptual art.

Jeanne-Claude Denat de Guillebon: The Creative Partner

Born in Morocco in 1935 to French parents, Jeanne-Claude grew up in a culturally rich environment, studying at the École des Beaux-Arts in Paris. Her background in interior design and her keen eye for detail complemented Christo's artistic vision. The two met in Paris in the early 1960s, and their shared passion for art and innovation quickly forged a collaborative partnership that would revolutionize environmental art.

The Genesis of Their Artistic Philosophy

Challenging Traditional Art Forms

Christo and Jeanne-Claude's work was rooted in a desire to democratize art, making it accessible and engaging for everyone. They believed that art should not be confined within gallery walls but should interact with the environment and the public. Their philosophy was centered around transforming everyday spaces—rivers, parks, cityscapes—into temporary, monumental artworks.

The Concept of Ephemerality

A defining aspect of their work was its temporary nature. By creating art that existed only for a limited time, they emphasized the importance of

experience over permanence. This approach invited viewers to appreciate the fleeting beauty of their creations and consider the transient nature of life and human intervention.

Iconic Projects and Notable Works

"Running Fence" (1976)

One of their earliest large-scale environmental projects, "Running Fence," involved stretching a 24.5-mile-long pink nylon fence across the California landscape. The project required extensive planning, permits, and community engagement. It transformed an ordinary landscape into a vibrant, flowing sculpture that moved with the wind, generating public admiration and controversy alike.

"Wrapped Coast" (1969)

In Australia, Christo and Jeanne-Claude wrapped the 1.6-kilometer-long Little Bay coastline with fabric, creating an ephemeral masterpiece that challenged perceptions of natural landscapes. This project marked their first major environmental intervention, setting the stage for future works.

"The Gates" (2005)

Perhaps their most famous work, "The Gates," consisted of 7,503 gates with flowing fabric panels installed along 23 miles of pathways in Central Park, New York City. The temporary installation transformed the park into a shimmering corridor, inviting visitors to experience the space anew. The project took over two years of planning, permissions, and logistical coordination, exemplifying their dedication to craftsmanship and public engagement.

"Surrounded Islands" (1983)

In Miami, they wrapped eleven islands in Biscayne Bay with vibrant pink fabric, creating a surreal spectacle that blurred the boundaries between land and water. The work required intricate engineering and environmental considerations, highlighting their respect for ecological impact.

"The Umbrellas" (1984–1991)

A monumental project spanning Japan and California, "The Umbrellas" involved erecting thousands of large, brightly colored umbrellas in both countries. The installation was designed to be temporary, emphasizing the transient nature of human endeavors and the beauty of collective effort.

Artistic Techniques and Methodology

Collaboration and Planning

Christo and Jeanne-Claude's projects demanded meticulous planning, often taking years from conception to realization. They collaborated closely, with Christo focusing on the visual aspects and Jeanne-Claude managing permits, logistics, and public relations. Their teamwork was essential to navigate legal, environmental, and logistical challenges.

Use of Materials

Their choice of materials was deliberate, aiming to highlight the temporary and transformative qualities of their works. Common materials included:

- Nylon fabric: Lightweight, durable, and vibrant, used for wrapping landscapes, buildings, and creating drapes.
- Metallic and synthetic fabrics: For umbrellas and fences.
- Natural elements: Such as water or earth, manipulated with fabric or other materials.

Environmental Considerations

Despite working with large-scale interventions, they maintained a commitment to minimizing ecological impact. Their projects often involved environmental assessments, permits, and strategies to restore sites post-installation.

Impact and Legacy

Cultural and Public Reception

Christo and Jeanne-Claude's works have sparked conversations about environmental ethics, urban development, and public art. Their ability to engage diverse audiences—residents, tourists, critics—demonstrated the power of art to foster community dialogue and challenge perceptions.

Influences on Contemporary Art

Their innovative use of space and materials has inspired countless artists and architects. They pioneered the concept of site-specific, ephemeral art, influencing the development of land art, installation art, and environmental activism.

Preservation and Posthumous Recognition

Although their projects are temporary, the legacy endures through photographs, films, sketches, and models. Their meticulous documentation ensures that their visionary ideas continue to inspire future generations.

Challenges and Criticisms

While celebrated, their work was not without controversy. Critics questioned:

- Environmental impact: Despite efforts to minimize harm, some argued that large-scale interventions disturbed ecosystems.
- Permitting and legal issues: Their projects often faced legal hurdles, delays, and opposition from local communities or authorities.
- Cost and funding: The extensive resources required for their projects raised questions about sustainability and access.

Nevertheless, their commitment to pushing artistic boundaries remained unwavering, viewing challenges as integral to their creative process.

Conclusion: A Lasting Artistic Vision

Christo e Jeanne-Claude reshaped the landscape of contemporary art through their monumental, ephemeral projects that blurred the boundaries between art, environment, and community. Their work exemplifies a profound belief in the transformative power of art to alter perceptions, foster dialogue, and inspire collective experiences. As they demonstrated, art can be a temporary, yet impactful force—one that leaves an indelible mark on landscapes and minds alike. Their legacy continues to influence artists, environmentalists, and the public, reminding us of the beauty and impermanence inherent in both nature and human expression.

[Christo E Jeanne Claude](#)

christo e jeanne claude: Christo and Jeanne-Claude Jacob Baal-Teshuva, Christo, Jeanne-Claude, 2001 A brief study of the life and work of conceptual artists Christo and Jeanne-Claude.

christo e jeanne claude: Christo and Jeanne-Claude Germano Celant, 2016 Christo and Jeanne-Claude. Water Projects, edited by Germano Celant in collaboration with con CVJ Corporation, is the title of the catalogue (published in English and Italian) released on the occasion of the exhibition by the same title, opening in Brescia at the Santa Giulia Museum, April 7, 2016. The catalogue includes Christo and Jeanne-Claude's realized and not realized large-scale projects from 1961 to 2016. Besides the famous wrapped monuments, from the Kunsthalle in Bern (1967-1968) to the Reichstag in Berlin (1971-1995), the publication also includes the barriers made with barrels or with fabric, from Wall of Oil Barrells -- The Iron Curtain in Paris (1961-62) to Valley Curtain in Rifle, Colorado (1960-62), the great inflatable objects, from 42,390 Cubic Feet Package of Minneapolis (1966) to 5600 Cubicmeter Package, Project for documenta IV in Kassel (1967-1968), and the fabric pathways, such as Wrapped Walk Ways in Kansas City (1977-1978), or doors, such as The Gates in New York (1979-2005). The seven Water Projects -- Christo and Jeanne-Claude's installations sharing a connection with water -- are considered in further depth. In these projects, from Running Fence, Sonoma and Marin Counties, California (1972-1976) to Over the River, project for the Arkansas River, State of Colorado (1992), the artists worked establishing a close connection with natural,

suburban and urban landscapes which all share a relation with water, be it an ocean, a sea, a lake or a river. Among the Water Projects we must mention The Floating Piers, an installation opening June 18 to July 3, 2016, which will allow visitors to walk across Lake Iseo and along its shores on a 3-kilometre route. By means of modular floating piers covered in shimmering yellow fabric, the installation will link the town of Sulzano on the lake's shores, to Monte Isola, also reaching the Island of San Paolo. Every work included in the catalogue is accompanied by an explanatory text with all the relevant technical and historical information, along with preparatory drawings, collages, scale models, and photographic documentation of the project's phases of ideation, preparation and realization. The catalogue, besides a rich photographic section, includes an introductory text by Germano Celant and a dialogue between the curator and Christo. The volume also comprises the artists' biography and a complete list of projects, bibliography and filmography.--

christo e jeanne claude: Christo and Jeanne-Claude Museo d'arte moderna (Lugano, Switzerland), 2006 Nearly 40 years after their first wrapping of a public building, this book celebrates the artistic production of Christo and Jeanne-Claude, the artist-couple who came into view in the second half of the 20th century. The catalogue presents the couple's artistic evolution from 1958 to the present.

christo e jeanne claude: Christo and Jeanne-Claude in the Vogel Collection Molly Donovan, National Gallery of Art (U.S.), 2002-03 This book, which accompanies an exhibition at the National Gallery of Art, Washington, DC, covers Christo and Jeanne-Claude's career of more than 40 years by focusing on 60 major works from the collection of Dorothy and Herbert Vogel. Featured are several early wrapped objects and packages, as well as photographs, preparatory drawings, collages, and models for large-scale public works. An illuminating interview with Christo and Jean-Claude gives insight into the history of their partnership, their working methods, and their artistic principles.

christo e jeanne claude: Christo and Jeanne-Claude Paul Goldberger, 2010

christo e jeanne claude: Christo and Jeanne-Claude. Ediz. inglese, francese e tedesca Wolfgang Volz, Paul Goldberger, 2010-07-15 L'opera completa di Christo e Jeanne-Claude in un libro disegnato da Christo stesso. Christo e Jeanne-Claude non vogliono dare una definizione del proprio lavoro, ma se vengono messi alle strette ammettono di creare una sorta di land art su larga scala che incorpora elementi di pittura, scultura, architettura al paesaggio urbano. Gli impacchettamenti con teli colorati di monumenti e parti di paesaggio sono le loro creazioni più famose. L'opera intitolata Valley Curtain è stata realizzata con 14000 metri di tela arancione attraverso una vallata del Colorado; l'installazione delle surronunded islands fu completata il 7 Maggio 1983, a Miami, in Florida. Il tessuto era propilene e copriva la superficie dell'acqua, galleggiando ed estendendosi per 61 metri da ogni isola alla baia. La luminosità del color rosa del tessuto era in armonia con la vegetazione tropicale della verdeggiante isola disabitata, del chiaro cielo di Miami e dei colori delle acque poco profonde della baia di Biscayne. Questa opera sottolineava i vari elementi e lo stile di vita delle persone di Miami, sospeso tra terra e acqua. Questo libro affronta in toto sia le opere che la vita dei due artisti offrendo al lettore sia le prime foto dell'album di famiglia che gli schizzi dei progetti futuri. Presenta centinaia di foto inedite, disegni e progetti di installazioni già realizzate, interviste e una sezione di 700 pagine disegnata da Christo stesso. Solo 1000 copie di tiratura numerate e firmate da Christo e Jeanne-Claude.

christo e jeanne claude: CHRISTO ET JEANNE-CLAUDE. Paul Goldberger, Jeanne-Claude, 2019 Jusqu'alors uniquement disponible dans une Édition collector conçue par Christo, cette version actualisée format XXL constitue le panorama le plus exhaustif des œuvres de Christo et Jeanne-Claude publié à ce jour. Des centaines de photos et de dessins retracent le travail inégalé du couple et donnent un aperçu de leurs projets en cours comme Le Mastaba d'Abu Dhabi et l'emballage de l'Arc de Triomphe à Paris.

christo e jeanne claude: Wrapped floors and stairways and covered windows : Museum Würth, Künzelsau, Germany , 1995

christo e jeanne claude: Pope Francis and the Idea of Progress La Civiltà Cattolica, A collection of 9 articles from the September 2020 edition of La Civiltà Cattolica, the highly respected

and oldest Catholic journal published from Rome. Pope Francis' encyclical *Laudato si'* calls everyone to individual and social responsibilities for the world and other people, leading us to a deeper understanding of progress. Giandomenico Mucci, SJ discusses the passages from the encyclical that consider 'indefinite progress'. African lay people working in China have made an original contribution to the Catholicity of the local Church. The article *African Influences on Chinese Catholicism* examines how Chinese faithful and the local clergy perceive the presence of African Catholics and their response to African Catholics evangelical style of service. Antonio Spadaro, SJ interprets the driving force and meaning of Pope Francis' pontificate. The pope's idea of reforming the Church corresponds to the Ignatian vision, creating the structural conditions for a real and open dialogue. Should we recognize boundaries between the spiritual and the psychological, and on what basis should we do it? Dominique Salin, SJ answers the question in *Spirituality and Psychology*. In 1950s Rome, the great 20th century educator Maria Montessori was seeking an effective way to initiate children into the experience of faith and prayer, it became known as Catechesis of the Good Shepherd. Giancarlo Pani SJ shares his insight of the development of this catechesis. Christo and Jeanne-Claude's artwork brought people together in shared experiences across the globe and the aesthetic dimension in all their works was always intense. Andrea Dall'Asta, SJ discusses some of the works by Christo who was one of the most important exponents of Land Art. *Where's the peace?* Colombia without FARC-E evaluates the new period of violence in Colombia, analyzing the positive and negative aspects of implementing the agreement between the government and the guerrillas which was signed on November 24, 2016.

christo e jeanne claude: *Christo and Jeanne-Claude* Jacob Baal-Teshuva, Wolfgang Volz, 2001

christo e jeanne claude: *Christo and Jeanne Claude* Sophia Duplaix, 2020-03 This exhibition at the Centre Pompidou is the first presentation of Christo and Jeanne-Claude's work in a Parisian institution and promises to be a large-scale project. On one hand, it will feature works still unknown to the public - *Cratères*, *Surfaces d'emballage*, *Boîtes* - and, on the other hand, it will take a look back at all the stages in the development of an urban project that has left its mark on the collective memory: *Le Pont Neuf*, packed in 1985.00A catalogue presenting unpublished documents and revealing the creative process at the origin of the artist's career.00Exhibition: Centre Pompidou, Paris, France (18.03.- 15.06.2020).

christo e jeanne claude: *Christo and Jeanne-Claude* , 1998

christo e jeanne claude: *Project-Based Organizing and Strategic Management* Gino Cattani, Simone Ferriani, Lars Frederiksen, Florian A. Taube, 2011-10-12 Facilitates discussion about project-based organizations (PBOs) and how they increasingly pervade business dimensions, from R&D and new product development, to the production of complex capital goods and implementation of organizational change across very different industries such as management consulting, engineering or entertainment.

christo e jeanne claude: Memorials Now Cher Krause Knight, Harriet F. Senie, 2025-02-26 A comprehensive guide to addressing the present-day challenges of commemorating the past As debates over historical monuments and their meanings unfold, *Memorials Now* offers a critical exploration of how communities can navigate the complex terrain of commemorative practices. From controversial statues to emerging forms of public memory, the topics covered in this timely volume provide insights into historical challenges while also encouraging a more inclusive and just memorial landscape for the future. Authors Cher Krause Knight and Harriet F. Senie explore evolving narratives of heroes and victims, ethical challenges of memorial design, strategies for promoting inclusivity, and possibilities for alternative forms of commemoration. *Memorials Now* analyzes case studies from around the world in which communities are rethinking their memorials and creating innovative memorialization projects that reflect shifting cultural values. *Memorials Now* is ideal for students and educators in art history, architecture, urban planning, and cultural studies, as well as professionals in fields such as public art, city planning, museum curation, and civic engagement.

christo e jeanne claude: *Christo and Jeanne-Claude* , 2020 Der bisher umfassendste Überblick über Christo und Jeanne-Claude - jetzt in einer kompakteren Ausgabe erhältlich. Diese aktualisierte,

kompakte Ausgabe von TASCHENs erfolgreicher Collector's Edition - teils Biografie, teils kritische Analyse, teils Werkkatalog - deckt das künstlerische Gesamtwerk von Christo und Jeanne-Claude ab. Mit Hunderten von Kunstwerken, Fotografien, frühen Zeichnungen und Familienfotos bis hin zu Plänen für künftige Vorhaben dokumentiert dieser Band sämtliche Projekte des Paares aus den letzten zehn Jahren, darunter der Verhüllte Reichstag, The Floating Piers und The London Mastaba sowie aktuell noch unvollendete Werke wie Die Mastaba, Projekt für die Vereinigten Arabischen Emirate und den Verhüllten Triumphbogen, Projekt für Paris. (Verlagstext).

christo e jeanne claude: *Christo and Jeanne-Claude* Jonathan Hennery, Jeanne-Claude, Palazzo Bricherasio (Torino), 1998

christo e jeanne claude: *Comunicare le identità* Laura Bovone, Paolo Volonté, 2006

christo e jeanne claude: *Irriverenti* Giuseppe Nifosì, 2025-09-05T00:00:00+02:00 Yves Klein, Piero Manzoni, Pino Pascali, Christo e Jeanne-Claude, Andy Warhol, Keith Haring, Jeff Koons, Maurizio Cattelan, Regina José Galindo e Banksy: concettuali, pop, performer o graffitisti, certamente grandi artisti che della contemporaneità sono cifra e interpretazione. Questo libro racconta le sortite, le trovate, le provocazioni, le denunce coraggiose o trasgressive di un audace gruppo di artisti, alcuni concettuali, altri pop, altri ancora performer e graffitisti, attivi tra la fine degli anni Cinquanta e i nostri giorni. Attraverso la loro arte apparentemente beffarda, allergica ai canoni, hanno affrontato temi fondamentali della nostra epoca -la violenza di genere, la malattia, l'AIDS e la morte, il consumismo, la guerra -e hanno rimesso in discussione il ruolo e la natura stessa dell'arte. Nifosì li definisce irriverenti perché non hanno rispettato gli schemi. Hanno spiazzato, scombinato, disturbato, eluso. Alcuni di loro sono stati irriverenti nel proporre forme d'arte lontanissime dalla nozione comune di arte. Altri hanno affrontato tematiche scabrose o creato immagini scandalose, rompendo tabù, violando la sensibilità del pubblico. Alcuni spinti da nobilissimi propositi, altri da uno spirito canzonatorio e ribelle. Nessuno può definirsi banale. Nessuno inutile. Tutti hanno osato, tutti hanno utilizzato l'arte come un grimaldello per entrare nelle nostre coscienze. Ci hanno stupito, irritato, divertito e così facendo sono riusciti ad attirare la nostra attenzione e spinto a riflettere anche quando non ne avevamo voglia.

christo e jeanne claude: *Christo and Jeanne-Claude* , 2022

christo e jeanne claude: *English NEXT. A2/2 : Student's book.* Myriam Fischer Callus, 2009

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