

Art that Wows

Drucie Belman Winter 2026

In 1990, the art critic Rosalind Krauss wrote, “there are some artworks that forgo history in the name of a kind of intensity of experience.” Kraus was referring to Land artists like Robert Smithson’s Spiral Jetty and Christo and Jean-Claude’s Running Fence.

But since that time, experiencing art has evolved into a relationship with it. One that immerses the viewer in a sensory experience of light, sound and color. Sometimes alone, sometimes with others, always in a state of wonder. In many cases, the viewing is time-limited, adding urgency to the encounter. Cameras are often allowed, creating a more widely shared experience through social media.

Yayoi Kusama’s Infinity Rooms, 45 seconds alone in a room with mirrors, water and curated light. The Rain Room, an indoor rainstorm in which the viewer doesn’t get wet, James Turrell, the master of how we perceive light, TeamLab, a high-tech study of the relationship between humans and nature, technology, and art.

The excitement of walking into a space that is so riveting, you say, “Wow.”

In this class, we will examine the origins of art as a spectacle. Where did these concepts come from, and where will they take us?

No previous knowledge of art or technology is required.

By the end of the session, you will want to make your own pilgrimage to experience at least one of the many artworks we will be discussing.