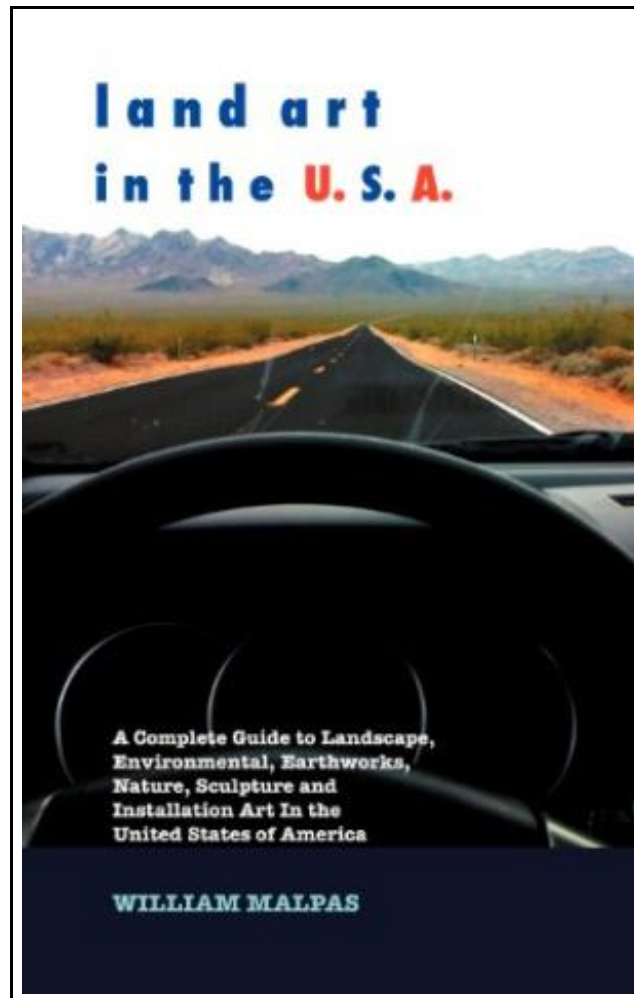


Land Art in the U.S.A: A Complete Guide to Landscape, Environmental, Earthworks, Sculpture and Installation Art in the United States of America



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LAND ART IN THE U.S.A: A COMPLETE GUIDE TO LANDSCAPE, ENVIRONMENTAL, EARTHWORKS, SCULPTURE AND INSTALLATION ART IN THE UNITED STATES OF AMERICA



Crescent Moon Publishing. Hardcover. Book Condition: New. Hardcover. 328 pages. Dimensions: 9.2in. x 6.1in. x 0.8in. LAND ART IN THE U. S. A. A study of land art in America, featuring all of the well-known land artists from the golden age of land art - the 1960s - to the present day. This book explores all of the major American land, environmental and earthwork artists of the past 40 years, as well as European land artists working in North America. The book includes chapters on James Turrell and his vast volcano site Michael Heizers Mid-West earthworks Robert Smithson and his giant spiral, entropic earthworks Robert Morris environments and observatories Walter de Marias Romantic Lightning Field and Earth Room Dennis Oppenheims concentric snow circles Alice Aycocks mysterious underground mazes Mary Miss sunken pools and pavilions Nancy Holt and her observation sculptures and the enigmatic floor sculptures of Carl Andre. And Europeans such as: Hans Haackes Conceptual art Richard Long and his art of walking Andy Goldsworthys natural, spontaneous, eco-friendly sculptures and Christos wrapped buildings and islands. EXTRACT FROM THE CHAPTER ON ROBERT SMITHSON Robert Smithson is the key land artist, the premier artist in the world of land art. And hes been a big favourite with art critics since the early Seventies. Smithson was the chief mouthpiece of American earth site aesthetics, and is probably the most important artist among all land artists. For Robert Smithson, Carl Andre, Walter de Maria, Michael Heizer, Dennis Oppenheim and Tony Smith were the more compelling artists today, concerned with Place or Site. Smithson was impressed by Tony Smiths vision of the mysterious aspects of a dark unfinished road and called Smith the agent of endlessness. Smiths aesthetic became part of Smithsons view of art as a complete site, not simply an aesthetic of sculptural objects....

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