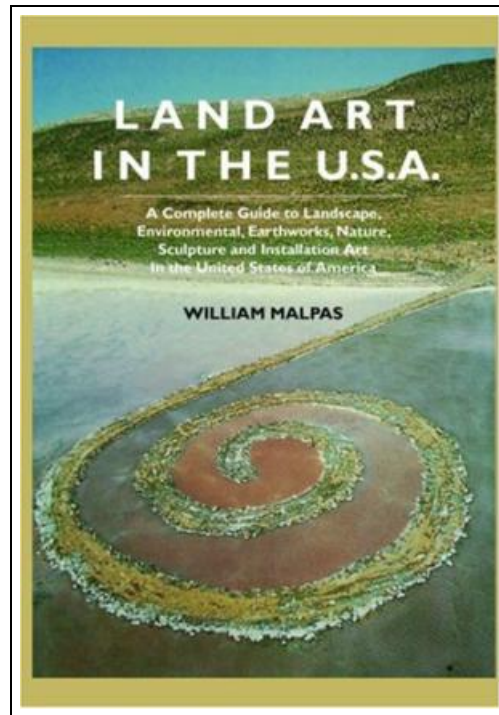


Land Art In the U.S.: A Complete Guide To Landscape, Environmental, Earthworks, Nature, Sculpture and Installation Art In the United States



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Reviews

Very good eBook and valuable one. Better than never, though I am quite late in starting to read this one. I am very easily satisfied with the satisfaction of reading through a created publication.

(Brienne Heidenreich)

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

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Crescent Moon Publishing, United Kingdom, 2008. Paperback. Book Condition: New. 234 x 157 mm. Language: English . Brand New Book ***** Print on Demand *****.LAND ART IN THE U.S.A. A new 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. Fully illustrated, with a bibliography. EXTRACT FROM THE CHAPTER ON ROBERT SMITHSON Robert Smithson is the key land artist, the premier artist in the world of land art. And he s 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 Smith s vision of the mysterious aspects of a dark unfinished road and called Smith the agent of endlessness . Smith s aesthetic became part of Smithson s view of art as a complete site, not simply an aesthetic of sculptural objects. Smithson was not inspired by ancient religious sculpture, by burial mounds, for example, so much as by decayed industrial sites. He visited some in the mid-1960s that were in some way disrupted or pulverized . He said he was looking for a denaturalization rather than built up scenic beauty . Robert Smithson said he was concerned, like many land (and contemporary artists with the thing in itself, not its image, its effect, its critical significance: I am for an art that takes into account the direct effect of the elements as they exist from day to day apart from representation . Smithson s theory...

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