Student name: Group:

Art movement ……Land Art XX, c.
Timeframe……1960's – 1970's
Topic Focus…… Art as a Dialogue with the Environment

Teaching material: The instructor will provide video materials for educational purposes. ~15'

Background Information: The Land Art or Earth Art movement emerged during the 1960s and 1970s in the United States as a response to the commercialization of art and a growing environmental awareness. It was an inevitable extension of Minimal Art and Process Art. Combining elements of both movements, Land Art relocated artistic expression outside galleries and museums, often to remote and inaccessible locations, requiring significant effort and dedication from viewers. The movement was part of a broader shift in the art world that, by the 1970s, had belatedly embraced political awareness—about two decades after much of the country. While social and economic issues affecting women and people of color in art institutions were still far from receiving adequate attention, many artists turned their focus to environmental causes as a form of liberal advocacy and a challenge to the commodification of art.
Two key aspects of Land Art stand out. Firstly, it was an international movement, with notable contributions from British artists like Richard Long and Hamish Fulton, as well as Bulgarian-French artists Christo and Jeanne-Claude. Secondly, environmental art, which incorporates and interacts with natural resources, remains relevant today through the ephemeral works of artists like Andy Goldsworthy.

Debate de ideas: ¿Cuál es el objetivo de los artistas, desplazando las obras de las galerías y museos al entorno natural? (10')

Discussion Questions: The most famous environmental art projects are now over forty years old and have achieved legendary status. The waters of the Great Salt Lake have risen and fallen, concealing and then revealing Robert Smithson's *Spiral Jetty* over decades. The desert winds have softened the edges of Michael Heizer's *Double Negative*, while Walter De Maria's *Lightning Field* is maintained by its owner, the Dia Foundation.

These works were designed to inspire a pilgrimage. The "art pilgrim" would undertake a long and arduous journey (often departing from New York City) to the vast, unpopulated deserts of the western United States. Far from airports and miles away from motels, James Turrell's *Roden Crater* inspired acts of extreme devotion from art lovers. Visitors often had to spend the night in modest conditions to fully experience the interaction between nature and art.

Group Activity:

- The teacher assigns key works of Land Art to groups of four students. Each group will analyze one work, discuss it, and present their findings in an impromptu presentation. The analysis should focus on how the work exemplifies the core principles of the movement.

Relevant Texts: *Entropy and the New Monuments* by Robert Smithson (1966): In this essay, Smithson explores the concept of entropy and its relationship to his works, including his famous earthwork *Spiral Jetty*.

Art in the Land by Suzanne Lacy (1972): This essay examines the connection between Land Art and the environmental movement, arguing that Land Art can serve as a form of environmental activism.

1. Notes on Land Art.

3. Key words, artists and artworks.

2. Notes on the concept of Site specific and environment.

4. Summary and Conclusions to the session.