

Forging New Territories: the Manifest Destiny of Earth Art

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History



Background: Robert Smithson's Spiral Jetty, 1971

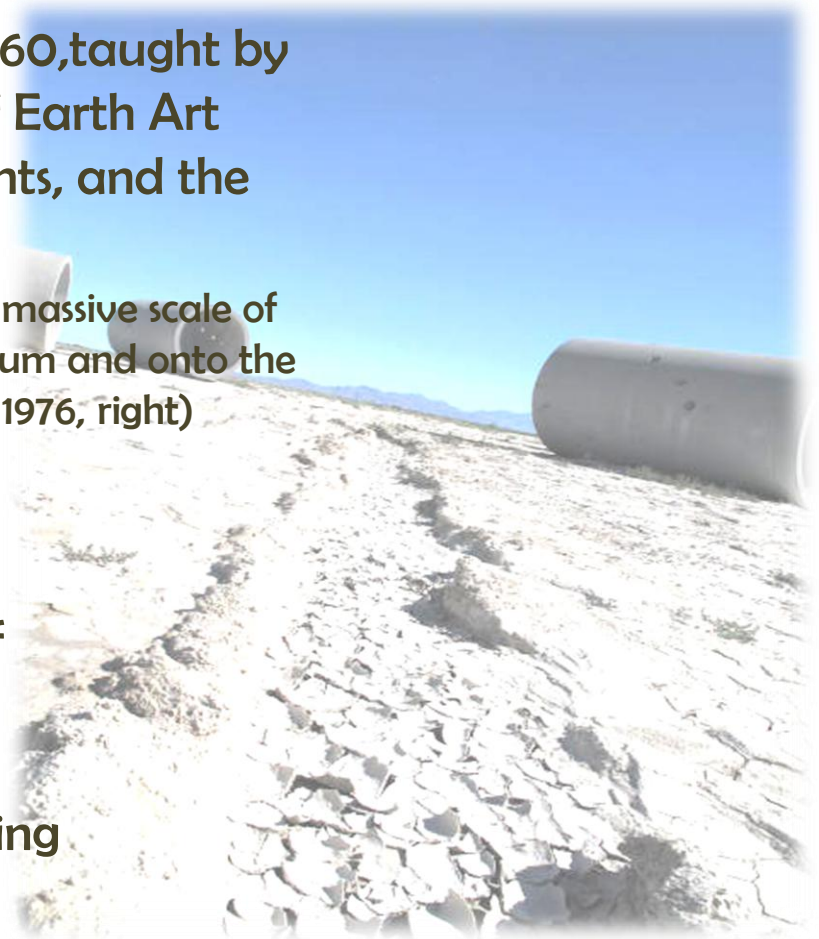
Project Background and Goals

- I first learned about Earth Art in Art Since 1960, taught by Cary Levine. I developed an understanding of Earth Art within the context of its surrounding movements, and the theme of merging art and life.

Earth Art is a 1970's art movement that focused on the massive scale of the earth and took minimalist aesthetic outside the museum and onto the landscape itself. (An example: Nancy Holt's Sun Tunnels, 1976, right)

- After establishing this basic knowledge, my goal was to extend my understanding of the Earth Art movement in the greater context of the relationship between American artist and American Landscape.

I proposed to do this by spending a month going to exhibits in New York City and surrounding areas, and the following month visiting specific Earth Art pieces.



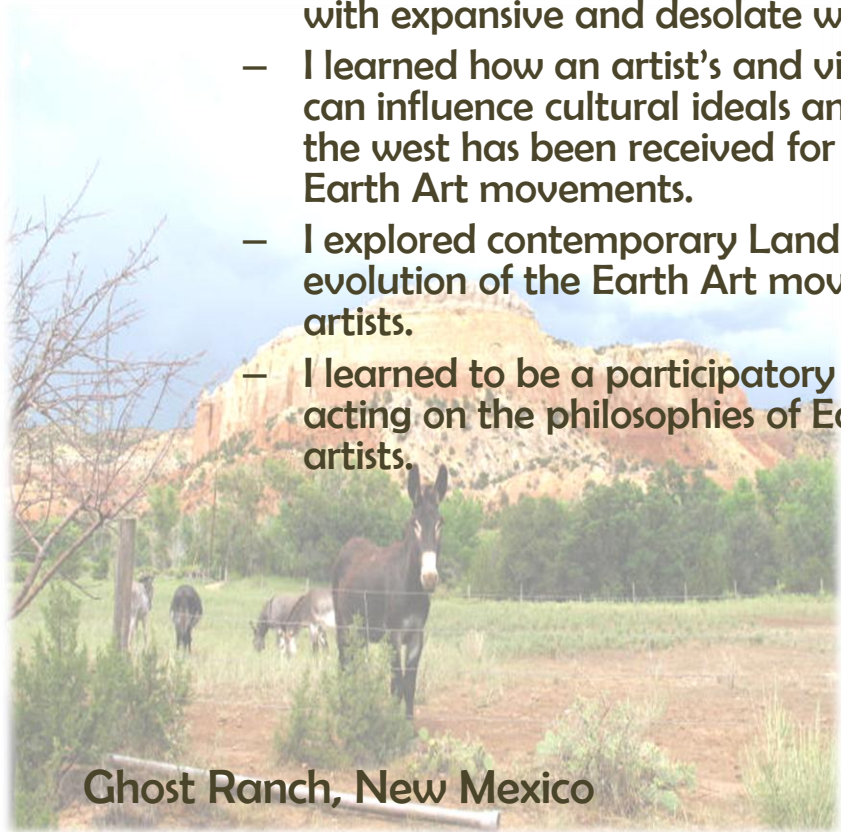
Project Results

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A life-long goal of mine is to merge art and life, allowing for art to become an integral part of my experience. During my traveling and experiential research, I was able to make this possible.

In Addition,

- I gained a greater understanding of the differing relationships artists have with landscape, starting with cityscapes and finishing with expansive and desolate western terrain.
- I learned how an artist's and viewer's experience of the landscape can influence cultural ideals and national pride. Specifically, how the west has been received for generations up to and past the Earth Art movements.
- I explored contemporary Land Art across the country, showing the evolution of the Earth Art movement and its influences on future artists.
- I learned to be a participatory viewer, not only understanding but acting on the philosophies of Earth Artists and many minimalist artists.



Ghost Ranch, New Mexico



Graffiti, 4th avenue and E 10th St