

## Dennis Oppenheim Land Art 1968 1978

[#Dennis Oppenheim](#) [#Land Art](#) [#Earth Art](#) [#Conceptual Art](#) [#Environmental Art](#)

Explore the foundational contributions of Dennis Oppenheim to the Land Art movement, a pivotal period between 1968 and 1978. His innovative projects redefined the interaction between art and natural landscapes, establishing him as a key figure in environmental and conceptual art practices of the era.

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### Dennis Oppenheim

This document contains the catalogue of a retrospective of the works of the conceptual artist Dennis Oppenheim. It presents 2 essays on Oppenheim's work as well as an interview with the artist. The list of works includes installations, photographic documentation, films and drawings.

### Dennis Oppenheim

Om den amerikanske kunstner, Dennis Oppenheim, født 1938

### Dennis Oppenheim

The book illustrates Oppenheim's fascination with the West and Western themes and his approach to the myths of the west. Images fixed in popular culture as symbols of rugged individualism or stoic machismo are undermined by a satiric black humor.

### Dennis Oppenheim

One of the most adventurous American artists working today, Dennis Oppenheim has centered his artistic investigations on the dialogue between art and the self. An active innovator since the sixties, Oppenheim has pioneered both body art and so-called land art. Most famous for his whimsical, large-scale installation pieces, Oppenheim has worked with a variety of mediums: from performance and video art, to three dimensional moving machine pieces, and sculptural works employing unorthodox materials. This book is a comprehensive compendium of Oppenheim's art, his most complete monograph to date, and includes an interview with the artist. From a giant metallic upside-down church, to a group of human-sized hot dogs in sleeping bags gathered around a campfire, Oppenheim's work is alternately strange, humorous, and fascinating.

### Dennis Oppenheim

Arranged alphabetically from Magdalena Abakanowicz to Tadaaki Kuwayama, this volume provides a biography of the artist, a selected list of exhibitions, a list of public collections that include work by the artist, and more.

#### Contemporary Artists: L-Z

Preface by Roland Nachtigaller. Text by Friederike Fast. Conversations by Dennis Oppenheim, Vito Acconci, Aaron Betsky, Liam Gillick.

#### Dennis Oppenheim

A comprehensive history of the Earthworks movement provides an in-depth analysis of the forms that initiated Land Art, profiling top contributors and achievements within a context of the social and political climate of the 1960s, and noting the form's relationship to ecological movements. (Fine Arts)

#### Sixteen Projects/four Artists 1977-1978

Multi-media charts the development of multi-media video, installation and performance in a unique dialogue between theoretical analysis and specially commissioned documentations by some of the world's foremost artists. Nick Kaye explores the interdisciplinary history and character of experimental practices shaped in exchanges between music, installation, theatre, performance art, conceptual art, sculpture and video. The book sets out key themes and concerns in multi-media practice, addressing time, space, the resurgence of ephemerality, liveness and 'aura'. These chapters are interspersed with documentary artwork and essays by artists whose work continues to shape the field, including new articles from: Vito Acconci The Builders Association John Jesurun Pipilotti Rist Fiona Templeton. Multi-media also reintroduces a major documentary essay by Paolo Rosa of Studio Azzurro in a new, fully illustrated form. This book combines sophisticated scholarly analysis and fascinating original work to present a refreshing and creative investigation of current multi-media arts practice.

#### Dennis Oppenheim

Artwork by Dennis Oppenheim.

#### Earthworks

This volume provides a comprehensive account of Dennis Oppenheim's radical art practices of this explosive five-year period. Providing a principal means of spilling his Conceptual Art beyond the object or the gallery to investigate "real world" and "real time" embedded processes and places, Oppenheim's steps into performance from 1969 enacted the artist's body as the agent, material, and place of art, and extended his work toward multiple spaces and times, including cross-generational exchange. Directing the viewer toward his body as the source and material of his works, Oppenheim's procedures continue to critique the conventional material and conceptual limits of both sculpture and performance. This monograph follows Oppenheim's conceptual performance works in slide, film, video, installation and photographic form from 1969-1973, including a substantial framing essay, a newly edited interview with Willoughby Sharp, and extensive extracts from the artist's contemporaneous notes and statements.

#### Collection 04

Published on the occasion of the exhibition of the same name held at the Museum of Modern Art, New York, March 14 - June 1, 1999.

#### Dennis Oppenheim

"This catalogue to accompany the museum exhibition traces the emergence of the artistic impulses to use the earth as material, land as medium, and to locate works in remote sites, beyond familiar art contexts. Significantly, "Ends of the Earth" challenges many myths about Land art--that it was primarily a North American phenomenon, that it was foremost a sculptural practice, and that it exceeds the confines of the art system. Featuring over 100 artists hailing from countries including Great Britain, Germany, Iceland, Israel, Japan, the Netherlands, and the United States, the exhibition constitutes the most comprehensive survey of Land art to date"--Provided by publisher.

#### Dennis Oppenheim

A Guide to land and was art in America featuring all of the key land Artists such as Robert Smithson, Michael Hazer, Walter de Maria and Nancy Holt

#### Dennis Oppenheim

This publication through fifteen works created between 1968 and 1998 demonstrates how Oppenheim introduced new ways of defining and pursuing art. SPECIALIST

#### Multi-media

Essays on media systems and contemporary art by a leading theorist of modern visual culture Tricks of the Light brings together essays by critic and art historian Jonathan Crary, internationally known for his groundbreaking and widely admired studies of modern Western visual culture. This collection features a compelling selection of Crary's responses to modern and contemporary art and to the transformations of twentieth-century media systems and urban/technological environments. These wide-ranging and provocative texts explore the work of painters, performance artists, writers, architects, and photographers, including Allan Kaprow, Eleanor Antin, Ed Ruscha, John Berger, Bridget Riley, J.G. Ballard, Rem Koolhaas, Gretchen Bender, Dennis Oppenheim, Paul Virilio, Robert Irwin, and Uta Barth. There are also reflections on filmmakers Fritz Lang, Stanley Kubrick, Jean-Luc-Godard, David Cronenberg, and others. The book is enhanced by several expansive essays on the unstable status of television, both amid its beginnings in the 1930s and then during its assimilation into new assemblages and networks in the 1980s and 90s. These assess its many-sided role in the reshaping of subjectivity, temporality, and the operation of power. Like all of Crary's work, his writing here is grounded in the acuteness of his engagement with perceptual artifacts of many kinds and in his nuanced reading of historical processes and their cultural reverberations.

#### Dennis Oppenheim - Indentations

How leading American artists reflected on the fate of humanity in the nuclear era through monumental sculpture In the wake of the atomic bombings of Japan in 1945, artists in the United States began to question what it meant to create a work of art in a world where humanity could be rendered extinct by its own hand. The New Monuments and the End of Man examines how some of the most important artists of postwar America revived the neglected tradition of the sculptural monument as a way to grapple with the cultural and existential anxieties surrounding the threat of nuclear annihilation. Robert Slifkin looks at such iconic works as the industrially evocative welded steel sculptures of David Smith, the austere structures of Donald Judd, and the desolate yet picturesque earthworks of Robert Smithson. Transforming how we understand this crucial moment in American art, he traces the intersections of postwar sculptural practice with cybernetic theory, science-fiction cinema and literature, and the political debates surrounding nuclear warfare. Slifkin identifies previously unrecognized affinities of the sculpture of the 1940s and 1950s with the minimalism and land art of the 1960s and 1970s, and acknowledges the important contributions of postwar artists who have been marginalized until now, such as Raoul Hague, Peter Grippe, and Robert Mallary. Strikingly illustrated throughout, The New Monuments and the End of Man spans the decades from Hiroshima to the Fall of Saigon, when the atomic bomb cast its shadow over American art.

#### Dennis Oppenheim

Shannon Jackson explores a range of disciplinary, institutional, and political puzzles that engage the social and aesthetic practice of performance in this collection of twenty essential essays spanning her career. Back Stages starts by considering the historical connection between performance practice and movements of social reform, while later writings analyze disciplinary debates on the place of performance in higher education and within the contemporary field of socially engaged art, tracking fraught and allied relationships to literary studies, art history, visual culture, theater, social theory, and critical theory. At a time of increased aesthetic experimentation and political debate within the art world, these essays alight on artists, groups, and cultural organizations whose experiments have challenged conventions of curation and critique, including Theaster Gates, Paul Ramírez Jonas, Harrell Fletcher, and My Barbarian. Throughout, Jackson navigates the political ambivalences of performance, from the late nineteenth to the twenty-first century, tracking shifts in participatory art that seek to resist capitalism, even as such performance work paradoxically risks neoliberal appropriation by a post-Fordist experience economy. Back Stages surfaces unexpected cross-disciplinary connections and provides new opportunities for mutual engagement within a wide network of educational, artistic,

and civic sectors. A substantial introduction excavates the critical links between the essays and a variety of disciplines and movements.

#### Dennis Oppenheim

A study of contemporary art, looking at all of the major artists in America.

#### Dennis Oppenheim

Alfabetisk ordnet udstillingskatalog over Egidio Marzonas privatsamling af moderne kunst i Gardenpalais Liechtenstein

#### The Museum as Muse

A critical study of the work of British artist Richard Long.

#### Ends of the Earth

In this first critical account of Matta-Clark's work, Pamela M. Lee considers it in the context of the art of the 1970s—particularly site-specific, conceptual, and minimalist practices—and its confrontation with issues of community, property, the alienation of urban space, the "right to the city," and the ideologies of progress that have defined modern building programs. Although highly regarded during his short life—and honored by artists and architects today—the American artist Gordon Matta-Clark (1943-78) has been largely ignored within the history of art. Matta-Clark is best remembered for site-specific projects known as "building cuts." Sculptural transformations of architecture produced through direct cuts into buildings scheduled for demolition, these works now exist only as sculptural fragments, photographs, and film and video documentations. Matta-Clark is also remembered as a catalytic force in the creation of SoHo in the early 1970s. Through loft activities, site projects at the exhibition space 112 Greene Street, and his work at the restaurant Food, he participated in the production of a new social and artistic space. Have art historians written so little about Matta-Clark's work because of its ephemerality, or, as Pamela M. Lee argues, because of its historiographic, political, and social dimensions? What did the activity of carving up a building in anticipation of its destruction—suggest about the conditions of art making, architecture, and urbanism in the 1970s? What was one to make of the paradox attendant on its making—that the production of the object was contingent upon its ruination? How do these projects address the very writing of history, a history that imagines itself building toward an ideal work in the service of progress? In this first critical account of Matta-Clark's work, Lee considers it in the context of the art of the 1970s—particularly site-specific, conceptual, and minimalist practices—and its confrontation with issues of community, property, the alienation of urban space, the "right to the city," and the ideologies of progress that have defined modern building programs.

#### Land Art in the U.S.A.

State of Mind, the lavishly illustrated companion book to the exhibition of the same name, investigates California's vital contributions to Conceptual art—in particular, work that emerged in the late 1960s among scattered groups of young artists. The essays reveal connections between the northern and southern California Conceptual art scenes and argue that Conceptualism's experimental practices and an array of then-new media—performance, site-specific installations, film and video, mail art, and artists' publications—continue to exert an enormous influence on the artists working today.

#### Architectural Sculpture

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