The vast expanse of the American Southwest became the preferred canvas for a group of artists-explorers, who, from the late 1960s, traded the confines of the traditional gallery space for a literally gravitational worldview of art-carnival directly into the landscape. Although it was a global phenomenon, artists such as the UK’s Richard Long creating land pieces or straddled the same time as the works in the US, with Michael Heizer’s City, in Nevada, and Robert Smithson’s Spiral Jetty (1970), which Michael Heizer created in Utah’s Great Salt Lake, both of which are now in the Arches National Park. In the 1970s, the UK artist Roger Hiorns also plans to bury a Boeing 727 in the California desert, has been in the works since 2000. Hiorns hopes that his “semi-automated” installation, part of his “Art Out of the Ordinary” project, will be used for new ways to engage in ideas about art, nature and our relationship with nature.”

James Turrell is known for his light installations, particularly in the context of Land Art. His work involves creating immersive environments that connect us to the natural world, and he has been creating these installations since the 1960s. His most famous work is Roden Crater, which he has been working on since 1979. Turrell’s work is connected to the idea of “reconnection” with nature and the environment, which is a theme that is also found in the work of other Land Art artists. Turrell’s installations are designed to create a sense of stillness and contemplation, inviting viewers to connect with the natural world and to think about their place in it.

For others, the link to the land is not immediately obvious, but it is still central to their work. The abstract canvases made by Yves Klein are an example of this. Klein was interested in the idea of painting as a way to create a connection with the natural world. His “实务” (Soul of the Universe) paintings, which were made by immersing the canvas in liquid to create a “frottage” effect, are examples of this. These works are connected to the idea of a “collective” experience, in which the viewer is part of a larger whole.

For Paterson, the landscapes she chooses to paint are connected to a sense of time and place. Her paintings are a way to express her connection with the natural world, and they are intended to create a sense of place and history. Paterson’s work is connected to the idea of a “shared” experience, in which the viewer is part of a larger whole.

As a new film hails the pioneers of Land Art, a new generation of artists are taking out their own territory. By Emily Sharpe

**Artists are responding to “this yearning for a reconnection with ideas of nature”**

**Artists with land in sight**

**James Turrell**
Like Michael Heizer’s sprawling City, in Nevada, and Robert Smithson’s Spiral Jetty, in Utah, James Turrell’s Roden Crater is a work in progress that began after the project began. The Light and Space artist bought an extinct volcano in 1979 and has been working on it ever since. Today’s artists are responding to “this yearning for a reconnection with ideas of nature.”

**A light tunnel inside Turrell’s extinct volcano**

**Ryan Farah**
The Sharjah-born artist uses mud, clay and earth to carve his abstract works, which have been called “forest paintings without the forest.” Farah’s work is connected to the idea of a “shared” experience, in which the viewer is part of a larger whole.

**The artist Charles Ross at work on his Spider project in New Mexico in 1976**

**Artists responding to “this yearning for a reconnection with ideas of nature”**

**Artists are responding to “this yearning for a reconnection with ideas of nature”**

**Artists with land in sight**

**James Turrell**
Like Michael Heizer’s sprawling City, in Nevada, and Robert Smithson’s Spiral Jetty, in Utah, James Turrell’s Roden Crater is a work in progress that began after the project began. The Light and Space artist bought an extinct volcano in 1979 and has been working on it ever since. Today’s artists are responding to “this yearning for a reconnection with ideas of nature.”

**A light tunnel inside Turrell’s extinct volcano**

**Ryan Farah**
The Sharjah-born artist uses mud, clay and earth to carve his abstract works, which have been called “forest paintings without the forest.” Farah’s work is connected to the idea of a “shared” experience, in which the viewer is part of a larger whole.

**The artist Charles Ross at work on his Spider project in New Mexico in 1976**

**Artists responding to “this yearning for a reconnection with ideas of nature”**

**Artists with land in sight**

**James Turrell**
Like Michael Heizer’s sprawling City, in Nevada, and Robert Smithson’s Spiral Jetty, in Utah, James Turrell’s Roden Crater is a work in progress that began after the project began. The Light and Space artist bought an extinct volcano in 1979 and has been working on it ever since. Today’s artists are responding to “this yearning for a reconnection with ideas of nature.”

**A light tunnel inside Turrell’s extinct volcano**

**Ryan Farah**
The Sharjah-born artist uses mud, clay and earth to carve his abstract works, which have been called “forest paintings without the forest.” Farah’s work is connected to the idea of a “shared” experience, in which the viewer is part of a larger whole.

**The artist Charles Ross at work on his Spider project in New Mexico in 1976**

**Artists responding to “this yearning for a reconnection with ideas of nature”**

**Artists with land in sight**

**James Turrell**
Like Michael Heizer’s sprawling City, in Nevada, and Robert Smithson’s Spiral Jetty, in Utah, James Turrell’s Roden Crater is a work in progress that began after the project began. The Light and Space artist bought an extinct volcano in 1979 and has been working on it ever since. Today’s artists are responding to “this yearning for a reconnection with ideas of nature.”

**A light tunnel inside Turrell’s extinct volcano**

**Ryan Farah**
The Sharjah-born artist uses mud, clay and earth to carve his abstract works, which have been called “forest paintings without the forest.” Farah’s work is connected to the idea of a “shared” experience, in which the viewer is part of a larger whole.

**The artist Charles Ross at work on his Spider project in New Mexico in 1976**

**Artists responding to “this yearning for a reconnection with ideas of nature”**

**Artists with land in sight**

**James Turrell**
Like Michael Heizer’s sprawling City, in Nevada, and Robert Smithson’s Spiral Jetty, in Utah, James Turrell’s Roden Crater is a work in progress that began after the project began. The Light and Space artist bought an extinct volcano in 1979 and has been working on it ever since. Today’s artists are responding to “this yearning for a reconnection with ideas of nature.”

**A light tunnel inside Turrell’s extinct volcano**

**Ryan Farah**
The Sharjah-born artist uses mud, clay and earth to carve his abstract works, which have been called “forest paintings without the forest.” Farah’s work is connected to the idea of a “shared” experience, in which the viewer is part of a larger whole.

**The artist Charles Ross at work on his Spider project in New Mexico in 1976**