
LAND ART: BRIDGING NATURE, CULTURE, AND CREATIVITY

M. B. Akhmedova

Master's Student, Tashkent University of Architecture and
Civil Engineering, Tashkent, Uzbekistan

Abstract

Land art is a contemporary artistic movement centred around creating artworks directly from natural environments or using natural elements as primary materials. This artistic direction seeks to reestablish the interconnectedness between humanity, nature, and culture. Through deliberate choices in artistic techniques and the placement of works within natural landscapes, land art serves as a poignant reflection on our relationship with the environment. This abstract explores how land art uniquely combines artistic expression with environmental consciousness, highlighting its role in fostering a deeper appreciation for the natural world and prompting critical discourse on sustainability and human impact.

Keywords: land art, natural landscape, "art of the earth", art objects, nature, environment.

Introduction

Land art, a new movement in art, arose in the mid-60s of the 20th century in the USA as a protest against traditional galleries and exhibition spaces. Artists began to experiment with vast, deserted spaces far from civilization. Their work often went unnoticed, but the goal was to give nature new meanings by rearranging rocks and moving trees. Land art is seen as a response to the crisis in the relationship between man and nature in the twentieth century, including technological progress and cultural changes.

The basic concept of land art involves the integration of artistic elements into the natural landscape and the use of natural processes in the creation of art. This movement was born out of protest movements against the commercialization of art, placing the freedom and naturalness of nature at the centre of the creative process for American artists of the 60s.

A famous example of land art is Robert Simpson's Spiral Jetty, created in 1970 on the Great Salt Lake. This construction of stones and earth takes up significant space and requires enormous material costs. There is also speculation that the ancient Nazca geoglyphs of Peru can be classified as ancient forms of land art, demonstrating artistic expression in the natural landscape.

Materials and Methods

The ideas behind the creation of land art objects are always associated with a certain natural landscape, and sculptors working in this genre prefer to use natural materials such as stones, earth, dry branches, plants and water. However, the concept of the

project always comes from the artist's idea. For example, the work of Hristo Yavashev, known as the "great wrapper" among land art fans, began his journey with small objects that he wrapped in fabric or paper, but gradually he expanded his horizons. His Surrounded Islands project became a land art classic when Christo and his team surrounded eleven islands stretching over 11.3 kilometres in Biscayne Bay by wrapping them in pink polypropylene fabric.



Fig.1 Examples of land art [1]

Land art projects are usually temporary and are shown at a specific time. They are captured using photographs and videos, and their coordinates are stored for further study. Galleries and exhibition spaces allow artists to realize land art projects while preserving their ideas and artistic value. Some researchers believe that for this genre it is important that both the background and materials be natural.

Today, land art goes beyond natural areas and is actively integrated into the urban environment. This development has led to the fact that the art of land art has become an important part of the improvement of parks, squares and courtyards. Recently, interest in this art form has grown, especially among young people. Every year more and more festivals are held around the world dedicated to the creation of land art objects. Their goal is to popularize this type of art, attract new people to it and promote its ideas in society. [2]

Land art is difficult to classify as any specific art form: it is much more than just landscape design or sculpture. The very name "art of the earth" indicates the synthesis of natural and artificial that is present in his works. In land art, the boundaries between

the work of art and nature are erased, and nature becomes a joint creator, interacting with the artist. Nature determines the choice of materials and shapes the composition of a work of art.

Thus, the emergence of land art in the second half of the twentieth century is associated with increased environmental problems and the alienation of man from nature. Land art is characterized by the desire to restore the connection between man, nature and culture, which is manifested both in the choice of special artistic means and in the movement of works from the museum space to the natural environment. He also emphasizes the fragility and impermanence of art objects, reflecting the idea of global evolution, and appeals to feelings that classical art has not previously addressed.

The study of the influence of land art on the consciousness and attitude towards nature of Uzbek citizens can cover the following aspects:

- raising awareness of environmental issues through the creation of art installations in the natural environment;
- drawing attention to the unique natural landscapes of Uzbekistan and their conservation;
- promoting the development of environmental culture and responsible attitude towards the environment among the local population;
- creating opportunities for educational programs and events aimed at educating the public about the importance of conservation;
- inspiration for the creation of new environmental projects and initiatives among youth and public organizations.

Historical and cultural aspects of land art in Uzbekistan may include:

- The rich heritage of Uzbek architecture and art can inspire artists to create installations that blend with local style and traditions;
- unique natural landscapes such as deserts, mountains and oases, which can become an artistic canvas for land art projects;
- traditional Uzbek symbols, patterns and ornaments that can be integrated into installations to reflect local culture and identity;
- historical events and legends that can inspire the creation of works of art that are imbued with meaning and historical context;
- the role of nature and the environment in Uzbek culture and traditions, which can become a source of inspiration for artists seeking to express their ideas and feelings through land art.

Creating examples of land art in Uzbekistan can be not only necessary but also relevant for the following reasons:

1. Drawing attention to natural heritage: land art can help draw attention to the unique natural landscapes of Uzbekistan, highlight their beauty and the importance of conservation;
2. Stimulating creativity and cultural diversity: This provides an opportunity for local artists to express their talent and contribute to a diversity of artistic projects;

3. Environmental Education and Awareness: Creating installations in natural environments can help raise awareness of environmental issues and inspire action to address them;
4. Attracting tourists and developing cultural tourism: unique land art projects can become an attractive place to visit for both local residents and tourists, contributing to the development of the tourism industry;
5. Expression and promotion of national identity: Land art projects can reflect Uzbek culture, traditions and history, helping to strengthen national identity and pride.

Conclusions

The power of ideas contained in land art surpasses its non-standard form, making it a means of describing and interpreting a new reality. The use of unique artistic materials and methods, as well as the movement of art objects into unusual contexts, refreshes and deepens the perception of works of art. This opens up new possibilities for land art in changing value systems and transforming the viewer's inner world, helping to understand the future challenges of civilization.

References

1. <https://komusart.ru/novosti/iskusstvo-na-prirode>
2. Serdyukova E.A. Land art as a new type of art // International Journal of Humanities and Natural Sciences. 2022. No. 5-1. URL: <https://cyberleninka.ru/article/n/lend-art-kak-novyy-vid-iskusstva>.
3. Kozharinova A.R. Art and ecophilosophy: land art as a cultural phenomenon // Knowledge. Understanding. Skill. 2020. No. 2. URL:<https://cyberleninka.ru/article/n/iskusstvo-i-ekofilosofiya-lend-art-kak-fenomen-kultury>.