This beautifully illustrated and thoughtfully designed exhibition catalog does not provide a traditional survey of land art, but rather seeks to broaden the discourse on the subject and asks readers to reconsider the typically categories used to define such art. As the authors/co-curators suggest *Ends of the Earth* is simultaneously a revisionist art historical exhibition and a historical and cultural specimen in its own right, embodying the tensions and contradictions that exist in the uneasy reckoning of vanguard art of the 1960s and 70s and its institutionalization and historicization in 2012.” This reexamination does not exclude the leading figures and projects associated with land art, but rather includes a diverse group of artists such as Adrian Piper, Ed Ruscha, Mary Kelley, and Charles and Ray Eames along with those more firmly established within the canon, including Michael Heizer, Nancy Holt, and Robert Smithson.

Equally varied is the collection of essays, statements, and interviews, which serve to supplement the exhibition content and further reinforce Philipp Kaiser and Miwon Kwon’s goal to widen the scope of land art’s history. Included are statements by gallerist Virginia Dwan and curator/publisher Willoughby Sharp, who each played a fundamental role in exhibiting “earthworks” and “earth art” at time when such practices were just emerging.

Other, more contemporaneous, essays consider an international perspective, the role magazines played in disseminating this type of art through photographs and documentation, and ways in which artists attempted to move their work from the isolated landscape of the desert to the more populated urban environment. In an essay focused on Heizer’s notorious project at the Detroit Institute of Arts (DIA), *Dragged Mass Displacement*, 1971, Julian Meyers articulates the importance of the specific location and the impact it has on the reception of the work. Meyers suggests that not understanding the recent history and sociopolitical atmosphere of Detroit at the time of the installation proved fatal to both the project and the relationship between the curator Sam Wagstaff and the DIA.

In addition to the many illustrations scattered throughout the text, this volume contains a fully illustrated exhibition checklist, an annotated chronology of group exhibitions and other events, along with a lengthy bibliography. Each element is extensively researched and very useful for any scholars interested in experimental and conceptual art of the 1960s and 1970s; for these reasons this publication is highly recommended for all academic and research libraries that support the study of art and art history, especially those with an emphasis on contemporary art.

Melanie Emerson, Head of Reader Services, Ryerson and Burnham Libraries, The Art Institute of Chicago, memerson@artic.edu