

EDUCATOR GUIDE

Story Theme: All Natural
Subjects: Jim Denevan & Chris Drury
Discipline: Visual Art (earthworks)

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SECTION I - OVERVIEW

EPISODE THEME

All Natural

SUBJECTS

Jim Denevan & Chris Drury

GRADE RANGES

K-12 & Post-secondary

CURRICULUM CONNECTIONS

Visual Arts, Language Arts, Math & Science

OBJECTIVE

To introduce students to land art (earthworks created with or installed into a landscape) as a form of creative expression, and to inspire students to consider ideas for the development of their own land-based artworks.

STORY SYNOPSIS – JIM DENEVAN

Jim Denevan

Jim Denevan performs drawings, creating temporary sculptures on the sandy beaches of Northern California that are monumental and fleeting, fragile and strong. Using only a stick and a customized rake tool, Denevan invests his entire body in the making of a piece – performing a personal choreography of reverence to the music of the ocean and the spirit of the place. SPARK tails Denevan in San Francisco and Santa Cruz as he composes two large sand works and talks about his inspirations and his process.

STORY SYNOPSIS – CHRIS DRURY

Chris Drury

For more than a quarter century, internationally recognized land artist Chris Drury has used the materials and processes of nature to create visual essays that express the relationship between human communities and their environments. Drury's lyrical, often temporary installations often recreate patterns from the natural world, expressing the commonalities between the workings of the human body and those of a tree. SPARK visits with Drury as he creates a series of works at the Montalvo Arts Center in Saratoga Hills, California.

INSTRUCTIONAL STRATEGIES

Group oral discussion, review and analysis, including peer review and aesthetic valuing
Teacher-guided instruction
Hands-on individual projects
Hands-on group projects
Critical reflection on personal expressions and how they are seen and received by others

INSTRUCTIONAL OBJECTIVES

To introduce students to the work of land artist Jim Denevan and other artists who create temporary artworks on the land
To introduce students to the work of land artist Chris Drury and other artists who create land and earthworks using natural materials
To provide a context for understanding land art and earthworks in the trajectory of art and society
To offer strategies for engaging with the natural environment through creativity
To inspire students to consider the ideas and materials behind land-based artworks and to experiment with planning and creating their own

EQUIPMENT NEEDED

SPARK story about Chris Drury and/or Jim Denevan on DVD or VHS and related equipment

Computer with Internet access, navigation software, speakers and a sound card, printer

Access to outdoor gardens and/or open space, such as a playground, park, wilderness area, etc.

MATERIALS NEEDED

Access to libraries with up-to-date collections of periodicals, books, and research papers

Pencils, pens, and paper

Earth (sections of earth/dirt from a garden, yard or other natural area that can be temporarily removed and returned)

INTELLIGENCES ADDRESSED

Bodily-Kinesthetic - control of one's own body, control in handling objects

Interpersonal - awareness of others' feelings, emotions, goals, motivations

Intrapersonal - awareness of one's own feelings, emotions, goals, motivations

Spatial - ability to manipulate and create mental images in order to solve problems

Logical-Mathematical - ability to detect patterns, reason deductively, think logically

See more information on [Multiple Intelligences](http://www.kqed.org/spark/education) at www.kqed.org/spark/education

MEDIA MATTERS

SPARK publishes a number of tools to help educators use media resources like SPARK in the classroom to teach about the different topics and to help students develop media literacy skills, including:

- * Critical Viewing
- * Production: Terms & Concepts
- * Video in the Classroom
- * Production: Discussion Points

You can find these and other tools at <http://www.kqed.org/spark/education>.

SECTION II – CONTENT/CONTEXT

ARTIST PROFILES

JIM DENEVAN

Jim Denevan performs drawings -- making temporary impressions on the sandy beaches of Northern California. Using only a stick and a rake, Denevan's work is monumental in scale but as fleeting as any live performance. SPARK tails Denevan in San Francisco and Santa Cruz as he composes two sand works and talks about his meditations and his process.

It was Denevan's passion for surfing that lead to his vision of the beach as a blank canvas. The shapes he fashions -- spirals and other simple geometrics -- are familiar, yet their scale and location are particular and proportions are amazingly precise. The drawings exist for a few precious hours before they are erased by the incoming tides, and one has to view the drawings from 150 feet up or more in order to see them in their entirety.

Process is as integral a part of Denevan's artwork as the drawings he makes, and chooses his locations thoughtfully. In his mind, every step is a kind of temporary sculpture. Denevan walks for miles, leading his chosen drawing stick in a dance performed to the music of the ocean and the spirit of the place. Denevan says, "My movement has a present. And then where I want to be, that's the future ... Then the line has a past."

Jim Denevan, who is also a well-known chef, has received increasing attention in recent years for his art. Denevan's work was recently included in the "Big Deal" exhibition at San Francisco's Yerba Buena Center for the Arts (January through April 2005) along with artists Scott Snibbe, Christopher Tagg and Johnston Foster. A feature-length documentary film about Denevan called "Sandman" directed by award-winning director Chesley Chen is slated to be released in late 2005.

*Editors note: "Sandman" was featured on KQED's Truly California in 2006. Preview available here: <http://www.kqed.org/arts/programs/trulyca/episode.jsp?epid=144280>

SPARK Educator Guide – All Natural: Jim Denevan & Chris Drury



Artist Jim Denevan at work on a piece at Ocean Beach in San Francisco. Getting started (top), filling in the lines (middle) and working outwards (bottom). Still images from SPARK, 2005.

CHRIS DRURY

For more than a quarter century, internationally recognized British artist Chris Drury has used the materials and processes of nature in his work. Drury's lyrical, often temporary installations mimic patterns that already exist in the natural world. SPARK visits with Drury as he prepares a series of works for a six-week residency at the Montalvo Arts Center in Saratoga, California.

Of Drury's series of projects at Montalvo, the most ambitious is an installation in the redwood groves above the complex. With the help of two assistants, Drury created a spiraling vortex of willow branches that surrounds one of the area's towering redwoods, reaching more than sixty feet above the ground. Drury decided on the spiral form in order to express the flow of sap, which follows a corkscrew movement up the tree's trunk. The project proves to be no simple task as the branches that Drury chose turn out to be less supple than expected, and the team spends a month in the redwoods building the vortex.

Much of Drury's work explores connections between common shapes and movements that can be found in the natural world as well as in our own bodies. In addition to the redwood vortex, Drury produced a number of indoor works for the Center's gallery that examine these concordances. Two of these works are based on the "cardiac twist," a double spiral pattern that describes the movement of blood in the human heart which can also be found on fingerprints as well as in many places in nature.

For a large mural in the Montalvo gallery, Drury projected images of fingerprints onto a wall, and then he and his assistant painted latex onto the white areas and paint the wall with dirt. When the latex was removed, the result was a series of interwoven fingerprints painted using materials that refer to the pattern's prevalence in nature. Drury reused the cardiac twist in a floor piece that combines stones and shredded twigs and pine needles, again emphasizing the commonality of the form in both the human body and the natural landscape.

The Montalvo Arts Center is a non-profit organization dedicated to forging meaningful connections between art, artists and the

communities it serves, through creation, presentation and education. The organization was founded in 1930, when Senator James Duval Phelan left the 175 acre property including a stunning villa to the people of California for the encouragement of art, music literature and architecture. In 2005, the organization changed its name from "Montalvo" to "Montalvo Arts Center" to commemorate its 75th year as an arts center and to better communicate its mission to expanding local, national and international audiences.



Artist Chris Drury and two assistants work on Redwood Vortex, an installations in a Redwood grove on the grounds of Montalvo Art Center in Saratoga, California. Tying off branches (top), problem solving the middle section (middle), and looking up at the finished project (bottom). Still images from SPARK, 2005.

THE BIG PICTURE – EARTHWORKS

Jim Denevan and Chris Drury make land art, also known as earthworks – works of art that are either built into the landscape or incorporate elements from the landscape into a work of art. Though land art has a history that stretches back to ancient times (many regard England’s Stonehenge and Peru’s Nazca Lines as early examples) the term “earthwork” was coined by art historians to describe works made by young modern artists in the 1960s, originally in the US and then internationally, who made artworks on and/or about the landscape.

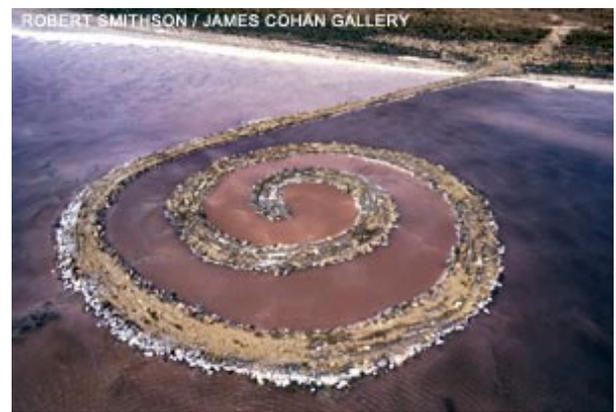
The first modern earthworks were built in the mid-1900s by an Austrian artist named Herbert Bayer (1900–1985). Bayer had been a leading faculty member at the renowned Bauhaus design school in Germany who was particularly interested in the outdoors. After immigrating to the US in the 1930s, and settling in Aspen, Colorado, Bayer’s interests in aesthetics and the outdoors united in his work as an architect for the Aspen Institute for Humanistic Studies. At the Institute, Bayer began making what he called “environmental designs” – landscape pieces that took art into the public sphere. Bayer completed Grass Mound (1955) (below), Marble Garden (1955), and Anderson Park (1973-74) in Aspen during his time at the Institute.



Herbert Bayer, Grass Mound, 1955.
Aspen Art Institute, Colorado.
Photo Credit: Center for Land Use Interpretation, 2001.

Earthworks as a genre of creative expression gained increasing momentum throughout the 1960s as a number of artists began developing ideas that exceeded the boundaries of museums and galleries, exploring new possibilities and venues for their art

in much the same spirit as Bayer. Artists such as Robert Smithson, Michael Heizer, and Nancy Holt created works for the open expanses of deserts and industrial landscapes located outside urban cultural centers. Robert Smithson’s Spiral Jetty (1970) became the most well-known work of this period -- a 1,500 foot long jetty located at Rozel Point, on the North Shore of the Great Salt Lake in Utah. Usually covered by water, from time to time the water level drops and the jetty re-emerges. Using the materials of the lake to form an artwork mimicking the shape of a naturally occurring land mass, Smithson’s earthwork is also a conceptual work of art in that the idea, materials, and environment are all interconnected.



Robert Smithson, Spiral Jetty, Rozel Point, Great Salt Lake, Utah, April 1970. Mud, precipitated salt crystals, rocks, water coil 1500’ long and 15’ wide. Collection: DIA Center for the Arts, New York. Photo Credit: Robert Smithson/James Cohen Gallery.

In the 1970s and 80s, British artists such as Andy Goldsworthy, Richard Long, and Chris Drury gained notoriety producing earthworks that valued pristine natural landscape, using only nature’s materials to create provocative and thoughtful works of and about nature, such as the Redwood Vortex. These artists made and continue to make works that are more fragile, and more concerned with time, often existing for little more than a few hours or days. These artists must rely on photography and film for documentation of their work for a larger public.

Some art historians contend that these artists express in their works the artistic themes of the Romantic period from the 19th century – a period in which artists sought to break from the traditions and limitations of Classicism with deeply personal and individualistic expressions. Andy Goldsworthy’s Rowan Leaves with Hole (below) may illustrate this

idea. In this piece, the artist has arranged leaves from the rowan tree around a hole, forming a dramatic pattern of color that becomes brightest just around an open black hole. This result is emotionally poignant, combining different facets and aspects of nature, including beauty and death.

While some of Goldsworthy's works last for years, changing with the seasons and with the growth and changes in the environment, others, like *Rowan Leaves* last only for brief periods of time, expressing the extreme power and fragility of nature as well as the temporality of beauty. This is also true of Jim Denevan's works, which similarly offer only moments of preternatural beauty in the natural landscape.



Andy Goldsworthy, Rowan Leaves with Hole, undated. Rowan leaves.

A comparison of Smithson's Spiral Jetty and Denevan's Spiral illustrate some of the commonalities and differences between artists working with the natural landscape. Both pieces are earthworks and originate from the same shape – the spiral. Both are also located on the waters edge. Smithson's Jetty however, is a semi-permanent installation of solid material (rock) and while subject to the changes in the environment, has a *life* that has lasted nearly 4 decades. Denevan's Spiral was designed to be temporary – living only a few hours before the tides washed it away. This temporality is an integral aspect of Denevan's work, not an incidental effect. Made in the shifting sands of a windy beach, Denevan's Spiral represents the essential duality of life and death in nature.

In addition to Denevan, Richard Long and Andy Goldsworthy have created works in sand, exploring its often desolate or extreme environs and its shifting nature. Michael Heizer was the first well-

known modern artist to create work in the sand in a series of works produced in the Sierra Nevada. Originally a painter, Heizer made differently shaped canvases that had holes cut out of them. When he shifted to the outdoors, his first earthworks were similar – large spaces with holes dug in the center. As Heizer continued to explore, the shapes shifted as his choice of mark-making became increasingly informed by the environments in which he choose to work.



Michael Heizer. Drawings (Motorcycle tracks in the desert), c.1968.

In Drawings (Motorcycle tracks in the desert) from 1968, Heizer made temporary drawings that would be eroded by the weather and environment over time, introducing the concept of drawing with something other than art materials, and doing it out of doors in a non-traditional, if not wholly non-artistic environment. Very few people saw the works in person, and most know it from only from the remaining photographic documentation.

British artist Richard Long also makes drawings out of doors which he calls "walking art." These temporary works are, like Goldsworthy and Denevan concerned with time. Long's artworks are walks (taken all over the world) during which the artist leaves temporary tracks, traces and other markings made with his feet, hands, or walking stick or by arranging or rearranging natural objects in the landscape. Long's works are documented through photographs which are made available individually in book form (see **Resources**).

SECTION III – RESOURCES

TEXTS

Beardsley, John. Earthworks and Beyond: Contemporary Art in the Landscape. New York: Abbeville Press, 1998.

Carlson, Allen. Aesthetics and the Environment: The Appreciation of Nature, Art and Architecture. London and New York: Routledge, 2000.

Copplestone, Trewin. Modern Art. New York: Exter Books, 1985.

Drury, Chris. Chris Drury: Found Moments in Time and Space. New York: Harry N. Abrams, 1998.

Flam, Jack, ed. Robert Smithson: The Collected Writings. Berkeley: UC Press, 1996.

Goldsworthy, Andy. Passages. New York: Harry N. Abrams, 2004.

Hopkins, David. After Modern Art: 1945-2000. New York: Oxford University Press, 2000.

Joachimides, Christos M., and Norman Rosenthal, ed. American Art in the 20th Century. London: Prestel, 1993. - *Nice chapter on earthworks pp133-138.*

Jung, Carolyn. "The Fleeting Arts of Chef Jim: Restaurant Patrons Consume his Entrees, Wind and Waves Consume his Sculptures" San Jose Mercury News, July 31, 2002.

Kastner, Jeffery and Brian Wallis, eds. Land and Environmental Art. London: Phaidon Press, 1998.

Long, Richard. Mirage. Phaidon Press; Eng. ed., with additions edition, 1998.

Long, Richard. Richard Long: Mountains and Waters. George Braziller, 1993.

Moorhouse, Paul. Richard Long: Walking the Line. Thames & Hudson, 2002.

Oakes, Baile, ed. Sculpting the Environment. New York: Van Nostrand Reinhold, 1995.

Ronte, Dieter, Christo and Jeanne-Claude: International Projects. New York: Phillip Wilson Publishers, 2005.

Sonfist, Alan, ed. Art in the Land: A Critical Anthology of Environmental Art. New York: E. P. Dutton, 1983.

WEB SITES

Earthworks.org - <http://www.earthworks.org>

Montalvo Center for the Arts
<http://www.montalvoarts.org>

Jim Denevan - <http://www.jimdenevan.com>

Chris Drury - <http://www.chrisdrury.co.uk>

Web site dedicated to the work of Robert Smithson, run by the John Weber Gallery -
<http://www.robertsmithson.com>

Andy Goldsworthy's pages on the "21st Century British Sculpture" Web site -
<http://www.sculpture.org.uk/artists/AndyGoldsworthy>

Christo and Jeanne-Claude's Web site -
<http://www.christojeanneclaude.net/>

Tate Gallery – Web pages dedicated to land art -
<http://www.tate.org.uk/collections/glossary/definition.jsp?entryId=151>

Land and environmental art Web pages on Artists.org - <http://www.the-artists.org/MovementView.cfm?id=3E8DA10D-FCCE-4975-A80DA11B65BC4257>

VIDEOS

Rivers and Tides: Andy Goldsworthy Working with Time [VHS and DVD] Color, 90 min. New Video Group, 2004.

5 Films About Christo and Jeanne-Claude. [VHS and DVD] Color, 282 min. Plexifilm, 2004.

Sandman. [Jim Denevan] Directed by Chesley Chen. Color, 54 min. Produced in association with KQED, 2006.
<http://www.kqed.org/arts/programs/trulyca/episode.jsp?epid=144280>

Three films on Robert Smithson are downloadable (free) from
<http://www.robertsmithson.com/films/films.htm>:

Rundown, 1969 b Robert Fiori

Swamp, 1969 by Nancy Holt and Robert Smithson

Spiral Jetty, 1970 by Robert Smithson

BAY AREA FIELD TRIPS

Montalvo Arts Center
15400 Montalvo Road
Saratoga, CA
408.961.5800 - Phone
408.961.5850 - Fax
<http://montalvoarts.org/>

Jim Denevan's Web site
Check <http://www.jimdenevan.com> for listings of appearances by Jim Denevan.

Bill Dan (a.k.a. The Rock Man of Crissy Field)
Temporary rock artworks
Most weekends
Crissy Field, San Francisco
<http://www.rock-on-rock-on.com>

SECTION IV – VOCABULARY

WORDS & CONCEPTS IN THE JIM DENEVAN AND CHRIS DRURY STORIES

CHRIS DRURY

Blasé

Bored or indifferent

Cardiac

Of the heart

Idiosyncrasy

Behavior peculiar to a person

Instinctive

Inherent, natural, born into

Latex

A water-based emulsion of synthetic rubber or plastic made by polymerization and used in house paint and adhesives

Macrocosm

The whole universe; a complex or entity that is one of its constituent bodies on a grand scale

Microcosm

A small world; a community or other entity that is the epitome of a larger entity

Pigment

Coloring matter

Sensibility

Deep feeling, sensitive response

Vortex

Whirlpool, whirling motion or mass

Whorl

Anything that circles or turns on or round something else, such as the whorls of fingerprints; circle of leaves or flowers around a single node or point on the stem of the plant

JIM DENEVAN

Lineup

The invisible and unspoken assessment of circumstances at a surf break, including people, conditions, and environment

Logarithm

The numerical exponent that indicates the power to which a number is raised to produce a given number

Fibonacci number

An infinite sequence of numbers identified by Leonardo Fibonacci, (1145-1250) an Italian mathematician in which the each succeeding number is the sum of the two immediately preceding, such as: 1, 1, 2, 3, 5, 8, 13

SECTION V – ENGAGING WITH SPARK

STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

Considerations: Chris Drury

Play the SPARK episode on artist Chris Drury and ask students to look for the defining characteristics of Drury’s work. Invite students to share their ideas and discuss what makes his artwork unique.

Students should identify the following key points:

- He is categorized as a land artist
- He is an artist who explores connections between art and nature – between shapes and textures in the natural environment
- He is interested in the relationship between inner and outer qualities e.g. dark mysterious spaces within and light shining through from outside
- He uses art to emphasize commonality between the human body and the natural landscape

To introduce students to the wider body of Chris Drury’s work download images from the artists’ Web site at <http://www.chrisdrury.co.uk>. Project the images onto a screen in the classroom and invite students to discuss:

- * location and environment
- * materials
- * exploration of inner and outer workings and structures of nature
- * light
- * body as a landscape - e.g. Drury’s use of the human heart and fingerprints
- * feelings his work evokes in them

Ask students to study one of Chris Drury’s land art pieces. They should take their time to look closely at the piece and think about all the elements listed above. Challenge students to produce a detailed descriptive analysis of the piece and conclude with a personal response to the work.

Considerations: Jim Denevan

Play the SPARK episode on artist Jim Denevan and ask students to look for the defining characteristics of his work. Invite students to share their ideas and discuss what makes his artwork unique.

Students should explore the following questions:

- ❖ Why is Denevan categorized as a land artist?
- ❖ How does the artist explore connections between art and nature?
- ❖ How does the artist use shape and texture in the natural environment?
- ❖ What ideas do the shapes represent? Why?
- ❖ How does Denevan’s process relate to his work? Can you separate them?
- ❖ How does the temporality of the images impact their meaning and significance?

RELATED STANDARDS VISUAL ARTS

Grade 4

1.0 ARTISTIC PERCEPTION

1.5 Describe and analyze the elements of art (color, shape/form, line, texture, space and value), emphasizing form, as they are used in works of art and found in the environment.

Grade 8

1.0 ARTISTIC PERCEPTION

1.1 Use artistic terms when describing the intent and content of works of art.

4.0 AESTHETIC VALUING

4.2 Develop a theory about the artist's intent in a series of works of art, using reasoned statements to support personal opinions.

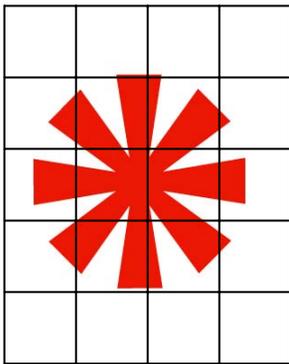
4.3 Construct an interpretation of a work of art based on the form and content of the work

Making Sand Drawings – Denevan

Organize a field trip to a beach to make sand drawings. Before going, plan all of the trips details. Ideally, locate an area of beach that has a viewing area nearby so that after the drawings are made, students can view their drawings from above. Pre-select or choose as a group the drawing implements that students will use to create their beach drawings.

Divide the class into small groups of 4-6 students and charge each group with developing an idea for a sand drawing and the drawing tools they will use to make it. Ideas could be unrelated or organized around a theme. Tools should be limited to available materials, such as brooms, sticks, rakes, balls, plungers, pitchforks, etc.

Once each group has a drawing, discuss the idea of scaling using the students' drawings and a projector. Have each group draw a 1" square grid in pencil overtop of each drawing. Discuss how to transfer the drawings accurately from the paper to the beach at a larger scale. Determine how large the group's drawings would be if the ratio was 1 inch = 1 foot, 1 inch = 5 feet, 1 inch = 10 feet, etc. Then give each group a size (i.e. 34 feet) and challenge them to factor the ratio required in order to make their drawing the requested size.



At the beach, assign each group of students an area of sand on which to work. Define the time parameters (60, 90 minutes, etc.) and using a tape measure, ask the groups to map out the boundaries of their drawing, making marks or placing stones at every measured increment (foot, 2-feet, etc.) in order to create their grid. Then monitor the student groups as they re-create their drawing in the sand.

Once completed, as a group, visit each of the sand drawings and view them from above (if possible), making assessments of the quality of expressiveness.

If viewable from above, document the sand drawings in photographs. Download or scan the images onto a computer and check the degree of accuracy in relation to the original drawings.

RELATED STANDARDS

VISUAL ARTS

Grade 7

1.0 ARTISTIC PERCEPTION

Develop Perceptual Skills and Visual Arts Vocabulary

- 1.1 Describe the environment and selected works of art, using the elements of art and the principles of design.
- 1.2 Identify and describe scale (proportion) as applied to two-dimensional and three-dimensional works of art.

Grades 9-12 Proficient

4.0 AESTHETIC VALUING

Make Informed Judgments

- 4.3 Formulate and support a position regarding the aesthetic value of a specific work of art and change or defend that position after considering the views of others.
- 4.4 Articulate the process and rationale for refining and reworking one of their own works of art.

RELATED STANDARDS

MATH

Grade 7

Algebra and Functions

- 3.0 Students graph and interpret linear and some nonlinear functions:
- 3.3 Graph linear functions, noting that the vertical change (change in y - value) per unit of horizontal change (change in x - value) is always the same and know that the ratio ("rise over run") is called the slope of a graph.
- 3.4 Plot the values of quantities whose ratios are always the same (e.g., cost to the number of an item, feet to inches, circumference to diameter of a circle). Fit a line to the plot and understand that the slope of the line equals the quantities.

Measurement and Geometry

- 1.2 Construct and read drawings and models made to scale.

Researching Earthworks

Artists have used the landscape as both a source of inspiration as well as a material for creating artwork. Landscape has also served as a site of installation. Suggest that students work in groups to research how artists throughout history have approached the landscape to create art - from the Caves of Lascaux (France) and Stonehenge (UK) to the present. Assign each group a period in history and ask them to identify three or four artists who worked with landscape.

Invite feedback from each group and discuss as a class how the art and artists' processes have remained consistent or changed over time?

Then have students continue to work in their groups and research the terms 'Earth Art,' 'Earthworks,' 'Land Art,' and 'Environmental Art' and research artists such as Robert Smithson, Michael Heizer, Walter de Maria, Herbert Bayer, etc.

- ❖ Why and how did these artists choose to work outside the gallery and museum system to create their work?
- ❖ How is their work similar to or different from art you see inside museums or galleries?
- ❖ How have contemporary practices changed or remained the same from the early periods in history researched by students?

Invite each group to share their findings using illustrations where possible. Share images of the 1960s and 70s earthworks from the artists studied.

Then consider artists of the 80s, 90s and 2000s such as Andy Goldsworthy, Richard Long, and Chris Drury, Jim Denevan, Olivier Arnoux, Hamish Fulton, Ana Mendieta, etc.

Finally, look more broadly at artists who use the natural landscape as the setting, combining new or fabricated elements into it to achieve their effects, such as Christo & Jeanne Claude, Walter di Maria, Jean Tingley, Wolf Vostel, Mel Chin, Survival Research Laboratories, etc. Discuss the differences between Environmental Art, Land Art or earthworks and art deployed or installed in the environment.

Conclude by asking students to write a 1,000 word comparative essay comparing two of the three groups of artists: 1960-70, 1980-2000, and artists placing art in the environment.

SPARKLER:

- * Discuss the concept of art in relation to physical objects. Does an artists' creation have to be an object in order to be art? How are land art and earthworks documented? How are they valued? Are they valued differently from art objects such as paintings, drawings, prints, and sculptures? How does form relate to value?

RELATED STANDARDS

LANGUAGE ARTS

Grades 9 & 10

1.0 LISTENING AND SPEAKING STRATEGIES

1.1 Formulate judgments about the ideas under discussion and support those judgments with convincing evidence.

1.0 WRITING STRATEGIES

1.1 Establish a controlling impression or coherent thesis that conveys a clear and distinctive perspective on the subject and maintain a consistent tone and focus throughout the piece of writing.

1.3 Use clear research questions and suitable research methods (e.g., library, electronic media, personal interview) to elicit and present evidence from primary and secondary sources.

RELATED STANDARDS

VISUAL ARTS

Grade 8

4.0 AESTHETIC VALUING

4.2 Develop a theory about the artist's intent in a series of works of art, using reasoned statements to support personal opinions.

4.3 Construct an interpretation of a work of art based on the form and content of the work

Grades 9-12 Proficient

3.0 HISTORICAL AND CULTURAL CONTEXT

3.3 Identify and describe trends in the visual arts and discuss how the issues of time, place, and cultural influence are reflected in selected works of art.

Grades 9-12 Advanced

3.0 HISTORICAL & CULTURAL CONTEXTS

3.2 Identify contemporary artists worldwide who have achieved regional, national, or international recognition and discuss ways in which their work reflects, plays a role in, and influences present-day culture.

ENVIRONMENT SURVEY

Before making a piece, both Denevan and Drury make careful surveys to find the right location, making their final determinations based a number of essential criteria. Screen both SPARK stories and ask students to note what each artist says about “place” and the factors that affect their decisions.

Drury - ABOUT THE REDWOOD VORTEX: “Over a four-week period, Drury created a 60 ft high woven dome around a tall redwood tree in the trail behind the gallery. Together with two assistants, and supported by a 40 ft high steel scaffolding arranged around the tree, the artist wove locally grown willow and poplar saplings geometrically into an architectural basket sustained by tension. By using an odd number of vertical sticks (25), the artist made the horizontal ‘weft’ of the architectural basket move from top to bottom of the dome in a continuous spiral or vortex. Sited on the popular Redwood Trail, visitors may walk through the work experiencing it from inside and out. The artist intended the work to be *“high, architectural and very physical, in that you will be able to enter into its architectural space.”* (Montalvo Arts Center “Whorls: Installations by Chris Drury” Press Release, Apr 2005)

As a group, list factors Drury might consider when choosing a location for work, including the “look” and size of the environment, temperature, humidity, lighting, weather, accessibility by audiences, time of year, traffic, smell, shape, sound, proximity to other things and structures, animal life, etc.

Divide students into small groups and challenge each one to research the impact of some of the factors on Drury’s Redwood Vortex over time. Ask students to form hypotheses about how these factors will impact upon appearance (aesthetics), longevity, and safety in 10, 20 and 30 years, supporting their conclusions with research and examples.

Denevan - Divide students into groups and challenge each one to research the primary factors affecting Jim Denevan’s beach drawings, including the size and “look” of the immediate environment, temperature, humidity, lighting, accessibility by audiences, time of year, traffic, smell, sounds,

proximity to other things and structures, animal life, etc.

As a group, form hypotheses as to how these environmental factors will affect a Denevan sand drawing over the course of a single day, making projections as to the likelihood of factors occurring at the same time and their potential damage on a percentage basis. Request that students support their conclusions.

Break students into small groups and give each group particular parameters about a Denevan sand drawing, including location (beach), time of day, time of year, size of drawing, and drawing location on the beach. Ask students to form hypotheses about how long it will take for the ocean to completely cover a drawing on a given day. Remember to include drawing time – Jim Denevan starts most of his drawing early in the morning so as to allow time before the incoming tide.

RELATED STANDARDS

SCIENCE

Grade 6

Focus on Earth Sciences: Shaping Earth’s Surface, Ecology, & Investigation and Experimentation

Grade 7

Focus on Life Sciences: Earth and Earth History (Earth Sciences), & Investigation and Experimentation

RELATED STANDARDS

VISUAL ARTS

Grade 7

1.0 ARTISTIC PERCEPTION

Develop Perceptual Skills and Visual Arts Vocabulary

1.1 Describe the environment and selected works of art, using the elements of art and the principles of design.

4.0 AESTHETIC VALUING

Derive Meaning

4.1 Explain the intent of a personal work of art and draw possible parallels between it and the work of a recognized artist.

4.2 Analyze the form (how a work of art looks) and content (what a work of art communicates) of works of art.

Make Informed Judgments

4.3 Take an active part in a small-group discussion about the artistic value of specific works of art, with a wide range of the viewpoints of peers being considered.

4.4 Develop and apply specific and appropriate criteria individually or in groups to assess and critique works of art.

SPARKLER:

- * Discuss the ways in which “place” affects the how a work of art is seen. Consider how a museum or gallery setting differs from a natural environment? Locate one example of each and ask students to compare them, beginning with descriptions of each place and progressing to specifics.

Producing Land Art – Drury

(Adapted from *Studies in Art Education*, Spring, 1998 by Charles Gorain)

Ask students to bring a shovel full of earth to class containing weeds, leaves, twigs, detritus, etc. in a paper or plastic bag. Have each student pour out the earth onto a clean sheet piece of paper. The intention is to entice students to explore how far they can push the use of mixed materials and produce a “work of art.” Ask students to draw associations between the natural elements before them and the paper, and in so doing to improvise a “drawing.” Additional elements can be gathered from outside, or home to add to the project.

Since the artworks cannot be hung from the walls, exhibit the earthworks “drawings” as a virtual landscape on the floor and invite students to think about the relationship between art and the land, and art and consciousness of the environment.

These “earth-drawings” can be used to challenge aesthetic assumptions about what constitutes landscape art. As a group, discuss the different solutions, asking students to identify which works they think are interesting and/or compelling and why. Afterwards, review what the students learned.

Process Art – Marks & Movements (Visual Arts)

Consider Jim Denevan’s art-making process as a group, talking about the interrelationships between mark-making and movement. Ask students to brainstorm the ways in which they make marks with their bodies, such as drawing with hand-held implements, scuffing or shuffling their feet, leaving lip prints on glasses, fingerprints, footprints, leaving the imprints of their body in grass, etc. Consider:

- ❖ What are the differences between drawing with hands and drawing with the body?
- ❖ Does the level of control differ between the different techniques? Is this important?
- ❖ What makes movement dance?
- ❖ What is the difference between making a drawing on paper and making a drawing in the sand on a beach?

RELATED STANDARDS VISUAL ARTS

Grades 9-12 Proficient

1.0 ARTISTIC PERCEPTION

Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

Analyze Art Elements and Principles of Design

1.3 Research and analyze the work of an artist and write about the artist’s distinctive style and its contribution to the meaning of the work.

Impact of Media Choice

1.5 Analyze the material used by a given artist and describe how its use influences the meaning of the work.

For more information about SPARK and its educational content, including the Visual & Performing Arts Standards, visit the Web site at <http://www.kqed.org/spark/education>.



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