

EDUCATOR GUIDE

Story Theme: All Natural
Subjects: Andy Goldsworthy
Discipline: Visual Art (earthworks)

SECTION I - OVERVIEW	2
SECTION II – CONTENT/CONTEXT	3
STORY PROFILE – ANDY GOLDSWORTHY AT THE DE YOUNG MUSEUM	
THE BIG PICTURE – EARTHWORKS	
SECTION III – RESOURCES	7
TEXTS	
WEB SITES	
VIDEOS	
BAY AREA FIELD TRIPS	
SECTION IV – VOCABULARY	10
SECTION V – ENGAGING WITH SPARK.....	11



Artist Andy Goldsworthy places a cracked stone during installation of his commissioned work at the de Young Museum in San Francisco. Still from SPARK story, 2005.

SECTION I - OVERVIEW

EPISODE THEME

Works in Progress

SUBJECTS

Andy Goldsworthy and his piece Drawn Stone, a permanent installation at the new de Young Museum in San Francisco

GRADE RANGES

K-12 & Post-secondary

CURRICULUM CONNECTIONS

Visual Arts, Language Arts & Science

OBJECTIVE

To introduce students to landscape installation works through the work of Andy Goldsworthy, and the unique problem solving and vision required to create them

STORY SYNOPSIS

In the episode “Works in Progress,” SPARK visits with internationally known artist Andy Goldsworthy as he installs a commissioned work in the entrance courtyard of the new de Young Museum opening October 2005 in Golden Gate Park in San Francisco. The installation, called Drawn Stone, consists of carefully placed paving stones and boulders with a long, snaking crack across that draws visitors across the courtyard into the museum considering the fragility of the natural world, and particularly California. SPARK hears Goldsworthy’s vision discuss his vision and the challenges he faces.

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

INSTRUCTIONAL OBJECTIVES

To introduce students to the work of artist Andy Goldsworthy and temporary and permanent art installations in the landscape
To introduce students to making art using natural materials and to offer strategies for engaging with the natural environment through creative activity
To provide a context for understanding land art and earthworks in the trajectory of art and society

EQUIPMENT NEEDED

SPARK story about Andy Goldsworthy on DVD or VHS and related equipment
Computer with Internet access, navigation software, speakers and a sounds card, printer
Access to outdoor gardens and/or open space, such as 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
Stone, bricks, pebbles, beach glass, sticks, leaves, shells or other natural materials for all students

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

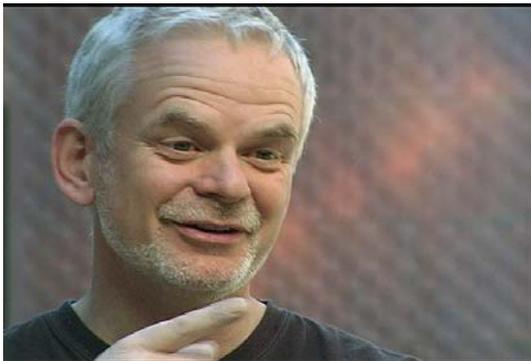
Find more information on Multiple Intelligences at www.kqed.org/spark/education

SECTION II – CONTENT/CONTEXT

STORY PROFILE – ANDY GOLDSWORTHY AT THE DE YOUNG MUSEUM

In the episode “Works in Progress,” SPARK visits with international artist Andy Goldsworthy as he installs a commissioned work in the entrance courtyard of the new de Young Museum. The installation, called Drawn Stone, consists of carefully placed paving stones and boulders brought from a quarry in England and installed over the course of a few months in spring 2005. Across the expanse of the courtyard stones, a long, snaking crack draws visitors into the museum and into considering the fragility of the natural world, and particularly California. SPARK hears Goldsworthy’s vision and the challenges he faces in creating this major installation for the new building. Designed by the Swiss architecture firm Herzog & de Meuron and Fong & Chan Architects in San Francisco in Golden Gate Park in San Francisco, the building is scheduled to open in October 2005.

Goldsworthy is an artist who creates artworks in the natural landscape using nature’s materials – animal bones, leaves, dirt, icicles, stones – to create sculptural installations of deceptive simplicity and grace, often achieving amazing feats of balance and timing in the process. Whether ephemeral, lasting only a few hours or days, permanent or designed to age with time, Goldsworthy’s works inspire quiet introspection about the beauty of the world as a living organism in a state of continuous and remarkable change.



Artist Andy Goldsworthy muses on Drawn Stone at the de Young Museum. Still image from SPARK story, 2005.

The original de Young Museum, located in the same spot as the new one, was a complex of buildings built between 1919 and 1965 that suffered extensive damage in the 1989 Loma Prieta earthquake. Fundraising for a new building began in the early 1990s and the old buildings were torn down in 2002. The new \$132 million dollar facility will showcase the world-class collection of American paintings, decorative arts and crafts, art of Africa, Oceania and the Americas, and textiles, and to offer a wide-range of education programs about these fields of art.

The paving stones Goldsworthy is using in Drawn Stone are Appleton Greenmoore sandstone, a stone quarried in Yorkshire in northwest England where Goldsworthy was raised. Surprisingly, the stone, with rich orange and red colors from oxidized iron, were chosen by landscape architect Walter Hood and museum leaders to carry through the colors of the copper exterior of the new building. The expanse of paving stones is periodically broken by large, rough-hewn boulders of a different stone from a different quarry in Yorkshire. A long crack runs across the courtyard, breaking some of stones and the boulders with a line that feels both carefully crafted and naturally occurring. The crack reminds audiences that the stone came from the earth and the earth can crack and break at any time.

Goldsworthy is one of five renowned artists to be awarded commissions for permanent, site-specific installations at the new museum, joining [James Turrell](#), [Gerhardt Richter](#), [Ed Ruscha](#), and [Kiki Smith](#). [Ruth Asawa](#) will also have a permanent installation at the museum. Drawn Stone is Goldsworthy’s fourth large-scale permanent commission in the U.S. The de Young commission also reflects the artists’ continuing exploration of the tenacity and fragility of life. In 2001, Goldsworthy constructed the sinuous [Stone River](#) at Stanford University, a twisting stone wall built of bricks from campus buildings destroyed in the 1906 and 1989 earthquakes. In [Garden of Stone](#) from 2003 at New

York's Museum of Jewish Heritage Goldsworthy constructed a garden to memorialize those who perished in the holocaust and provide a positive place of growth for survivors, installing 18 hollowed granite boulders with oak trees planted by Holocaust survivors. In 2004, Goldsworthy built [Roof](#) for the National Gallery in Washington - nine stacked slate, low-profile hollow domes five and a half feet high and 27 feet in diameter, with centered oculi two feet in diameter. For [Drawn Stone](#) Goldsworthy was inspired by the history of the old de Young and endeavored to make his piece for the de Young a "gentle reminder" of the "slight threat" of earthquakes with which Bay Area residents live.

Andy Goldsworthy was born in Cheshire, England in 1956 and raised in Yorkshire. He holds a B.A. (Honors) in Fine Art from Preston Polytechnic, in Lancaster Annex, Lancashire. Goldsworthy has produced numerous site-specific works and commissions in the US, UK, France, and Asia and has had solo exhibitions in the US, Europe, Canada, and Japan. He has received many awards, including the North West Arts Award, Yorkshire Arts Award, and the Northern Arts Award, which he won numerous times. In the 1980s, Goldsworthy began publishing books of photographs documenting his work and to date has published many (see **Resources** section).

The feature-length film about his work [Andy Goldsworthy's Rivers and Tides](#) (2001) by German director Thomas Riedelsheimer showcases some of the most remarkable of his work. Permanent sculptures in the US include: [Storm King Wall](#) (1997-98) at Storm King Art Center (Mountainville, NY); [Stone River](#) (2001) at Stanford University (Stanford, CA); [Three Cairns](#) (2001-2) at the Museum of Contemporary Art San Diego, the Des Moines Art Center, and the Neuberger Museum of Art (Purchase, NY); and [Garden of Stones](#) (2003) at the Museum of Jewish Heritage (NYC); and the National Gallery in Washington (2004).

THE BIG PICTURE – EARTHWORKS

Andy Goldsworthy makes land art, also known as earthworks or environmental art – works of art that are either built into the landscape or incorporate elements from the landscape into a work of art.

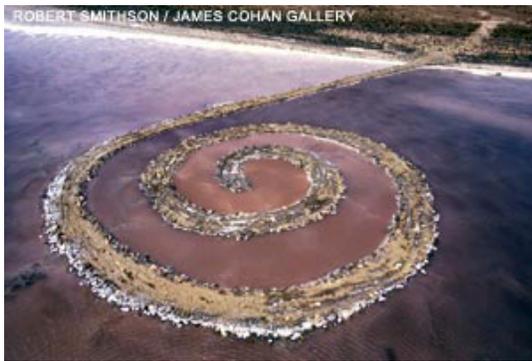
Though land art has a history that stretches back to ancient times (many regard England's [Stonehenge](#) and Peru's [Nazca Lines](#) as early examples) the term "earthwork" was coined by art historians to describe works made by young modern artists in the 1960s, originally in the US and then internationally, 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. In [Grass Mound](#), Bayer grew grass over top sculpted earth to create a sculpted space that looks like an amphitheatre designed for people to use with a mound on the left hand side.



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) has become 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. Smithson's Spiral Jetty is located on the waters edge and 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 30 decades.



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. 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.



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

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. Goldsworthy's Rowan Leaves with Hole (above) 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 of nature, including beauty and death (hole). While some of Goldsworthy's works last for years, changing with the seasons and with the growth and changes in the environment, most, like Rowan Leaves last only brief periods of time, expressing the extreme power and fragility of nature as well as the temporality of beauty.

A number of other artists also embrace this temporality, creating works in the landscape that explore 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 works.



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

In Drawings (Motorcycle tracks in the desert) from 1968, Heizer made temporary drawings that were 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 artistic environment.

Very few people saw the works in person, and most know it from only from the remaining photographic documentation.

Contemporary British artist Richard Long (b.1945) also makes drawings outdoors which he calls “walking art.” In these temporary works Long is concerned, like Goldsworthy with *time*. Long’s art works range in type and style, and include what he calls his “walks,” literally walks taken in different places all over the world during which the artist makes some sort of impression on the landscape – temporary tracks or traces made by markings of feet, hands or walking stick, or by arranging or rearranging some part of the environment. In [A Line in Ireland](#) from 1974 Long created a line using the stone on a naturally stone-covered landscape, using the same stones. Temporary works such as these are documented through photographs which the artist makes available in books.



Richard Long, [A Line in Ireland](#), 1974. Temporary installation. Picture credit: Richard Long. Image reproduced from <http://www.richardlong.org>

In the SPARK story about Goldsworthy installation at the de Young, audiences hear the artist discuss the fine art of breaking the stones for the courtyard – finessing the perfect break that will appear both effortless and intentional. To affect the break, Goldsworthy works with an awareness of the stones’ structure, tapping on the back side of each stone with a hammer along a pre-determined line until the stone eventually splits. Then the artist looks to make sure it’s a perfect break that will enable him to link the stone to the others, creating a perfect seamless crack across the stones like a drawn line.



And Goldsworthy, [Drawn Stone](#), 2005. de Young Museum, San Francisco. Still image from SPARK story, 2005

This material finesse is one of Goldsworthy’s fortes. His thoughtful understanding of nature and the specific characteristics and behavior of its elements enables his to imagine and build pieces that reveal the essence of substance by combining and arranging it differently. In many of his works, Goldsworthy solicits the very essence of a natural material to inquire about its own appearance, behavior, and existence.

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, California: UC Press, 1996.

Goldsworthy, Andy. Hand to Earth: Andy Goldsworthy. Leeds, England: Henry Moore Centre for the Study of Sculpture, 1990.

_____. Andy Goldsworthy: A Collaboration with Nature. New York: Harry N. Abrams, Inc., 1990.

_____. Stone. New York: Harry N. Abrams, Inc., 1994.

_____. Wood. New York: Harry N. Abrams, Inc., 1995.

_____. Wall. New York: Harry N. Abrams, Inc., 1995.

_____. Arch. New York: Harry N. Abrams, Inc., 1999.

_____. Time. Dumfriesshire, Scotland: Cameron Books, 2000.

_____. Midsummer Snowballs. New York: Harry N. Abrams, Inc., 2001.

_____. Passages. New York: Harry N. Abrams, 2004.

_____. Passage. Thames & Hudson, 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*.

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.

Malpas, William. Andy Goldsworthy: Touching Nature: Special Edition. Kent, England: Crescent Moon, 2005. - *Includes works through 2005*.

_____. Andy Goldsworthy in Close-Up. Kent, England: Crescent Moon, 1997.

_____. The Art of Andy Goldsworthy. Kent, England: Crescent Moon, 1999.

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

ArtNet on Goldsworthy -
http://www.artnet.com/artist/7145/Goldsworthy_Andy.htm

Cass Sculpture Foundation (UK) on Goldsworthy -
<http://www.sculpture.org.uk/artists/AndyGoldsworthy>

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

Center for Global Environment Education –
http://cgee.hamline.edu/see/goldsworthy/see_an_andy.html

Eyestorm on Goldsworthy -
http://www.eyestorm.com/feature/ED2n_article.asp?article_id=28&artist_id=90

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

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

Robert Smithson (run by the John Weber Gallery) -
<http://www.robertsmithson.com>

21st Century British Sculpture -
<http://www.sculpture.org.uk>, includes pages on Goldsworthy

Christo and Jeanne-Claude -
<http://www.christojeanneclaude.net/index.html.en>

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>

National Gallery of Art -
<http://www.nga.gov/press/2004/releases/fall/goldsworthy.shtm> includes Goldsworthy's installation

Stanford University -
<http://ccva.stanford.edu/Goldsworthy.html> includes Goldsworthy's installation

Museum of Jewish Heritage -
http://www.mjhnyc.org/visit_gardenofstones.htm
includes Goldsworthy's installation

VIDEOS

Nature and Nature: Andy Goldsworthy. Color, 17 minutes. Directed by Camille Guichard and featuring Andy Goldsworthy and Colin Renfrew. Available through the Roland Collection - The Roland Collection of Films & Videos on Art – The collection features the work of 230 film makers from 25 different countries and consists of more than 640 films and videos on art available for sale worldwide for institutional and individual use. Screen clips or entire film on Goldsworthy on-line at -
<http://www.roland-collection.com/rolandcollection/section/36/605.htm>

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 (about artist Jim Denevan) Directed by Chesley Chen Estimated release: Late 2005 – Check Denevan's Web site for updated information.

Three films on Robert Smithson downloadable 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

Haines Gallery (represents Goldsworthy in CA)
49 Geary, 5th Floor
San Francisco, CA 94108
415.937.8114
<http://www.hainesgallery.com>

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

Stanford University
Iris & B. Gerald Cantor Center for Visual Arts
328 Lomita Drive at Museum Way (off Palm Drive)
Stanford, CA 94305-5060
650/723.4177

Goldsworthy's Stone River is located on 3 acres of land just northeast of the Iris & B. Gerald Cantor Center for Visual Arts

<http://www.stanford.edu/dept/SUMA>

Jim Denevan

Temporary site-specific installations in sand

<http://www.jimdenevan.com>

See "Updated Appearances" for listings -

<http://www.jimdenevan.com>

Bill Dan (a.k.a. The Rock Man of Crissy Field)

Temporary balancing sculptures of rock

Most weekends

Crissy Field, San Francisco

<http://www.rock-on-rock-on.com>

SECTION IV – VOCABULARY

WORDS & CONCEPTS IN THE ANDY GOLDSWORTHY STORY

Cleave

To divide by or as if by a cutting blow

Commission

A fee paid to an artist for creating an original piece of artwork

Debris

The remnants of something broken or destroyed; fragments of rock

Documentation

(*in art*) the use of photography, drawings, film, written description, etc. to document a temporary or destroyed work of art

Ephemeral

Lasting only a short time; temporary

Fault line

The line of a fault or fracture in the crust of the earth usually resulting in a displacement of one side of the fracture in relation to the other

Fissures

Thin, long, deep openings or cracks usually from something breaking or parting, such as the earth surface

Impart

To communicate knowledge or understanding of

Integral

Something essential to the wholeness or completeness of a thing

Pavers

Stones used to create a pavement or walkway

Remit

To submit or refer to for consideration, judgment, or decision

Sandstone

Sedimentary rock consisting of usually quartz sand united by some cement (as silica or calcium carbonate (Merriam Webster, 2005)

Stone setter

A person who sets stones in dirt or other binding compound in an arrangement or design, walkway, path, etc

SECTION V – ENGAGING WITH SPARK

STANDARDS-BASED ACTIVITIES & DISCUSSION POINTS

Media Matters

Screen the SPARK story for students once all the way through, allowing time to absorb the story and understand what it is about. Afterwards, discuss as a group how the artist and his artwork are represented, asking...

- purpose of the segment?
- intended audience?
- how production value (camera work, music, narration, etc.) support your impressions?
- Is it interesting? Why? What reactions, ideas, or emotions did it stimulate?
- What is the intent of the program (persuasive, informative, etc.)?

After discussing purpose, screen the segment again and discuss text and production values, such as:

Language

- Was vocabulary used that supports the intent?
- What kind of language was used?
- What images and/or effects were used?
- What devices were used and to what effect?

Camera Work

- How do the scene shots support the purpose?
- Does the camera work involve the audience?
- What features of the camera work contribute to the effect of the piece?

Music/Sound

- Describe the music/sound. Is the music in a specific style that supports the purpose? How?
- Is the music/sound important in the piece? Why or why not?

Ask students to write a 500 word summary of the technical aspects of production that impact media “messages.”

Compare & Contrast

Use other documentary stories about artists who work similarly (and/or differently) to Goldsworthy – develop compare and contrast activities.

Jim Denevan – temporary sand drawings on beaches – <http://www.kqed.org/spark/artists-orgs/jimdenevan.jsp>

Chris Drury – semi-permanent installations using natural materials – <http://www.kqed.org/spark/artists-orgs/chrisdrury.jsp>

Herb Parker – environmental landscape art - <http://www.kqed.org/spark/artists-orgs/herbparker.jsp>

castenada/reiman – constructed environments and objects made of completely fabricated materials - <http://www.kqed.org/spark/artists-orgs/castanedar.jsp>

Ann Chamberlain – site-specific sculptures and memorials - <http://www.kqed.org/spark/artists-orgs/annchamber.jsp>

Natalie Jeremijenko – cloned trees planted in the landscape - <http://www.kqed.org/spark/artists-orgs/nataliejer.jsp>

Paul Kos – Conceptual art - <http://www.kqed.org/spark/artists-orgs/paulkos.jsp>

RELATED STANDARDS VISUAL ARTS

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

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 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 Goldsworthy, Richard Long, and Chris Drury, Jim Denevan, Olivier Arnoux, Hamish Fulton, Ana Mendieta, etc. (see **Resources**).

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, 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 the environment.

SPARKLER:

- * Does a work of art have value if no one sees it? 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 is land art or 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, Goldsworthy always makes careful surveys to find the exact right location for a work of art, in many cases choosing to make a piece of art because of a particular place and/or materials. Screen the SPARK story about Goldsworthy, and one other environmental artist, such as Jim Denevan (below), Chris Drury (below), Herb Parker or Natalie Jeremijenko 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 popular 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 – ABOUT SAND DRAWING: 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.
- * Discuss fault lines and earthquakes in the Bay Area and Goldsworthy’s Drawn Stone. How does the artwork respond to the idea of fault line? How else might an artwork respond to this idea?

Process – Problem-solving in Art

As a group, consider Goldsworthy’s artmaking process, talking about the different stages of research and development that he goes through to make each of his pieces:

1) Ideation – coming up with an idea, inspired by place, object, action, sentiment, emotion, etc.

To come up with ideas, ask students to brainstorm the ways in which they make artwork using their bodies (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.) or using only natural materials found in nature. Consider:

- What are the differences between drawing with hands and drawing with natural materials? With the body?
- Does the level of control differ between the different techniques? Is this important?
- How do the different materials influence the choice of artwork?
- What is the difference between making a drawing on paper and making an artwork by arranging leaves in a pattern? Drawing in the sand on a beach? Shaping piles of earth? Changing the color of water for 10 minutes? Creating a sculpture from ice that will melt with the sunrise or seasonal change?

2) Research – researching the place, materials, time of year, cost, weather, audience, risk factors, etc.

Research the effects that will impact upon the success of an idea in a particular place, including the factors listed above. Challenge students to write up their research findings in a short assessment or create a form of questions for students to complete.

3) Experimentation (Trial & Error) – Testing out some portion of the information learned through research

Ask students to make a model of their work of art. If their final piece will be large – an installation in the ocean – ask students create a model of their installation, using all of the elements (water, sand, rocks, fortifications, etc.) Invite each student to present their projects, describing their process from idea to finished model, including what changes they made to the original intention and why.

4) Artmaking – Constructing the work of art applying what was learned in research and experimentation to the idea

If possible, enable students to actually create their outdoor installations. Or, it is only possible to create a few or one, ask students to choose which one(s) to create on a full scale through a process of critique and discussion (using the research).

The de Young Museum

Plan a field trip to the de Young Museum, including a tour of the Goldsworthy and other site-specific installations. Before the visit, research Goldsworthy and the other artists, reviewing their work and talking generally about themes, ideas, and areas of interest that have inspired the artists’ works. Explore compare/contrast exercises. At the museum, challenge students to choose one of the five installations to focus on, writing a description of the piece, noting audience responses/interactions, conducting visitor interviews, and making a drawing of the piece. Ask students to write a mock newspaper article or review about the piece.

For more information about SPARK visit the SPARK Web site at <http://www.kqed.org/spark/education>. For more about the California Visual & Performing Arts Standards, visit the CA Dept. of Education at <http://www.cde.ca.gov/standards/vpa>.