



INTERNATIONAL LAND ART CONTEST FOR CLIMATE CHANGE SOLUTION

- Materials -

Land Art lessonplan

2009

Budapest

"Land Art" - Andy Goldsworthy

Art form	Collaboration with the nature
Multi-Disciplines	Art, Science
You will need	Camera, Association cards, paper, pen
Time	3-4hour

Process:

1. **Dramatic warm ups for Children** (see Annex1)
2. **Discuss Land Art**

View the work of Andy Goldsworthy. (teacher-made slide presentation). Discuss Land Art by the quotes of Andy Goldsworthy. (See Annex2)

"Land Art" is a form of art that emerged in the 1960's, the crucial idea being working in and with nature. This means that Land Art is an impermanent art form. Nature creates works of art that are immobile and exposed to the elements. They change with time and the process of change is part of the whole work of art. Some Land Art objects are of such large proportions that they can only be viewed from the air. These works of art are photographed to enable the observer to perceive them. When these objects are photographed at regular intervals, certain changes can be registered and above all, the progressive nature can be documented.

"Seeing, feeling, the material, the location and the form are all intrinsically tied up in the development of my work"

wrote Andy Goldsworthy, the Land Artist in the forward of one of his photo collections. A high level of commitment is required from the pupils during the lesson, whereby not a *single* result is important but the sum of the various steps which together form an artistic process.

(use Andy Goldsworthy/Land Art resources to explain Land Art)

3. **Begin the task. Walk to the community arboretum/near park to look for interesting natural objects. Discuss possibilities and gather items (bring favorite stones, shells, bones etc from home if desired).**

To begin with, the work of art is created **out of doors**, from natural materials such as stone and wood, and then photographed.

The introduction to the lesson should take place **out of doors**. Here many new materials can be discovered, new impressions made and works of art created. The task that follows consists of collecting new materials and arranging them. The subject of the picture is secondary as Goldsworthy is concerned more with the transience of his objects rather than a pleasant optical effect. However the pupils should be allowed to orient themselves on real objects. To this purpose it can be helpful to give them association aids ranging from **keywords to picture cards or even a specific theme**.

Discuss the forthcoming task with the pupils. The following points could be helpful:

- I. How can you paint pictures out of doors without a brush?**
- II. What materials could be used?**
- III. What should our work of art illustrate?**
- IV. Which association aids are needed?**
- V. How will the work of art change in the course of time?**
- VI. Can certain colours or colour accents be put to use?**
- VII. Can the work of art be preserved?**

- 4. **Picture cards which help the pupils to develop associations. Students arrange items and make sketches of most successful compositions. Refine ideas. Complete construction. Photograph work.**

Tip: It is always important the children understand the task ahead of them! Develop your own lesson plan and combine it at will with the materials.

Possible association cards in connection with Climate:

Offer your pupils association possibilities by downloading our word and picture cards. The children should then choose their inspiration for themselves: a word, a picture or nature. (See in the Annex3)

- 5. **View slides of student work (teacher made presentation)**

Evaluation/discussion:

Students will describe at least one relationship between the environment and their art

Resource: <http://www.princetonol.com/groups/iad/lessons/middle/Larry-natural.htm>

ANNEX 1

Creative Dramatics Warm-Ups by Margo McCreary

To begin, gather group in a circle and lead a song that is lively and uses lots of action, such as the *Hokey Pokey*.

Transforming the Ball

Start with an imaginary ball that you demonstrate can change form. It can get smaller, and very large, light like a balloon, and very heavy.

Demonstrate with movement. Students are instructed to observe carefully and catch the ball that is thrown to them--the weight, speed, trajectory that the other player has established. "Make the ball real for us."

When the new player has the ball, he or she transforms the ball with movement, and then throws it to another player. Send the ball around until everyone has had a turn, and have the last person make the ball disappear. The ball may even become another object if the creativity of the group goes that direction. Be alert to spontaneity, and praise it.

Sound and Movement

Ask students to create a simple movement and sound that expresses how each feels in that moment. (Such Sounds and movements may be inspired by animals.)

As each child in circle performs his/her sound and movement, the other students repeat it, one by one around the circle, as closely as possible in tone, rhythm, quality.

A variation is to instruct students to take each movement and sound created in a "Wave" around full circle and move on to the next person in the circle until the whole circle has performed. Keep this moving quickly by encouraging students to use their first impulse for sound and movement. The goal is not perfection, it is energy to share and ride.

Mirroring

Mirroring is a quiet and more reflective activity which calls for attentive observation with the whole body. It is good for getting whole bodies involved, and shouldn't be done until there is energy raised and group cooperation and trust.

This activity is done in pairs. One player agrees to be the mirror/follower and the other the actor/leader.

Students are asked to remember what it is like to look into a mirror, and then the actor/leader starts simple movement into the mirror (this could be a simple activity or just abstract movement) and the mirror/follower reflects in movement what she sees.

A good cue for this activity is to remind students to reflect only what they see, not what they **think** they see. Try to have mirror and actor switch roles without interrupting the movement.

Eventually have them try to be both leaders and followers, simultaneously, creating together.

Other Warm Up Activities:

<http://improvincyclopedia.org/categories//Warm-up.html>

<http://www.teachingideas.co.uk/pe/contents.htm>

ANNEX 2

MATERIAL ABOUT Andy Goldsworthy

Although little has been written on the life of Andy Goldsworthy much has been reported on his work and the resulting artistic objects.

- 1956** Andy Goldsworthy was born in Cheshire, England
- 1974-78** Goldsworthy studied Art at the Bradford College from 1974 to 1975 and then at the Polytechnic in Preston from 1975 to 1978
- 1986** Goldsworthy moves to Dumfriesshire. To this day Scotland has remained his home.
- 1995** Goldsworthy created the necessary installations for the Ballet "Végétal" which was staged in La Rochelle.
- 2001** During the course of a year, Thomas Riedelsheimer from Munich filmed a documentary on Andy Goldsworthy in North America and Scotland with the title "Rivers and Tides"
- 2003** The documentary "Rivers and Tides" was awarded the German Camera Prize 2003 for the best documentary film.
- Today** Goldsworthy began as a student to concentrate on Land Art and he is still concerned with nature's materials today. Some of his works of art which only exist for a few hours are captured on film. Andy Goldsworthy has presented his works in Great Britain, France, Holland, Germany, Japan, the North Pole, in the Australian Outback and in the USA.

More photos of Goldsworthy's and other land artist's works can be found at:

<http://images.google.com/images?q=Andy+Goldsworthy>

<http://www.goldsworthy.cc.gla.ac.uk/>

<http://www.earthartists.org/>

Videos

<http://www.youtube.com/watch?v=nqADi52xqE4>

<http://www.youtube.com/watch?v=Dq1Sw35mYzc>

<http://www.youtube.com/watch?v=m7SBJu7KMCI>

<http://www.youtube.com/watch?v=4JCuliFTpyM>

Andy Goldsworthy documentary: River and Tides videos:

<http://www.youtube.com/watch?v=3TWBSMc47bw>

<http://www.youtube.com/watch?v=iBcdL8uO71E>

Googlevideos from Andy Goldsworthy

<http://video.google.com/videoplay?docid=-288023216970768712>

Other Internet Resources for teaching:

<http://www.landartnm.org/index.html>

http://www.morning-earth.org/Teacher_Resources.html

<http://www.pbs.org/art21/education/naturalworld/lesson3.html>

COLLABORATION WITH NATURE written by by John Caddy, with quotes from Andy Goldsworthy

In contemporary art, like in Land Art, a new/old kind of art form has emerged, which is called **collaboration with nature**. Andy Goldsworthy is one of who photographs of this kind of art.

Artful arrangements of natural materials have gained a new respect and following. We called it new/**old** because everyone who has made a snowman has already collaborated with nature to make art. Everyone who has carefully arranged a vase of flowers has done the same. So has every child who has made a dandelion chain.

What makes these results art? The crucial ingredient is human **arrangement** of natural materials. What is important is that the materials are filtered through the artist's eye, which changes their forms and gives them new meaning.

Having children do nature collaborations validates what they already know, and casts their play skills into a new light.

I was practicing to be an artist!

Explanation: Ephemeral Art or Transient Art

Ephemera are things which last or live only a short time. The word comes from the Greek word for Mayfly.

Most artistic traditions around the world stress permanence; we carve stone, we cast bronze, and so forth. We think of art as making objects.

However, we have always honored art which was essentially brief-lived: a dance, a dramatic performance, a story told, a song sung, a symphony performed. Even today, when we are capable of preserving such art with film, sound recording, video, we usually don't or can't. Picasso enjoyed drawing in the sand on the ocean beach near his home, then enjoyed watching the waves swallow his creations. It is OK when the art does not last—it still was made, it still happened, it still created responses within an audience.

Nature collaborations are usually ephemeral art—they are not intended to last—and sometimes their decay or transformation is part of the collaboration.

Sharing Collaborations with Nature

- display it in an exhibit or in the natural place where it happened.
- photograph it in the actual natural location (see Andy Goldsworthy pages). Display the photograph.
- Create it or perform it in the presence of an audience.

Quotes from Artist Andy Goldsworthy

Nature goes beyond countryside—everything comes from the earth.

On Working Outside:

Looking, touching, material, place and form are all inseparable from the resulting work. It is difficult to say where one stops and another begins.

The energy and space around a material are as important as the energy and space within. The weather—rain, sun, snow, hail, mist, calm—is that external space made visible. When I touch a rock, I am touching and working the space around it. It is not independent of its surroundings and the way it sits tells how it came to be there.

To understand why that rock is there and where it is going, I must work with it in the area in which I found it.

On Technique:

I enjoy the freedom of just using my hands and 'found' tools—a sharp stone, the quill of a feather, thorns.

I take the opportunities each day offers: if it is snowing, I work with snow, at leaf-fall it will be with leaves; a blown-over tree becomes a source of twigs and branches.

I stop at a place or pick up a material because I feel that there is something to be discovered. Here is where I can learn. Returning to one place makes me more aware of change.

I want to get under the surface. When I work with a leaf, rock, stick, it is not just that material in itself, it is an opening into the processes of life within and around it. When I leave it, these processes continue.

On Change:

Movement, change, light, growth and decay are the lifeblood of nature, the energies that I try to tap through my work. I need the shock of touch, the resistance of place, materials and weather, the earth as my source.

Nature is in a state of change and that change is the key to understanding. I want my art to be sensitive and alert to changes in material, season and weather.

Each work grows, stays, decays. Process and decay are implicit.

Transience in my work reflects what I find in nature.

On Form:

All forms are found in nature, and there are many qualities within any material. By exploring them I hope to understand the whole. My work needs to include the loose and disordered within the nature of material as well as the tight and regular.

The ball, patch, line, arch and spire are recurring forms in my work. If I step into deep water, these forms are familiar rocks I can always put a foot on.

The hole is an important element in my work. Looking into a deep hole unnerves me. My concept of stability is questioned and I am made aware of the potent energies within the earth. The black is that energy made visible.


Quotes from Andy Goldsworthy, *A Collaboration With Nature* (Abrams, 1990)

<http://www.morning-earth.org/CollabNature.htm>

ANNEX 3

Association cards:

Association Words



Weather	CO₂	Wind turbine/wind
Sea level	Car	Solar energy/Sun
Ice caps	Garbage	Water
Desert	Airplane	Bicycle
Flood	Coal/Factory/ Powerplant	Recycling
Drought	Oil	Earth

Association pictures



And for saying Goodbye one Sample from a previous 350 action which is close to Land art:



350 SCULPTURES

Artist: Summit Green

This community generated sculpture was made entirely from garbage. The tree had 350 cardboard leaves that were painted with pledges of what participants would do to reduce their carbon footprint.

Summit, NJ, USA



Here you can find a video how they make it:

<http://www.youtube.com/watch?v=YdvfbFOqCeU>

Have fun, Enjoy Land Art!