

JORDAN SCHNITZER **MUSEUM OF ART**

Teacher Resource Guide

Contemplating Contemporary Art



**Teacher Training Workshop
October 12, 2007**

October 12, 2007

Dear Educator,

Welcome to “Contemplating Contemporary Art.”

This resource packet introduces contemporary art and how many contemporary artists address the environment and ecology in their work. We hope you will find many connections with this material and your classroom curriculum and encourage you to adapt this material to best fit your instructional needs.

The lesson plans included in this packet can serve as a preparation for a visit to the museum or can be used in conjunction with studies of other contemporary artists. We certainly encourage you to use them before a visit to the museum's exhibition, *NewArt Northwest*. This exhibition will be on view at the Jordan Schnitzer Museum of Art from October 6, 2007 – December 30, 2007. To schedule a tour with your students, refer to the tour request form in your information folder.

We have also included many resources from PBS's new series and education program, *Art 21*, Season 4. Although many of the lesson plans target middle and high school students, each of the artists featured in the series can be introduced at the elementary level with appropriate connections.

You will earn 3 PDUs for today's workshop. Certificates will be distributed after today's inservice.

We value your commitment to integrating art into daily curriculum and look forward to collaborating with you and your students in the near future.

Thank you,

Lisa Abia-Smith
Director of Education

Sharon Kaplan
Museum Educator

JORDAN SCHNITZER **MUSEUM OF ART**

MISSION STATEMENT

The Jordan Schnitzer Museum of Art at University of Oregon (JSMA) is a premier Pacific Northwest visual arts center for exhibitions and collections of historic and contemporary art. The museum continues a long tradition of bridging international cultures and offers a welcoming destination for discovery and education centered on artistic expression that will deepen the appreciation and understanding of the human experience. We engage diverse communities through innovative, interpretive programs in a newly expanded museum within a major university setting.

JSMA ARTS EDUCATION MISSION

Education is an integral component to the JSMA and is central to its vision. We believe that education should be included in the development and design of each tour, exhibition, and program we create. We value museums as learning environments in which curiosity, discovery, and contemplation are encouraged. Our aim for each visitor, regardless of age, background or ability, is to experience the museum with enthusiasm and success, empowered by new perspectives.

Our programs focus on family-centered learning, interdisciplinary connections, and the individual learning styles of each visitor. We are committed to providing exceptional programs that promote museums as sources for life-long learning.

INTRODUCTION TO THE EXHIBITION

NewArt Northwest

October 6 - December 30, 2007

NewArt Northwest features six contemporary artists, each with a sense of elegance demonstrating the creative and innovative ways they use their chosen media. Their art collates ideas about space, form and color; simplicity, innovation, and elegance—as these artists respond to materials with craft. On display are the works of Seattle artists Richard Hutter (collage, acrylic on canvas) and Betsy Eby (dry graphite and encaustic); Portland artists Eugenia Pardue (acrylic) and Mark Zirpel (glass, kinetic sculpture); and Eugene artists Anya Kivarkis (metal) and David Willis (glass).

Curated by Lawrence Fong.

AGENDA

9:00 a.m. Welcome by JSMA Museum Executive Director,
Robert Melnick

Coffee and pastries served

9:05 a.m. Introduction and Overview of JSMA Education Programs and
Today's Workshop
Lisa Abia-Smith, director of education and
Sharon Kaplan, museum educator

9:15 a.m. JSMA Dragon Puppet Theatre
Performance: "Vanishing Matisse"
(Discovering the Elements of Art thru performance)

9:30 a.m. **Thematic Connections: Art and Ecology**
Preview: Art 21, Season 4
Artists: Mark Dion
Robert Adams

10:00 a.m. **Discussion/Debrief DVD**
Lesson Plan Ideas

10:30 a.m. **Studio Activity**
Artists: Robert Adams
Charles Burchfield

11:30 a.m. **Gallery Activity**
Artist: David Willis

12:00 p.m. **Adjourn**

KEY MESSAGES FOR TODAY'S WORKSHOP

- 1) Contemporary art can be introduced to your students on many levels and address a variety of subjects.
- 2) This workshop will introduce you to 2 contemporary artists featured in Art 21, Season 4 and the influence and inspiration for their work: ecology and the environment.
- 3) The New Art Northwest exhibition at the JSMA and artist David Willis further supports this thesis of artists who address issues of the environment.
- 4) This packet along with electronic images found on the museum's website (jsma.uoregon.edu) are available for you to use in your classroom.

Teaching About Contemporary Art

CONTEMPORARY ART IS THE ART OF TODAY

Art21 defines contemporary art as the art of today, produced by artists who are living in the twenty-first century. It is both a mirror of contemporary society and a window through which we view and deepen our understanding of the world and ourselves. Contemporary art is relevant to all audiences, providing teachers and students with a rich resource through which to consider current ideas, rethink the familiar, and improve visual literacy.

Contemporary artists work in a globally influenced, culturally diverse, and technologically advancing world. Their art is a dynamic combination of materials, methods, concepts, and subjects that often challenge traditional boundaries and defy easy definition. Diverse and eclectic, contemporary art as a whole is distinguished by the very lack of a uniform, organizing principle, ideology, or "ism." In the United States, contemporary artists give voice to the varied and changing landscape of American identity, values, and beliefs.

ART 21 Season 4

Preview

These 2 episodes introduce you to 2 artists whose works pose questions about the relationships between nature and culture.

Robert Adams, inspiration comes from the American West. Through his compelling black and white images, he documents scenes and landscapes – from a stripped forest to a sprawling suburban neighborhood – that are beautiful yet disturbing and strike a balance between sober documentation and somber indignation.

Robert Adams is preeminent among the many photographers who have concerned themselves with the urban development of the once-wild lands of the American West. He began to photograph on the Colorado high plains in 1965, and the subjects of his broad body of work have included the spreading of tract houses along the Rockies; strip malls, parking lots, freeways, cheap motels and garishly lit discount houses; abused land and brutalized animals; the defunct orange estates of outer Los Angeles; the ruined forests of coastal Oregon, and the adult and child citizens of the new West as he finds them, often enough, marooned in bleak trailer parks or graceless rooms.

Adams had no formal training in photography, but took it up after earning a Ph.D. in English for the love of literature and then becoming disillusioned by the academic life. He absorbed the influences of Ansel Adams, Dorothea Lange and Edward Weston.

Mark Dion

Raised in Fairhaven, Massachusetts in 1961, Mark Dion had almost no access to art but credits his mother's interest in antiques with the flourishing of his own curiosity about the aesthetics and history of objects. His first real exposure to art and artists was at the Hartford Art School, where he educated himself in art history by working at the slide library and "asking a lot of questions."

Dion went on to attend the School of the Visual Arts and the Whitney Independent Program (1985) in New York City, where he was exposed to a variety of artist models. Subsequent travels to Central America renewed his interest in the biological sciences, which he studied at home and at the City College of New York. In the late eighties, the wall between Dion's

passionate interests in art and nature dissolved leading to the development of his work which recognizes the process as much as the product.

He lives amongst “the world of stuff,” collecting materials from flea markets and yard sales for his installations and public projects, many of which explore our ideas and assumptions about nature. Inspired and intrigued by scientists, natural history museums and laboratory procedures, Dion’s works include an elaborate Vivarium in Seattle for which he constructed a greenhouse to protect and keep alive a fallen tree and its surroundings – a tribute to and appreciation for the complexities of our natural system.

Questions to Consider Before Viewing:

- How do ideas about the human relationship to nature vary across cultures? Across historical time periods?
- What are some of the ways these ideas have been expressed in visual, musical, or literary form?
- What are the most pressing environmental issues that society faces today? What role can artists play in addressing these issues?

POST-SCREENING DISCUSSION AND REVIEW

- How do Mark Dion and Robert Adams explore human relationships to the environment?
- What are some of the different ways they describe or create environments?
- What classroom activities would you design after considering these issues and watching the artists?

LESSON UNIT EXPLORATION:

ECOLOGY OF ART

THE ARTISTS AND THEIR WORKS

The lessons proposed in this curriculum resource use as stepping off points, three works by three contemporary artists. Installation artist Mark Dion and photographer Robert Adams are represented in the Art21 series. David Willis, a glass artist, is included in the Jordan Schnitzer Museum of Art's *NewArt Northwest* show.

Artists:

Mark Dion
Robert Adams
David Willis

A CLOSER LOOK AT: Mark Dion

Mark Dion

Newkom Vivarium, 1996

Mixed media installation (decaying log), Seattle Art Museum Sculpture Park



<http://en.wikipedia.org/wiki/Image:Neukom-Vivarium-2919.jpg>

Main Points to Consider:

- 1) Sometimes there are no clear boundaries between artists and scientists or archaeologists.
- 2) Many of Mark Dion's works show people's relationships to nature and some of the problems in nature caused by humans.
- 3) Dion's art is tied to the social and cultural resonances of the land. He mixes performance, ecology, archaeology, and artistic practices in his work.
- 4) During the 1960s, an artistic movement called Land Art was created. Artists manipulated the landscape as a material. Land artists broke with tradition and made anti-authoritarian gestures of leaving the museum or gallery.

Questions to ask:

- What do artists and scientists have in common?
- Where else have you seen museums of living things?
- What type of work is this? Performance? Installation? A sculpture?
- What makes this work a piece of art and not a scientific collection?

A CLOSER LOOK AT: Robert Adams

Robert Adams

Clearcut, Humburg Mountain, Clatsop County, Oregon, 1999-2001.

From the series "Turning Back."

Gelatin silver print, 14 x 11 inches.

© Robert Adams, courtesy Fraenkel Gallery, San Francisco and Matthew Marks Gallery, New York.



Main Points to Consider and Ponder:

- 1) A successful photograph does not need to be of something traditionally beautiful. Disturbing images can be provocative and aesthetically appealing.
- 2) Similar to Mark Dion who takes on multiple roles as artist, scientist, and archeologist, what other roles does Robert Adams assume?
- 3) Robert Adams uses photography as social commentary and is an environmental activist.

Questioning Strategies for looking at the work of Robert Adams and photographs in general.

Questions to ask:

- What effect does the perspective and framing of the image have on how we see this scene?
- How might it be different if the image were cropped, if the frame were expanded to show a wider view of the setting, or if the photographer took the photograph from a different vantage point?
- What was omitted from the photograph that the photographer might have seen with his eyes?
- If the camera could have recorded sounds and smells, what might you hear and smell?
- What are some specific words you could use to describe how the photograph makes you feel?
- What does the photograph say about the person who took it?
- What happened in this site before the photograph was taken? What might happen afterwards?

A CLOSER LOOK AT: David Willis

David Willis

What Is, 2007

Lampworked glass rods and mylar



Artist Biography

David graduated from U.C. Berkeley with a degrees in Interdepartmental Field Studies. He began lampworking in 1994 with local artist Bob Snodgrass. He has attended Pilchuck Glass School for the last eight years as a student, teaching assistant, and as the lampworking Shop Coordinator. He has also been a student of and assistant for lampworker Roger Parramore for the last five years. David's work is represented by galleries and in public and private collections nationally. He also works with major artists in other mediums, executing and fabricating their ideas into glass. He will be demonstrating at the Glass Art Society conference this year in Adelaide, Australia.

http://www.eugeneglassschool.org/InstructorBios/d_willis.cfm

Main points:

- 1) Installation art relies on a viewer's participation.
- 2) Installation art is ephemeral because the experience is an integral component of the artwork.
- 3) Installation art is site-specific.

Questions to ask:

- What do these forms remind you of?
- What specific words can you use to describe how this piece makes you feel?
- How does your experience of the work change when you view it from a distance and when you walk inside the installation?
- What does it mean to have forest of trees made of a transparent lattice work constructed from a fragile material? (Perhaps this makes you more cautious, more aware of their delicacy and our need to protect them, of our capacity to destroy them?) And what about the reflections on the wall?
- How does your experience of this work (an installation) differ from viewing a photograph or painting?

ECOLOGY OF A TREE

Supports learning standards for science, art, and language arts.

Artist Mark Dion studies the ecosystem of a fallen tree in detail, making careful notes like a scientist. His installation of the log in a glass greenhouse structure in the Seattle Art Museum's sculpture park is a living museum.

Books to use with this section:

Bash, Barbara. (1994). *Ancient Ones: The World of the Old-Growth Douglas Fir*. San Francisco: Sierra Club Books for Children.

From the colossal trees of the old-growth forest to the tiniest bacteria, this excellently written book presents the animals and plants dependent on the forest ecosystem.

Eugene Public Library Juvenile Collection J 585.2 BASH 1994

Munari, Bruno. (1975). *Drawing a Tree*. Mantua, Italy: Edizioni Corraini.

In this wonderful, playful book, Italian author, educator, and designer, Bruno Munari, shows readers that by following a few basic rules common to the structure every tree, it is possible to draw trees of all kinds and see them with heightened sensibility.

Pfeffer, Wendy, & Brickman, Robin (illustrator). (1997). *A Log's Life*. New York: Simon & Schuster Books for Young Readers.

Exquisite cut paper and watercolor illustrations. Informative, lyrical text tells of the organisms that make up the ecosystem of a fallen log.

Eugene Public Library Juvenile Collection J 577.3 PFEFFER

Rapp, Valerie, & Staub, Frank (photographer). (2003). *Life in an Old Growth Forest*. Minneapolis: Lerner Publications Company.

An informational book providing a wealth of information about ecology, the ecosystem of old growth forests in the Pacific Northwest, man's impact on the environment, and what you can do to make a difference.

Eugene Public Library Juvenile Collection J 577.3 RAPP 2003

Reed-Jones, Carol, & Canyon, Christopher (illus.). (1995). *The Tree in the Ancient Forest*. Nevada City, CA: DAWN Publications.

A story telling the way plants and animals in the forest ecosystem depend on each other for survival, written in repetitive, cumulative verse.

Eugene Public Library Juvenile Collection J-PIC REED JONES CAR TREE IN

Suggested activities:

- The University of Oregon campus is an arboretum. **Take a trip** with your class to learn about the many kinds of trees that live here. Create a class field guide.
- Using Bruno Munari's book *Drawing a Tree* as a reference, have **students experiment with drawing the trunks** different tree species. Also create a lesson inspired by his approach. (See *supplementary Munari sheet in this packet*)
- **Choose a natural environment to observe.** This may be a tree in your school courtyard, the park, or in your backyard. What plants and animals belong to this ecosystem? How do they interact? Return several times over a period of months to document life in this ecosystem. Keep a journal in which to document your observations and sketches.

LESSON UNIT EXPLORATION: CHANGING VIEWS OF THE WESTERN LANDSCAPE

Supports learning standards for social studies, language arts, visual art, and science.

This lesson is separated into three components.

Books and films recommended for this lesson:

Babbitt, Natalie. (1975). *Tuck Everlasting*. New York : Farrar, Straus, Giroux.

If you lived forever, what changes might you see in the landscape? Babbitt's classic tale paints power images of the passing of time, man's reverence for nature, and his destruction of the natural world.

Eugene Public Library Juvenile Collection J BABBITT NAT TUCK EVE

Dr. Seuss. (1971). *The Lorax*. New York: Random House.

A perfect text for introducing young (and old) readers to the dangers of man's careless destruction of the environment about the Lorax who "speaks for the trees."

Eugene Public Library Juvenile Collection J-PIC SEUSS DR LORAX

Bender, Lawrence, & Burns, Scott, Z. (Producers), & Guggenheim, Davis (Director). (2006). *An Inconvenient Truth* [videorecording]. Lawrence Bender Productions.

Al Gore's documentary film about the very real global warming crisis has brought environmental issues into the forefront of concern on an international scale.

Eugene Public Library 363.73874 GORE 2006

George, Jean Craighead. (1995). *There's an Owl in the Shower*. New York: Harper Trophy.

A story for children at the upper elementary level, this book presents the debate between environmentalists fighting to preserve the spotted owl and the ecosystem of the Pacific rainforest and the loggers whose livelihoods are also at stake.

Eugene Public Library Juvenile Collection J GEORGE JEA THERES AN OWL

Richardson, Peter (Director/Producer). (2006). *Clear Cut: The Story of Philomath, Oregon* [videorecording]. Bicoastal Films.

In the rural Oregon logging town of Philomath, every high school graduate has their college tuition paid thanks to the generosity of local lumber baron Rex Clemens. But when a new schools Superintendent arrives from Chicago, the administrators of the scholarship become concerned over the increasingly "liberal" direction of the schools. The conflict between the old-time loggers and the "urban immigrants" escalates dramatically, and the scholarship administrators deliver an ultimatum: either the superintendent leaves, or the scholarship is withdrawn, leaving the town's children without money for college.

Part 1: Consequences

Contemporary artists address issues of consequence to our world today. For the artists we are studying, man's relationship with the environment is a critical concern.

- **Read/view one of the books or films** suggested above or collect current event stories about man effecting changes in climate and the natural world.
- **Discuss these stories** as a class. What are the issues that are brought up? How is man altering the environment? Whose interests guide the decisions that are ultimately made? What is at stake?
- **Consider different sides** of the issue and **stage a class debate** representing the different stakeholders.

Part 2: Artists and Politics

Countless artists have been captivated by the panoramas of the Western landscape. In this section, students will be introduced to several different artists have depicted nature and learn to identify their politics. These include:

- Albert Bierstadt, *Yosemite Valley, Glacier Point Trail*, ca. 1873
- Edward Weston, *Juniper*, Lake Tenaya, California, 1937
- Robert Adams, *Clearcut*, 1999-2001



Albert Bierstadt (American, born Germany, 1830–1902)
Yosemite Valley, Glacier Point Trail, ca. 1873
Oil on canvas, 54 x 84 3/4 in. (137.2 x 215.3 cm)
Yale University Art Gallery

IMAGE DESCRIPTION:

19th century perspectives on the western landscape as seen through the paintbrush of Hudson River School artist Albert Bierstadt.



Edward Weston (1886 – 1958)
Juniper, Lake Tenaya, California, 1937
Gelatin silver print
Gift of the Friends of the Museum
1965:9.13

IMAGE DESCRIPTION:

The awe-inspiring panoramas and the majesty of the West are illustrated here. Used to promote the railroad (the promise of the unspoiled landscape), encourage westward migration, and subsequently lead to the destruction of this same natural beauty heralded by these artists and entrepreneurs.



Robert Adams

Clearcut, Humburg Mountain, Clatsop County, Oregon, 1999-2001.

From the series "Turning Back."

IMAGE DESCRIPTION:

A vivid portrait of clearcutting in an Oregon community. Through his photographs, Adams can tell you where in the mowed-down forests of the Coast Range the timber companies have engaged landscape architects to conceal the damage. He uses his photographs to narrate a story and to inform the viewer of his concerns.

LOOKING ACTIVITY:

A closer look at 20th century landscape photography.

Like Ansel Adams, Weston's landscapes documented the grandeur of the American West.

- When comparing the photograph by Edward Weston to the painting by Albert Bierstadt, what similarities do you find?
- Imagine that you are placed in the photograph with this tree? What are you doing here and how do you feel? Describe the sensation of being in this environment.
- After reviewing this photograph and the Bierstadt painting, do you see any traces of people living in this environment?
- **Compare** *Clearcut* by Robert Adams to works of earlier landscape artists of the American West. How have artistic representations of nature and the artists' attitudes towards it changed?

TREE STORIES

Supports learning standards for language arts.

Books for this unit:

Babbitt, Natalie. (1975). *Tuck Everlasting*. A Sunburst Book/Farrar, Straus and Giroux.

Beneath an ancient tree in the woods behind Winnie Foster's house, there is a spring which blesses (or curses) whoever drinks from it to everlasting life.

Eugene Public Library Juvenile Collection J BABBITT NAT TUCK EVE

Calvino, Italo. (1959). *The Baron in the Trees*. Orlando, FL: Harcourt, Inc.

A modern fairy tale in which a boy of a noble family, in a moment of childhood indignation, climbs up into a tree and vows never again to set foot on the ground. Advanced high school level.

Eugene Public Library CALVINO ITA BARON IN

Manheim, Ralph (translator). (1977). *Grimms' Tales for Young and Old: The Complete Stories*. Garden City, NY: Doubleday.

In the fairy tales of the Brother Grimm, trees, from the thick forests in which characters lose their way to those with magical powers, are frequent subjects.

Eugene Public Library Juvenile Collection J 398.2 GRIMMS TALE 1977

Silverstein, Shel. (1964). *The Giving Tree*. HarperCollins Publishers.

The classic tale of the tree who loved a boy and who gave everything she had to make him happy.

Eugene Public Library Juvenile Collection J SILVERSTEIN SHE GIVING TREE

- Trees are settings and characters that have occupied the imaginations of authors from the enchanted forests of fairy tales to the selfless "Giving Tree" to Italo Calvino's modern fairy tale of the nobleman who gives up life on the ground for the world of treetops to the immensity of the trees in the Foster's wood.
- David Willis' sculptural trees leave room for the imagination, get us thinking about fairy tales and lightness, while Edward Weston's *Juniper* has an imposing presence, more of a portrait of a tree.
- Read one of the books above (or another of your choosing).
- Observe or invent a tree. Consider it a character and write its personality. Or use it as a setting for a poem or short story.

PREDICTING THE LANDSCAPE (FUTURESCAPES)

Supports learning standards for visual arts and language arts.

Artists: Charles Burchfield and Robert Adams

BACKGROUND:

Charles Burchfield (1893-1967) was an American artist best known for his romantic, often fantastic depictions of nature. He developed a unique style of expressionism that reflects American scenes and his respect for nature. He was inspired by nature, literature, and music.

Burchfield used symbols to show his emotional reaction to nature.



Crows, 1953

"An artist must paint not what he sees in nature, but what is there. To do so he must invent symbols, which, if properly used, make his work seem even more real than what is in front of him."

INTRODUCE THE TERM ABSTRACT:

Abstract: to simplify objects and show them with basic shapes, lines, and values.

LOOKING ACTIVITY:

- How does Burchfield create symbols of nature? (He does this by abstracting objects in nature.)
- **Look** for weather patterns, cloud or wind formations, tree profiles, and other symbols of nature.
- **Look** at Burchfield's print, *Crows*. Describe two abstracted symbols of nature he created in it and how he changes their shapes to be abstract.

Literature:

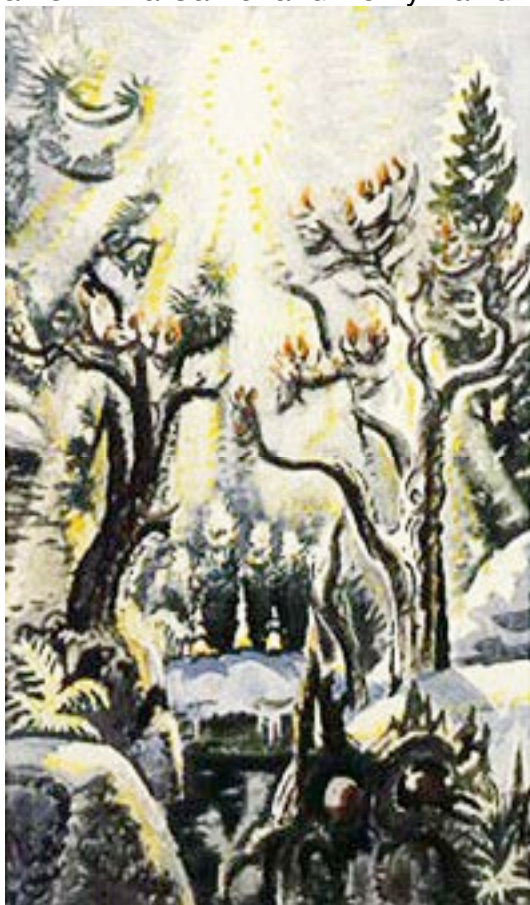
In 19th century art and literature the belief of Pantheism was very common and important. Pantheism is the belief that God is present in nature; he is seen in all of the forces and workings of nature. Burchfield believed in it and it shows in his view of nature. His love of nature was like a religion to him. While still a student he wrote,

"I hereby dedicate my life and soul to the study and love of nature, with the purpose to bring it before the mass of the uninterested public, that they may see and become familiar with the endless number of nature's beauties."

Other literary influences on the artist: Willa Cather and Henry David Thoreau



Gothic Window Trees



Late Winter Radiance, 1953

LOOK CLOSER:

In these two paintings, Burchfield illustrates his love of nature and spirituality. The Gothic Window Trees resemble church windows. The rays of sunlight in Late Winter Radiance could be seen as nature hand touching the winter landscape.



CHARLES EPHRAIM BURCHFIELD 1893-1967

September Wind and Rain, 1949

Watercolor on paper mounted on board, 22 x 48"

Butler Institute of American Art

Burchfield's process of painting also symbolizes his own beliefs about the cycle of nature. For example, he would create paintings, frame and hang them, and then 3-7 years later, he would add sections to the paintings. He would add more life and vitality to the work of art.

INSPIRED ACTIVITY:

Review the work of Robert Adams. Consider again how he documents man's impact on the land.

Now think about Charles' Burchfield's approach. He as an artist and man believed that we are responsible for nurturing the land.

- Take the landscape image given to you today and review its content.
If you have more time, ask students to bring in an image or photograph of their favorite place.

- Write a few sentences on a piece of paper that describes your landscape.
- Now deconstruct the duplicate image of your landscape. The goal of this activity is for you to cut out and remove elements of this landscape as a result of human interference.
- Draw elements to this second landscape that have been added over time.
- Write about the second image and how it has changed since the first image.

MATERIALS NEEDED:

One image of landscape per student (Magazine, calendar, poster, or image from internet)

If time allows, ask students to bring in a photograph of their favorite place.

Color copier

Color pencils or markers

Pencils

Writing paper

Scissors

Glue sticks

ADDITIONAL READING:

Read/listen to an interview with Charles Burchfield and John Morse (1959)

Archives of American Art, Smithsonian Institution

<http://www.aaa.si.edu/collections/oralhistories/transcripts/burchf59.htm>

THE ART OF INSTALLATION

Supports learning standards for art.



Artists Mark Dion and David Willis both create installation art. These 2 artists who make statements through nature are in the company of artists Christo & Jeanne-Claude and Andy Goldsworthy.

Film to use in this section:

von Donop, Annedore (Producer), & Riedelsheimer, Thomas (Director). (2004). *Rivers and Tides: Andy Goldsworthy Working with Time* [videorecording]. New Video Group.

Eugene Public Library MM-DVD ANDY GOLDSW

Christo, Jeanne-Claude, Brandt, Willy, & Debré Michel. *5 Films About Christo and Jeanne-Claude* [videorecording] - A Production by (2004). Maysles Films.

Think about...

- Place, scale, material, how the installation will make you feel. What is its message?
- Are you advocating protection of the natural world, lamenting its devastation, celebrating the beauty of your neighborhood...?

Activity:

Create a classroom installation. Will you gather natural materials (like Goldsworthy and Dion) or create a natural setting from other materials (like Willis)?

- Have students review the work and video of Mark Dion, Andy Goldsworthy, and/or Christo. Also look at images of installation artists such as Janine Antoni, David Willis, Kiki Smith, or any other contemporary artist when looking for inspiration.

