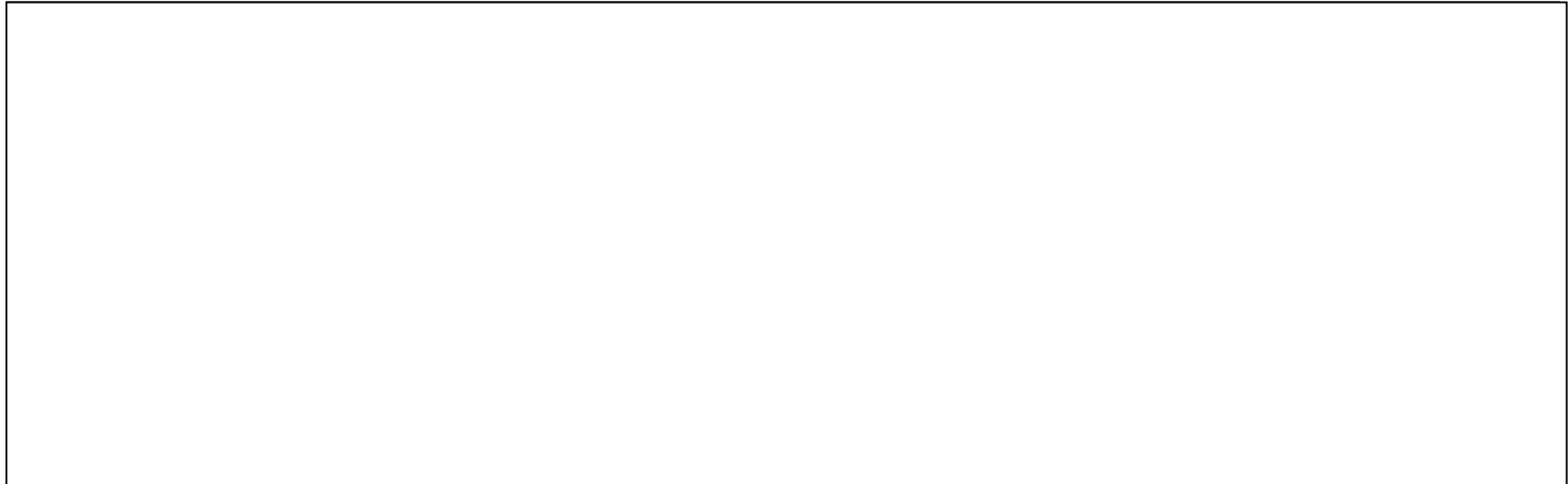


YEAR 7: ART & DESIGN Independent Learning Task

Theme: 'What is Land Art?'

Name:..... Group: Art group: Teacher:



Activity 1: Complete the missing part of this rose using a HB pencil (45 min)

Key points: 1) Concentrate on capturing its shape first 2) Use different pressures to depict the softness and shadows of the rose. 3) Reflect back on you mark making skills, which ones can you use?

Aims of the learning Task

In this project you are going to investigate aspects and concepts behind some forms of 'Land Art'

■ Walt

- appreciate there are many ways of making art
- take inspiration from nature and natural forms
- Research artists who use nature and natural forms to create artwork.
- Develop awareness around the theme of 'Land Art'

■ Wilf

- Pages that research and study the artists; Chris Drury, Richard Long and Robert Smithson.
- An A4 page that displays a tactile and visual diary of a walk through nature
- a piece of artwork created by you, that is inspired by one of the artists you have researched
- The ability to analyse and understand concepts around the theme of 'Land Art'

YOUR NEEDS: Read each page, complete work needed for each page and put your name on the front cover. Use this booklet to present your work. You may need to do some of your studies on separate paper, make sure you attach/stick down the work in the relevant section before handing it in. You have 2 weeks to complete these tasks (equivalent to 10 hrs) organise yourself by spreading out the work load. Happy Learning and Enjoy!

Activities:

Tick when complete

1) Complete study of Rose on the front cover	(45 min)	
2) Research artist (3 pages, 1 artist each page)	(3hrs)	
3) Make a study of your garden/plants or flowers	(45 min)	
4) Visual diary	(1hr)	
5) Create an individual piece of artwork	(1hr and 30 min)	
6) Rubbings	(30 min)	
7) Evaluation	(45 min)	

What is Land Art?

Land Art

A lot of modern art takes art out of galleries and into places you would not normally think of- from remote country landscapes to busy urban environments. Some artists have chosen to do this because they are trying to make people aware of environmental issues. Others want to make art that cannot be bought and sold, and to make people look at the world in a new way.

Working the land

Landscapes have always been a traditional subject for paintings. But in the 1960's and 70's some artists began to work directly with the land, making art out in the open and then documenting it.

They used natural materials and allowed changes in the weather and light to add to the result. This approach is known as Land Art, or Earthworks. It can range from huge mounds made with bulldozers to something as small as and short lived as a line of cut grass.

British artist Richard Long became known for making Land art based on walks in wild, remote places, which he records with maps, poems and photos. On some walks he builds simple arrangements of stones or driftwood. Sometimes he collects natural materials to make similar pieces back in the gallery. 'Mud Hand Circles' is one example. Like much of Long's work, it explores the relationship between people- represented by the handprints-and nature. It was made on a wall in Jesus College, Cambridge using mud he had collected and brought back from the River Avon.

With large scale Earthworks, probably the best known examples are American.

One artist, Robert Smithson, built a huge spiral jetty in the Great Salt Lake, Utah, using vast quantities of rock and earth.

British artist Andy Goldsworthy makes art inspired by specific landscapes from English woodland to the Arctic wastes. He gathers natural materials, such as leaves and feathers and arranges them in simple shapes. He has even worked with snow and ice, creating giant snowballs and delicate sculptures such as 'Icicle Star'. His art is designed to interact with its setting and often does not last long, reflecting the changes that occur in nature. Like Long he is interested in exploring the relationship between people and the world around them.

Andy Goldsworthy Artist Born 1956 is a brilliant British artist who collaborates with nature to make his creations. Besides England and Scotland, his work has been created at the North Pole, in Japan, the Australian Outback, and in the U.S.

This website has films about how Andy Goldsworthy works for you to watch to give a better understanding of his methods of creating art work. <http://www.artisancam.org.uk/pages/artists.php?artist=andy>

Recording his work

- He photographs each piece once right after he makes it.
- His goal is to understand nature by directly participating in nature as intimately as he can.
- He generally works with whatever comes to hand: twigs, leaves, stones, snow and ice, reeds and thorns.
- The seasons and weather determine the materials and the subject matter of his projects.

How I work

"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. "

"Each work grows, stays, decays"

- The photograph shows at its height, marking the moment when the work is most alive.
- Process and decay are implicit."-Andy Goldsworthy.

Recording his work

- He uses photography to document his work.
- The work is photographed, always immediately following the making.
- He typically takes a number of different shots of any one work.
- Most frequently, he takes a close-up shot, in which the work is centrally framed.
- A second shot showing the work in its immediate context.

What have we learnt?

- Andy Goldsworthy works with natural materials to make his art.
- He takes care with his art not to disturb or destroy the environment.
- Most of his work is not meant to last in its made state.
- He photographs his work to 'Document' it and keeps a record of it in a photographic form.
- The photographs becomes the art work.

EXAMPLES OF ANDY GOLDSWORTHY ART WORK



ACTIVITY 2:

ON THE NEXT 3 PAGES RESEARCH THE ARTISTS PROMPTED ON THE TOP OF EACH PAGE

INCLUDE:

- 1- History of the artist (use books/internet/magazines/previous knowledge. Collect together information and in your own words form a statement about the artist)
- 2- Some images of their artwork
- 3- Personal response to the artists work (one paragraph, discuss and describe their work, what do you understand about it? What materials are used?)
- 4- Think about presentation of your research

Artist 1: Robert Smithson

Artist 2: Richard Long

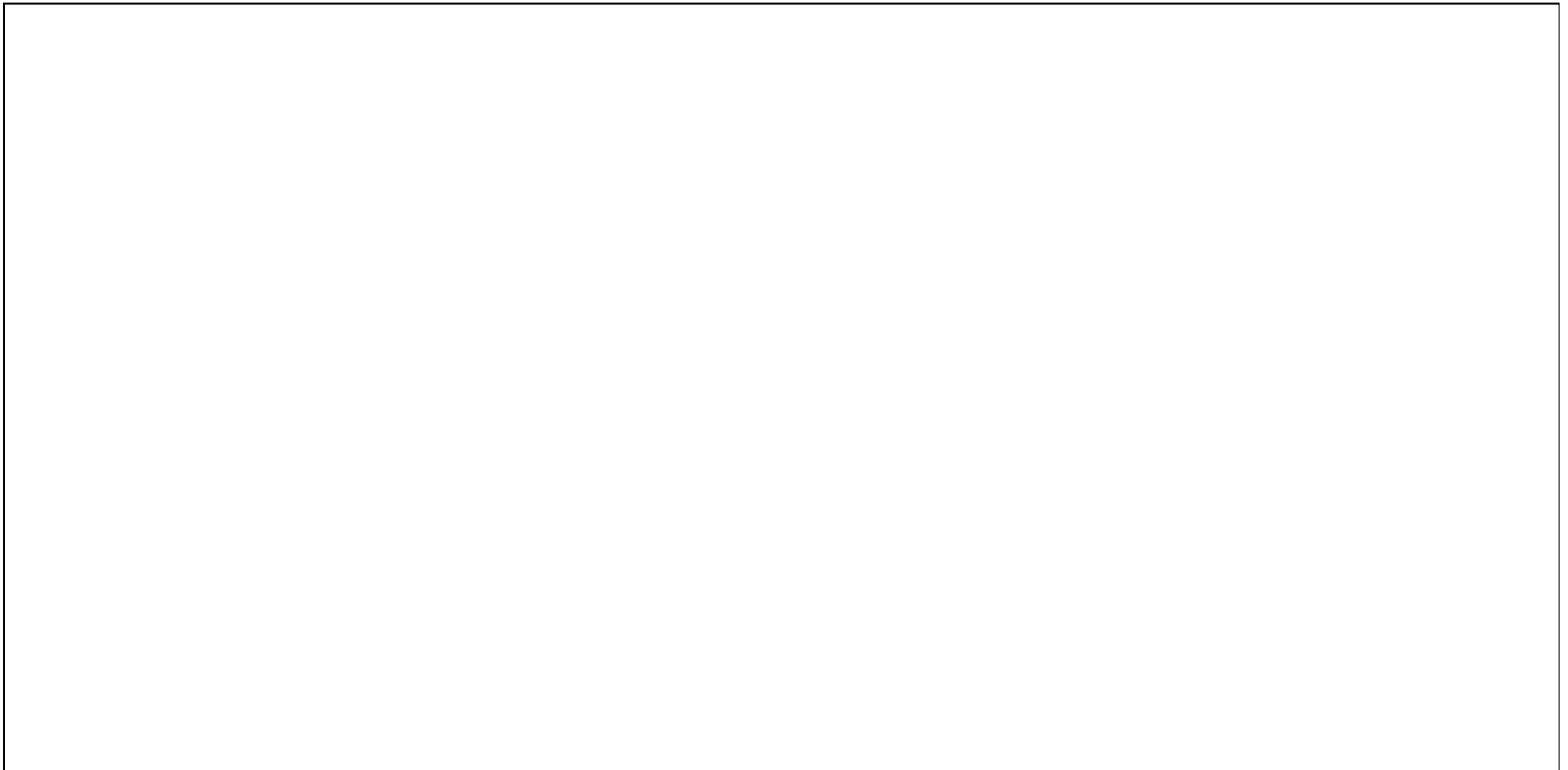
Artist 3: Chris Drury

ACTIVITY 3

In the box below make an observational drawing of your garden, plants or flowers. Use colour and any media.

Consider:

- Plan ahead; prepare your materials in advance.
- Position yourself so you have a good view of your garden/plants, get comfortable!
- Visualise your subject on your paper. Think about composition.
- Remember you are making an observational drawing, so keep looking at your subject as you draw
- Look at the proportions of your objects; compare each part to one another. This will help you to draw them in the correct place and the correct size.



ACTIVITY 4

Get yourself amongst nature! Go into your garden or go for a walk with friends and family.

Whilst on your walk observe what is around you, shapes/textures/smells/sounds.

On your walk collect together natural objects that represent your journey i.e. mud from the ground/gravel/grass/leaves/a flower/twigs etc.

Once you've collected items, using sellotape, stick down and arrange your items in the grid below.

Consider:

- are you communicating something in particular (e.g. different shaped leaves found on your journey?)
- are you arranging items in the order that you have found them or in order of colour, or another order?
- are you influenced by one of the artists you have researched?

ACTIVITY 5:

Look back at the work of the artists you have studied. Who best inspired you?

Now, create a piece of artwork that is influenced by one of the artists, you can do this in the form of a sculpture, drawing, painting or photography or a combination of all of them!

Consider:

- find an environment that you like and feel comfortable in
- Collect together natural objects to give you a starting point
- use colour and explore a variety of techniques
- plan ahead/ will your work be created indoors or outdoors?
- How will it be recorded?
- how will you present it?

If you wish, you can make your study on a larger sheet and attach to this booklet when complete.

ACTIVITY 6

On some separate paper take some rubbings from nature, such as tree trunks and leaves. Make at least three rubbings.

Helpful tips:

- use thin paper
- use chalk/charcoal or a soft pencil
- once you've made your rubbings fix them (if you have hairspray at home, spray a little amount over your rubbings, this will help them to stop smudging)

ACTIVITY 7

Review and reflect - Land Art

1) What skills have you learnt from doing this set of work?

2) Has this project made you look at things, art in a different way?

3) Which part of the project did you enjoy the most and why?

-4) Which artist inspired you the most? Why and how?

5) What would be the next step for this project? What could you do?

6) How will you influence others with the skills and knowledge you have learnt about 'Land Art'?

Key Stage 3 Levels for Art and Design: (You can use this guide to help yourself to achieve better results)

Level 5	Creativity	Competence	Cultural Understanding	Critical Understanding
	<p>I can try some new ideas and ways of working, taking creative risks when exploring, experimenting and responding to ideas.</p> <p>I can also take some creative risks with the information I select and the resources I choose to help me develop my work.</p>	<p>I can develop using my technical knowledge and skills to control the appearance and feel of different media when designing and making.</p> <p>When learning new processes, I can apply my technical knowledge and skills to control the way I use line, shape tone, colour, pattern, texture and form (formal elements).</p>	<p>When looking at work from different cultures, I can think about and share my ideas about the techniques and approaches that are used by artists, crafts- persons and designers.</p> <p>I can think about and discuss these, considering both the context in which the work was made and why I think it was made.</p>	<p>I can evaluate my own work and that of others, reflecting on my own view of its meaning and purpose (why I made it and what it means).</p> <p>I can use these evaluations to help me adapt and refine their ideas, the processes I use and my intentions.</p>

Level 6	Creativity	Competence	Cultural Understanding	Critical Understanding
	<p>I can demonstrate I can take creative risks, when exploring and experimenting on my own and when inventing new ideas.</p> <p>I can use a range of appropriate resources imaginatively to develop, design and make work.</p>	<p>I can apply my technical knowledge and skills, to guide me in realising my intentions.</p> <p>I can recognise and effectively control the qualities of media and my use of the formal elements when I apply this to making processes.</p>	<p>I can interpret and explain how ideas and meanings are conveyed by artists, crafts-persons and designers.</p> <p>I can recognise and show understanding of the varied characteristics of differing cultures.</p>	<p>I can provide a reasoned evaluation of the purpose and meaning of my own work and that of others.</p> <p>I can use my critical understanding to develop my own views and practice.</p>

Level 7	Creativity	Competence	Cultural Understanding	Critical Understanding
	<p>I can learn from taking creative risks and use these to help me form and develop my ideas.</p> <p>I can learn from my creative risks to also help me create purposeful, imaginative work with some originality.</p>	<p>I can show confident understanding and use of materials, processes and the formal elements.</p> <p>I can thoughtfully combine my use of media, processes and the formal elements in order to realise my intentions.</p>	<p>I can analyse and comment on my own and others work.</p> <p>I can appreciate how signs, symbols and conventions are used to express ideas in different genres, styles and traditions.</p>	<p>I can explain both how and why my understanding of the work of others influences and changes my own ideas.</p> <p>I can also explain how and why my understanding of the work of others influences what I think about and the way it informs my work.</p>

Most pupils should reach level 4 during year 7 (Refer to your sketchbook for Level 4)

Some pupils will reach Level 5

A small proportion of pupils will be capable of reaching Level 6

A few pupils may be able to achieve Level 7

