Broken Ground
New Directions in Land Art

February 17 - March 26, 2017
Florida State University Museum of Fine Arts
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Dear Educator,

This packet was created by the Education Program at the Florida State University Museum of Fine Arts as a tool to help you introduce your students to the artists, artwork, and concepts of the exhibition *Broken Ground: New Directions in Land Art*. This exhibition is timely as discussions about the environment and the human impact on it are moving to the foreground in our society. By exploring the history and current trends in Land Art, students will gain an understanding of current environmental issues, as well as the ways artists are choosing to raise awareness for these issues. The work produced by the artists whose biographies are included in this packet show characteristics considered to be engaging for the K-12 audience, particularly in the areas of critical thinking and abstract conceptualization.

We would also like to extend an invitation to attend our upcoming exhibition: Spring of 2017, February 17th to March 26th. Land Art is about viewer interaction, so visiting the exhibition will give students an opportunity to encounter an art form with which they may not be familiar. The museum will be offering guided tours and events. For more information about visits and tours, please contact Viki D. Thompson Wylder at (850) 645-4681.

Feel free to use this packet to help prepare students for a visit to the museum or as a part of your regular curriculum. This packet is in accordance with Florida’s Common Core Standards. All images in this packet are for educational use only. We hope this packet will be a helpful tool for you and your classroom.

Sincerely,
Stephanie Antonijuan
Emma Clark
Mya Frieze
Emily Hoogerhyde
Nicole Hu
Samantha Miker
Diana Robertson
### Elementary School

- **VA.1.C.3.2**
  Distinguish between artwork, utilitarian objects, and objects from nature.
- **VA.1.S.3.2**
  Discuss the qualities of good craftsmanship.
- **VA.2.S.3.4**
  Describe the differences between using one’s own ideas, using someone else’s ideas as one’s own, and drawing inspiration from the works of others.
- **VA.3.C.2.1**
  Assess personal artworks for completeness and success in meeting intended objectives.
- **VA.4.C.2.3**
  Develop and support ideas from various resources to create unique artworks.
- **VA.4.F.3.2**
  Collaborate with peers in the art room to achieve a common art goal.
- **VA.4.F.2.1**
  Discuss how artists and designers have made an impact on the community.
- **SC.4.L.17.4**
  Recognize ways plants and animals, including humans, can impact the environment.
- **VA.5.F.1.2**
  Develop multiple solutions to solve artistic problems and justify personal artistic or aesthetic choices.

### Middle School

- **VA.5.F.2.2**
  Discuss contributions that artists make to society.
- **VA.5.H.3.1**
  Create artwork to promote public awareness of community and/or global concerns.
- **VA.5.H.1.1**
  Examine historical and cultural influences that inspire artists and their work.

### High School

- **VA.912.H.1.1**
  Analyze the impact of social, ecological, economic, religious, and/or political issues on the function or meaning of the artwork.
- **VA.912.H.1.8**
  Analyze and compare works in context, considering economic, social, cultural, and political issues, to define the significance and purpose of art.
- **LAFS.K12.W.1.1**
  Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- **LAFS.910.WHST.3.9**
  Draw evidence from informational texts to support analysis, reflection, and research.
- **LAFS.1112.RH.1.3**
  Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain.
- **LAFS.1112.WHST.1.1**
  Write arguments focused on discipline-specific content.
- **SC.912.L.17.16**
  Discuss the large-scale environmental impacts resulting from human activity, including waste spills, oil spills, runoff, greenhouse gases, ozone depletion, and surface and groundwater pollution.
- **VA.912.C.2.2**
  Assess the works of others, using established or derived criteria, to support conclusions and judgments about artistic progress.
- **VA.912.C.3.5**
  Make connections between timelines in other content areas and timelines in the visual arts.
The Artists

Julie Anand (Ground Truth)
Todd Anderson (The Last Glacier)
Raven Chacon (Postcommodity)
Bruce Crownover (The Last Glacier)
Kevin Curry
Cathleen Faubert
Bill Gilbert
Katerie H. Gladdys
Eloisa Guanlao
Jeanetter Hart-Mann
Cristobal Martinez (Postcommodity)
Erika Osborne
Lucy Raven
Victoria Sambunaris
Damon Sauer (Ground Truth)
Kade L. Twist (Postcommodity)
Ivan van Coller (The Last Glacier)
Land Art has been a form of art since the beginning of humanity. This type of art, which was referred to as earthworks, originated in ancient cultures and was used as a form of expression. Famous ancient earthworks include, but are not limited to: the Nazca Lines in Southern Peru, the Great Serpent Mound in Ohio, and the Inukshuks on Baffin Island in Canada.

The Land Art movement, however, began in the USA in the 1960s because a group of sculptors and painters wanted to raise awareness of humanity’s relationship to nature. But this was not the only reason for the creation of these pieces. Many of the artists of this movement wished to counter the art norms imposed by galleries, institutions, and dealers.

The beginning of the Land Art movement came in 1968 in the exhibition *Earthworks* at the Virginia Dwan Gallery in New York City and then again in the 1969 *Earth Art* exhibition at Cornell University’s Andrew Dickson White Museum of Art. From there, famous land artists like Robert Smithson (*Spiral Jetty*), James Turrell (*Roden Crater*), Alan Sonfist (*Time Garden*), and others emerged. Despite the intentions of these artists, many of the Land Art pieces were built to immense size so money was needed from the patrons and institutions that they protested. For instance, the most well known Land Artist of this time, Robert Smithson, depended upon his art patron, Virginia Dwan, for the funds to create his pieces.

Some avoided this issue by creating smaller pieces of Land Art. For example, Andy Goldsworthy created pieces using only natural objects of a more diminutive size, like leaves and stones. Although the size often prevented the need for outside funds, these pieces were temporary. They were constructed to not last for as long as the larger works that required funding by patrons. Artists of these smaller, temporary works relied on photography or video for documentation, which meant that the photos and videos would be the only proof of the work’s existence.

Although the Land Art movement was prevalent and popular, it did not remain prevalent due to issues that arose in the 1970s. In 1973, one of the icons of the Land Art movement, Robert Smithson, was killed in a plane crash while he was surveying locations for his next work, the *Amarillo Ramp*. Smithson’s death was a tragedy and began the decline of the Land Art era. In the years following, there was an economic recession which drained the patrons of their money. The numbers of these artists declined rapidly and only a few artists remained after the recession of 1973-1975.
In the decades following the birth of the Land Art movement in the 1960s, several shifts in thematic content occurred due to changing social and environmental attitudes. The original goals of the movement, however, remained unchanged: Land Art artists wished to distance themselves from the “blank white cube” constrictions of traditional gallery and museum space, fight against the perceived artificiality and commercialization of art, and reevaluate art’s definition in the modern era. Growing ecological awareness in the late 1960s turned a critical eye to the large scale of many Land Art pieces, questioning the destruction of nature necessitated. Additionally, a Feminist critique in the 1970s accurately noted that the movement was led predominantly by white male voices and questioned the hubris of aggressively scarring the landscape. During this decade, the movement became much more diverse with many female artists creating notable Land Art works, including Alice Aycock, Ana Mendieta, and Nancy Holt.

In the past three decades, in response to environmental concerns, the movement grew to incorporate issues of ecology and sustainability. Instead of continuing to mark the landscape, contemporary land art addresses the temporal nature of human existence; any human-made mark on the landscape will eventually erode and fade away. The movement now focuses on the exploration of the mutually influential relationship between nature and humanity, uniting the original themes of the Land Art movement with a growing concern for the environment.
Images

Christo and Jeanne Claude, *Surrounded Islands* (1983)


Images


Nancy Holt, *Sun Tunnels* (1973-76)


Lucy Raven, *China Town* (2009)

Jeanette Hart-Mann, *SeedBroadcast* (2011)
Select Biographies of Artists

By Mya Frieze & Emily Hoogerhyde

• Kevin Curry
  Kevin Curry, a multi-media artist based in Denver, uses a blend of both technology and handbuilt sculpture in order to create his three dimensional pieces resembling stones covered with maps -- sometimes incorporating post-consumer recyclables in order to create simple and thought-provoking works. His piece *Tripping over the same stone* (2016) explores geography and geology through hand-building techniques.

• Damon Sauer and Julie Anand
  Julie Anand and Damon Sauer began working together in 2010 to create their complex, and fundamentally collaborative works. Both were educated in photography, and Anand also studied ecology and evolutionary biology, the influence of which can be seen in her work. For a number of their works, they take multiple images and use an office shredder to turn them into horizontal and vertical strips that are then woven together by hand in both random and premeditated order. This *Shredded Work* is then sealed in resin to create single images. Another series titled *Shared Shadows* are created by using light to generate shadows of the chosen subject matter, often two people interacting. These shadows are then photographed to catch the fleeting image. Their piece *Either/Or* juxtaposes a male and female image to create a new composite person. In a separate series, *Ground Truth, Corona Landmarks*, Anand and Sauer investigate one’s sense of self among expanding networks using the Corona Satellite Concrete Markers in and around Casa Grande, Arizona that were formerly employed during the 1960s for the calibration of satellites.

• Cathleen Faubert
  Cathleen Faubert, based in Oklahoma, has used photography, video, and installations to reflect ideas of empowerment and human constraint. In one of her recent exhibits, Faubert explores the *Smell of Oklahoma* from collected plant species and their extracted essential oils to represent the local landscape. In doing this she encourages the public to connect these scents she has created to memories or places.

• Bill Gilbert
  In his work *Matter of Fact: Walk to Work* (2009), Bill Gilbert walked his commute, instead of driving, in as straight a line as possible and documenting the path. Bill Gilbert utilizes multi-media installations and video works centered around culture and place. All of his works are tied to, and inspired by, the place and culture in which they exist. He has exhibited internationally and collaboratively since 1981 in places such as Ecuador, Canada and the Czech Republic and has written numerous essays discussing the work of predominantly South American indigenous artists.
Select Biographies of Artists (cont.)

By Mya Frieze & Emily Hoogerhyde

• Todd Anderson, Ian van Coller, and Bruce Crownover

In 2010, Todd Anderson, Ian van Coller, and Bruce Crownover, began The Last Glacier project as a response to the rapidly retreating glaciers in Glacier National Park. Anderson, van Coller, and Crownover hiked through the national park in Montana to visit the remaining glaciers and capture the beauty of these marvels before they disappear. The artists convey the way the mighty force of the glacier turns out to be more affected by human forces than previously imagined. A study by the National Park Service predicts that Glacier National Park, once home to more than 150 glaciers, will be devoid of glaciers altogether by the year 2020. The Last Glacier not only serves as a beautiful body of artwork, but also as a record for posterity of the majestic glaciers that currently reside in Glacier National Park.

• Jeanette Hart-Mann

An artist and farmer, Jeanette Hart-Mann explores the boundaries between biology and cultural systems. She employs a wide variety of media, everything from sculpture to video, photography to installation, and many other forms to engage viewers in the conversation she hopes to spark with her art. She also participates in a body of agricultural research that informs her work. One of her biggest projects is the Seed Broadcast, an organization she co-founded to investigate food culture and agriculture in action.

• Lucy Raven

Incorporating photography, video, installation, and performance, Lucy Raven, an NYC-based artist, explores 3-D video and the way in which the subject of filming and the act of filming interact. Her work is hard to fit into one category and explores many subjects and issues. Her project China Town (2009) traces copper mining and production all the way from start to finish, investigating the impacts this process has on both countries.

• Victoria Sambunaris

Victoria Sambunaris is a photographer who lets her travel experiences and surroundings shape her art. Sambunaris’s process is centered around her yearly trek across America -- most recently focused on South Texas. In Texas, using her 5x7 film, she captured the intersections of geology, industry, and culture surrounding the petrochemical and shipping industries of the Gulf Coast. Past trips include Utah, Arkansas, and Wyoming, as well as others.
“Postcommodity” is the name of an artists’ collective who uses a wide variety of media. This includes music and the materials associated with Land Art. The members of Postcommodity want to make a statement about the damaging effects of the global market and to give a voice to indigenous issues. The artists involved in Postcommodity are Raven Chacon, Cristobal Martinez, and Kade L. Twist. All of them have their own personal connections to the indigenous issues their art examines as they all come from a Native American/indigenous background. Their works include Repellent Fence (2015), a Land Art piece that intersects the US/Mexico Border, and Pollination (2015) an immersive installation at the Scottsdale Museum of Contemporary Art. Repellent Fence is widely known for its statement about bridging the separations between peoples and communities. The work speaks to the ways in which we are all the same and the ways in which we are different as well as the beauty that such diversity can create. Pollination is an interesting exploration of parallels between the subjugation of nature to Western economic models and the objectification of other human beings by a dominant male gaze.

One of the aims of the work of Postcommodity is to encourage productive discourses about political, social, and economic issues that provoke division and foster disunity. Postcommodity also seeks to explain our shared experiences in this increasingly complex society, and communicate indigenous narratives to a broader sphere of the public. One of their most notable works is the already mentioned Land Art piece Repellent Fence from 2015, which featured 26 large balloons tethered to the ground in a two-mile long path which crossed the U.S./Mexico border. The balloons were enlarged replicas of an ineffective bird repellent product, known as the “scare eye balloon,” which happened to feature indigenous medicine colors and iconography. Repellent Fence was intended to symbolically represent the ineffectiveness of stopping cross-border movement and communication as well as the importance of the interconnectedness of the Western Hemisphere, especially for indigenous people.
Environmental Impact of Land Art

By Nicole Hu

Land Art draws attention to the abuse of our environment. It places art within the environment itself causing a visual interruption that affects viewers who pass by.

Two famous environmental artists, married partners Jeanne-Claude and Christo, tend to symbolize controversial Land Art. In Miami in 1983, Jeanne-Claude and Christo completed a work entitled Surrounded Islands. Utilizing Biscayne Bay, the artists surrounded eleven islands in pink polypropylene floating fabric. Surrounded Islands was prepared by a team of individuals, including several marine biologists and ornithologists, who cleaned up debris and trash from the eleven islands. Some environmental scientists and marine biologists argued later, however, that Surrounded Islands might have disrupted various marine migration patterns as well as the lives of animals that used the shorelines and immediate surrounding water.

Site specificity has influenced the range of messages artists convey through Land Art. For instance, Harvest Dome, a sculpture fabricated from found debris and trash and floated on an inlet in New York, highlighted the amount of debris and trash that pollutes the water. The sculpture, made in 2013 by married artistic duo Amanda Schachter and Alexander Levi, was constructed out of 450 discarded broken umbrellas and 128 trashed plastic bottles. Such a piece potentially carries environmental benefits by removing the source of pollution and speaks from a moral position on our treatment of the land or waterways.

Land Art can be exposed to destructive elements, just like the land and environment itself. Though rare, since most works of Land Art happen to be temporary installations, an artist may build a Land Art installation with the purpose of being permanent. In 1970, Spiral Jetty, a Land Art piece by Robert Smithson, became one of the most iconic works in this genre. However, in 2008, the work was designated at risk and in danger of destruction by oil drilling pressures and real estate development companies. Located in Utah, oil drilling companies wanted to begin investigative drilling in the lake bed where Spiral Jetty was placed. After Smithson’s unfortunate death in 1973, the Utah state government was granted ownership of Spiral Jetty. In 2008, Utah received over 3,000 emails in strong opposition to the oil drilling and subsequently plans to drill were shut down. As of March 2016, the lake bed water has receded and Spiral Jetty still stands. It is, however, now in a white salt desert.

The Land Art genre does not fall perfectly into a conceptual, aesthetic, or moral position that is good or bad, or black or white. The impact of Land Art, however, is monumental. In recent years, scientists in the fields of geology and stratigraphy have researched and studied Land Art in an attempt to deduce the significance Land Art has to the environmental processes of the Earth.
While the hotly debated topic of climate change rages on, it is clear the human lifestyle, which includes cars, an increasing need for electricity, and an overall consumerist tendency, negatively impacts ecosystems all over the world. Perhaps the most visible impact of human activity is the leveling of the world’s great forests. This has led to the sixth largest extinction occurrence in Earth’s 4.5-billion-year history. The works exhibited in *Broken Ground: New Directions in Land Art* address the dominance of human activity on the Earth and the effects of this relationship.

The most obvious way humans have altered the planet is through the building of cities and through industrial development. Lucy Raven’s *China Town* focuses on industry-altered land, in this case in relationship to copper production. She takes the viewer from an open pit mine in Nevada to a smelter in China, providing a model for the literal “digging of a hole to China.” Copper mining causes land degradation, deforestation, habitat destruction, and water pollution. The smelting process creates large volumes of sulfur dioxide which cause acid rain. Acid rain, in turn, damages crops, trees, and even buildings.

Through her photography, Victoria Sambunaris similarly investigates the natural world’s intersection with civilization, particularly in relation to cargo trade, mining operations, and commercial development. Her photographs show our uneasy relationship with the natural world, as the American terrain declines as a result of capitalist ventures. Cargo trade has been linked to climate change and decreased air quality, as have highway vehicles, marine vessels, locomotives, and aircraft. Together they release several million tons of gases into the atmosphere each year. Oil spills and other waste generated by these operations can be hazardous for ecosystems. The need for materials and land for commercial development has led to deforestation, and this changes animal and plant species’ natural habitats. Biodiversity is negatively influenced.

The change in the composition of the atmosphere is the most significant impact, although it is the impact that is invisible to us. Carbon dioxide emissions quickly acidify the world’s oceans and erode the ozone layer. The latter effect causes warming which pushes global temperature levels higher. Plants and animals shift their ranges to the Poles. Sea levels rise due to ice melting. *The Last Glacier* collective has attempted to make this effect visible by photographing the remaining glaciers at Glacier National Park. In 1850, the area had 150 glaciers, and today only twenty-five glaciers remain. The United States Geological Survey predicts these glaciers will be completely gone by 2020.
Lesson Plans

Creating Your Own Land Art
Something’s Missing
Land Art: Good or Bad for the Environment?

Postcommodity, Pollination (2015)
Lesson Plans: K-5

By Emma Clark and Diana Robertson

Creating Land Art
Time Needed: 1-2 Class Sessions

Key Objective:
Students will learn the history of the Land Art movement and its meaning through viewing a brief slideshow. The students will then create their own pieces of Land Art based on the information provided.

Materials:
- Land Art slideshow (included)
- natural materials
(all pieces of Land Art shown can be accessed on the internet)

Procedure:
OPTION 1 (ACCESS TO GREEN SPACE):
1. Teacher shows Land Art slideshow to class.
2. Class discusses pieces of Land Art shown in relationship to the points made in the slide presentation. Students compare and contrast details of the works included in the slides.
3. With the idea of creating their own Land Art work, students verbally talk about ways they could use natural materials to create pieces.
4. Students split into groups of 3 to 4.
5. Students work together to create their own mini-pieces of Land Art using the natural materials around them. Teacher visits each group to ask facilitating questions.
6. Today’s Land Artists value environmental respect and sustainability. Teacher advises students to stay respectful of nature and avoid even minor destruction of the environment in which they will be working.
7. Students reconvene and view each group’s Land Art pieces while members of the group explain their ideas and the materials used to create them.
8. Students discuss the way the weather elements will affect the work over time. They will talk about the way much artwork is preserved and reasons for not preserving this artwork.

OPTION 2 (NO ACCESS TO GREEN SPACE):
1. Teacher brings natural materials to class—examples include pine cones, leaves, pine straw, etc.
2. Teacher shows Land Art slideshow to class.
3. Class discusses the pieces of Land Art shown using the same procedure as in #2 above.
4. Students split into groups of 3 to 4 and create pieces of Land Art in the classroom.
5. Teacher visits with each group and listens to part of the discussion, asking facilitating questions. In addition students will indicate potential outside locations for their pieces.
6. Students reconvene and view each group’s Land Art piece while members of the group explain their ideas and the materials used to create them.
7. Students discuss the way weather elements would affect their work over time in the potential environments they discussed earlier. They will talk about the way much artwork is preserved and reasons for not preserving this artwork.

Evaluation:
Were the students able to understand the reasons Land Art was created by the artists of the Land Art movement and were they able to create their own mini-pieces of Land Art based on this understanding?
The Land Art Movement

1960s-1970s

History of the Land Art Movement
- Around since the beginning of humanity; once referred to as earthworks
- Began in the USA in the 60s to raise awareness of relationship with nature
- Some were large, like Robert Smithson’s Spiral Jetty
- Some were small; natural objects like leaves and stones, like Andy Goldsworthy’s Leaves Around Hole
- Many needed to be photographed/document because they would be destroyed over time
- Land Art movement was popular; large pieces became too expensive

Core Themes
- Relationship between people and nature
- Negative effects that people have on nature
- Environment and its inhabitants
- Environmental conservation

Historical Works of Land Art
- Spiral Jetty by Robert Smithson
- Surrounded Islands by Christo and Jeanne-Claude

Andy Goldsworthy
- Ice Spiral
- Leaves Around Hole
- Carefully Broken Pebbles Scratched While with Another Stone

Works Featured in the Land Art: Broken Ground, New Beginnings
- Harvest Dome by Amanda Schachter and Alexander Levi
- Ground Truth by Damon Sauer & Julie Anand
Lesson Plans: K-8
By Mya Frieze

Something’s Missing
Time Needed: 1 Class Session

Key Objective:
In *The Last Glacier Project* by Todd Anderson, Ian van Coller, and Bruce Crownover, the artists seek to capture the beauty of the glaciers in Glacier National Park before they eventually disappear. Their photos and prints are dramatic and attempt to communicate the awe-inspiring majesty of nature, as well as the places where voids are left, or soon to be left, by the melting glaciers. In this activity, students will consider the way their own environment would be changed by the loss of something important. Students will draw images of their backyards, the first image showing the backyard as it is, and the second as it would be with something important missing.

Materials:
- Land Art Worksheet (found in the Appendix, pg. 29-30) with glacier information and questions on one side and spaces for drawing on the opposite side (Elementary)
- Discussion questions (Middle School)
- Colored pencils
- Images from *The Last Glacier Project*

Images to display for class:
- Ian Van Coller, *Grinell Glacier*  
- Ian Van Coller, *Salamander and Gem Glaciers*  
- Ian Van Coller, *Ipasha and Shepard Glaciers*  
- Todd Anderson, *Sperry Glacier*  
  [http://www.thelastglacier.com/purchase/2aq93usj5bl4b2qr7a0qpl0c8gcetc](http://www.thelastglacier.com/purchase/2aq93usj5bl4b2qr7a0qpl0c8gcetc)
- National Park Service images of change in Grinell Glacier  
  [https://www.nps.gov/media/multimedia-search.htm?q=Grinnell%20Glacier](https://www.nps.gov/media/multimedia-search.htm?q=Grinnell%20Glacier)
- Any other before and after images you would like to include

Procedure:
1. Students will be shown images of glaciers both from *The Last Glacier Project* project and other sources. The melting of glaciers and changing of the landscape will be discussed.
2. Each student will be given a worksheet and told to draw a picture of his/her backyard/environment.
3. Each student will be told to draw a second image of the backyard/environment, but with something important missing, i.e. a tree, swing set, etc. For grades 6-8, the something missing should be a part of the natural environment, a tree, specific plant, animal, something of that nature.
Lesson Plans: K-8 (cont.)

By Mya Frieze

Procedure (cont.):
4. Each student will be asked to think about the different way his/her backyard environment looks without the important thing.
5. Each elementary student will complete the worksheet about glacier loss and climate change. Middle school students will answer discussion questions to provoke further thought about climate change.

Middle School Discussion Questions:
1. Glacier National Park had over 150 glaciers when it was founded in 1910, now less than 25. Do some quick math to figure out how many glaciers have disappeared and how many years has it taken. Discuss some reasons that the glaciers may be disappearing.
2. The remaining 25 glaciers in Glacier National Park are expected to be gone by the year 2020. Is this rate of disappearance faster than previous years? What might be accelerating the glacier loss?
3. When glaciers disappear landscapes undergo major changes. As you saw with your drawings, landscapes look very different when certain things are no longer in them. Beside looks, how else might glacier loss affect the landscapes of which they were once a part? Think specifically about the way food webs could change depending on which flora and fauna thrive in the glacier vs. non-glacier environment.

Evaluation:
Through the drawings of their own environments and considering the way these would change if something important were missing, students will contemplate the effects of climate change. Through the worksheet information they will learn about climate change, specifically in Glacier National Park.

Todd Anderson, Ivan van Coller, Bruce Crownover, The Last Glacier (2010)
Lesson Plans: 9-12
By Nicole Hu & Samantha Miker

Land Art: Good or Bad for the Environment?
Time Needed: 3-5 class sessions

Key Objective: Students will learn about Robert Smithson’s Spiral Jetty and Jeanne-Claude & Christo’s Surrounded Islands. Ultimately, students will debate the two works of art, discussing their different environmental impacts as well as the differences between the two works themselves. After the debate, students will conduct research on Land Art artists and choose two other works to compare and contrast for which to prepare a PowerPoint presentation. Students may choose artists and artworks from the exhibition if so desired. After producing the PowerPoint presentations, students will find sites in Tallahassee reminiscent of Land Art to research and discuss..

Materials:
- A computer with Microsoft PowerPoint
- Research materials (internet or library books)

Procedure:
1. Present and discuss Spiral Jetty and Surrounded Islands.
2. The next one to two class sessions will be a debate amongst students about the two works, Spiral Jetty and Surrounded Islands. Debate topic: Is the impact of the work and its message good or bad for the environment? Is the message clearly conveyed? Is Land Art made from artificial materials, like Surrounded Islands, more or less effective than Land Art made from natural materials?
3. Ask the following questions to the students to facilitate the debate:
   a. How was each work made?
   b. What qualities of Surrounded Islands are controversial in their impact on the environment?
      i. How did Jeanne-Claude & Christo’s team try to make an environmentally beneficial effort in preparing for the project?
      ii. If Surrounded Islands was made from recycled material or material that was biodegradable rather than the polypropylene plastic, would the message conveyed change?
   c. What environmental impacts affected Spiral Jetty?
      i. If Spiral Jetty were made out of artificial material, how would the message change?
      ii. What would be some of the potential environmental risks or dangers?
      iii. What is the environmental impact of Spiral Jetty?
   d. What was the statement these artists wanted to make with Spiral Jetty and Surrounded Islands? Was the message clearly conveyed?
4. Students will then be assigned to conduct research, accessing online material or library books to choose two Land Art works about which to prepare a PowerPoint presentation. Allow for two to four class sessions for students to complete research and prepare presentations.

5. Convene after the PowerPoint presentations are completed for one to two class sessions and discuss the students’ findings and thoughts on the topic. Conduct a pro & con debate amongst students about the pieces chosen within their research. Pose the same questions articulated towards the Spiral Jetty and Surrounded Islands debate.
   a. Examine the two works students chose to present. What are they? How were they made? (Give basic identification of work; artist, medium, dimension, location, date)
   b. What kind of environmental impacts do they inflict, if any?
   c. What was the statement the artist wanted to make?

6. For the last one to two sessions, assign the students the following task: find a place in Tallahassee reminiscent of Land Art (examples: the ponds, stream, and waterfall at Cascades Park, outdoor works by John Birch, etc; more ideas available from the Tallahassee COCA outdoor art webpage and by searching for Land Art in the WFSU news database). Research this in a similar way to the PowerPoint presentations; take photos of the Land Art, bring findings to class and report what was found.

Evaluation:
1. Do students understand the environmental impacts made by Spiral Jetty and Surrounded Islands?
2. Do students understand the varying environmental impacts of Land Art, in general?
3. Can students draw connections and similarities among different works of Land Art/inclusive projects within their own community?
4. Can students effectively discuss and debate the pros and cons of Land Art?
Appendix:

- Glossary
- Series of Images
- Land Art Worksheet for K-8
- Bibliography
- Evaluation
Artificiality:
Trait that seems fake or manufactured.

Biodiversity:
Diversity among and within plant and animal species in an environment.

Commercialization:
To emphasize the profitable aspects of something.

Earthworks:
An artistic work that consists of a large scale alteration or modification of an area of land in a composition designed by an artist.

Ecosystem:
A biological community of interacting organisms and their physical environment.

Environmental:
Relating to the natural world and the impact of human activity on its condition.

Glacier:
A slowly moving mass or river of ice formed by the accumulation and compaction of snow on mountains or near the poles.

Habitat:
A natural home or environment of an animal, plant, or other organism.

Hubris:
Excessive pride of self-confidence, arrogance.

Indigenous:
Originating in, and characteristic of, a particular region or country.

Land Art:
Art movement in which landscape and the work of art are inextricably linked.

Premeditated:
Planned ahead of time.

Stratigraphy:
A branch of geology dealing with the classification, naming, and interpretation of stratified rocks.

Subjugation:
The act or process of being under control or being enslaved.

Sustainability:
The quality of not being harmful to the environment or depleting natural resources, and thereby supporting long-term ecological balance.
Kevin Curry  
*South Kaibab Trail* (2014)

Cathleen Faubert  
*Olfactory Woodland Studio Cabin* (2015)

Bill Gilbert  
*Scorpio* (2010)

Ground Truth (Julie Anand, Damon Sauer)  

Katerie H. Gladdys  
*Thy Neighbor’s Fruit* (2010)

Eloisa Guanlo  
*Holo Mai Pele* (2016)
Series of Images

Erika Osborne
*Returning from the Long Walk* (2014)

Postcommodity
(Raven Chacon, Cristobal Martinez, Kade L. Twist)
*Worldview Manipulation Therapy* (2009)

Jeanetter Hart-Mann
*Without soil there is no color* (2016)

The Last Glacier
(Tom Anderson, Bruce Crownover, Ian van Coller)
*Walking on Grinnell Glacier* (2015)

Lucy Raven
*China Town* (2009)

Victoria Sambunaris
*Industrial Shipping Vessels* (2015)
Glaciers are large bodies of ice that slowly move over hundreds of years. There is a national park in Montana called Glacier National Park where there are many glaciers. In 1910, 106 years ago, there were over 150 glaciers in the park. Now there are less than 25! The National Park Service thinks all the glaciers will disappear in the next 4 years. Glaciers melting are a sign of bigger problems with the Earth getting warmer.

1. How many glaciers are left in Glacier National Park?

2. How old will you be in four years when all the glaciers in Glacier National Park have melted?

Think about how your backyard would be different without something important. Our Earth will be very different without glaciers in it too.
Land Art Worksheet for K-8

My Backyard Now

My Backyard After Something Important Disappears
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### Evaluation

<table>
<thead>
<tr>
<th>Question</th>
<th>All</th>
<th>Some</th>
<th>None</th>
</tr>
</thead>
<tbody>
<tr>
<td>Was this material adaptable for introduction to your students?</td>
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<tr>
<td>Did you feel the packet adequately provided the information and materials on the topics raised by the exhibition?</td>
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<td>Was the packet presented in an organized manner?</td>
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<td>Would you like to continue to receive materials from the FSU Museum of Fine Arts?</td>
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<td>Did you use any of the suggested activities in your classroom?</td>
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<td>If so, were they successful?</td>
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