



# The Art of Taking up Space

## Sculpture/Visual Arts



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|--------------------|------------------|-------------------|---------------------|
| <b>Grade Level</b> | 9th – 12th Grade | <b>Time Frame</b> | 495–585 Minutes     |
| <b>Subject</b>     | Visual Arts      | <b>Duration</b>   | 10–13 class periods |
| <b>Course</b>      | Visual Arts      |                   |                     |

### Essential Question

What is the purpose of installation art?

### Summary

In this two-week project, students will work in groups to implement the design principles of rhythm, movement, and emphasis as well as practice working with a client to plan, design, and build an installation art piece in their school. The suggested prerequisite knowledge for this lesson is that students know the practical skills of working with various mediums. The teacher may need to determine ahead of time the materials available to students and only pick materials that students are familiar with.

### Snapshot

#### Engage

Students explore and reflect on an installation art exhibit.

#### Explore

Students are introduced to a famous installation artist, Andy Goldsworthy, and asked to note the most significant takeaway from the video before visiting a place in the school to brainstorm their own installation piece.

#### Explain

Students learn three principles of design: movement, rhythm, and emphasis, and write a formal proposal for their installation art.

#### Extend

Students use the Gallery Walk strategy to critique other groups' proposals and begin building their installation pieces.

#### Evaluate

Students reflect on the project by completing a Plus and Delta chart.

## Standards

*Oklahoma Academic Standards (Fine Arts: Visual Art (High School: Proficient (I)))*

**VA.P.1** : Utilize a variety of ideas and subject matter in creation of original works of visual art.

**I.VA.P.1.1** : Document process of developing ideas from early stages to fully elaborated ideas and originality.

## Attachments

- [Brainstorming Guide—The Art of Taking Up Space - Spanish.docx](#)
- [Brainstorming Guide—The Art of Taking Up Space - Spanish.pdf](#)
- [Brainstorming Guide—The Art of Taking Up Space.docx](#)
- [Brainstorming Guide—The Art of Taking Up Space.pdf](#)
- [Installation Art Project Rubric—The Art of Taking Up Space - Spanish.docx](#)
- [Installation Art Project Rubric—The Art of Taking Up Space - Spanish.pdf](#)
- [Installation Art Project Rubric—The Art of Taking Up Space.docx](#)
- [Installation Art Project Rubric—The Art of Taking Up Space.pdf](#)
- [Lesson Slides—The Art of Taking Up Space.pptx](#)
- [Plus Delta Chart—The Art of Taking Up Space - Spanish.docx](#)
- [Plus Delta Chart—The Art of Taking Up Space - Spanish.pdf](#)
- [Plus Delta Chart—The Art of Taking Up Space.docx](#)
- [Plus Delta Chart—The Art of Taking Up Space.pdf](#)
- [Principles of Design Notes Organizer—The Art of Taking up Space - Spanish.docx](#)
- [Principles of Design Notes Organizer—The Art of Taking up Space - Spanish.pdf](#)
- [Principles of Design Notes Organizer—The Art of Taking up Space.docx](#)
- [Principles of Design Notes Organizer—The Art of Taking up Space.pdf](#)

## Materials

- Lesson Slides (attached)
- Devices with access to the Virtual Exhibition Library
- Principles of Design Notes Organizer (attached; one per student)
- Plus Delta Chart (attached; one per group of 4)
- Installation Art Project Rubric (attached; one per group of 4)
- Brainstorming Guide: Putting the Pieces Together (attached; one per student)
- Sticky notes
- Writing/drawing utensils
- Paper or notepads
- Tape measures
- Art supplies to construct installation (determined by the teacher)

30 minutes

## Engage

Use the lesson slides to guide the lesson. Introduce the lesson by asking the essential question and explaining the objectives on **slides 3 and 4**.

Progress to **slide 5** and ask the students to use their electronic devices to navigate to the [Virtual Exhibition Library](#) to explore art installations.

### Teacher's Note: Optional Engage

Plan a field trip to an exhibition on installation art. Or if your class has recently been on a field trip to an exhibition then use this experience to guide the discussion on **slide 6**.

After students have had a chance to explore an art installation of their choice, introduce the [Partner Speaks](#) strategy and have them move their seats to be sitting next to their partner. Then, have the students hold a conversation in which each partner answers the following probing questions on **slide 6**.

Describe the art installation that you toured.

- What was the theme?
- What drew your attention?
- How do these installations change the way we perceive the space?
- What emotions or thoughts do these artworks provoke?

Once all students have had a chance to share with their partner, ask individuals to share with the class what their partner explained to them. Then, hold a whole-class discussion.

40 minutes

## Explore

### Teacher's Note: Guiding the Activity

Before this part of the lesson, choose a place in the classroom, like a portion of a wall, whiteboard, or designated poster, for students to post their sticky notes to conclude the Point of Most Significance strategy.

Transition to **slide 7** and introduce the video [Andy Goldsworthy - Earth Artist](#) and his Process. Instruct students to listen and watch the artist's process of creating art installations.

Once the video is complete, move to **slide 8**, provide each student with a sticky note, and introduce the [Point of Most Significance](#) strategy.

Ask students to consider what stood out to them while watching the Andy Goldsworthy video and write down the most significant point they took away from the video. Once students have had an opportunity to respond on the sticky note, ask them to turn it in by placing it on a designated surface in the room.

### Teacher's Note: Pacing the Lesson

During a traditional 45-minute class period, this lesson will naturally need to be paused and resumed the next day. A smooth transition could be to pause the lesson after completing the Point of Most Significance strategy and resume on **slide 10** the next day.

Once all sticky notes are collected, introduce the next phase of the lesson with **slide 9**, then display **slide 10** and begin reading out loud student responses and grouping similar ideas, to start making connections and gauging students' learning.

### Teacher's Note: Pacing the Activity

Before this part of the lesson, determine the parameters of the installation art, including the location, length of the installation, and approved mediums. Type the parameters into **slide 11** to share with the students.

To begin the brainstorming process, put students into groups of four and introduce them to the installation art project by passing out the attached **Installation Art Project Rubric** and displaying **slide 11** with the project's parameters.

After reviewing the assignment and parameters with the class, provide each student with a notepad, tape measure, writing utensil, and the **Brainstorming: Putting the Pieces Together** handout.

Review the brainstorming document together and the phases using **slides 12 and 13**. Then, take the class to the installation space and instruct students to sit in the designated space to evaluate and develop an idea. Encourage them to use Phase 1 of the brainstorming document to guide their thinking and take notes on their paper.

Once students have had an opportunity to brainstorm independently, display **slide 14** and ask them to get back into their assigned groups to begin Phase 2 of the brainstorming document together. Have each group designate a scribe; this person will be responsible for writing down the group's ideas and ensuring that, through the design process, the installation follows the set design.

### **Teacher's Note: Pacing the Lesson**

Find a natural stopping place in the conversation to allow the groups to make it back to the classroom before the end of class. Assign the scribe to keep track of the group collaboration and idea refinement. Allow as much time as necessary for students to complete their general plan—it is recommended that at least one class period of time is allotted to the idea development. Use **slides 15–16** to facilitate this work time.

100 minutes

## Explain

Once student groups have completed their initial plan, hand out the **Principles of Design Notes Organizer**. Then, using **slides 17–24**, introduce three principles of design that will help them refine their work.

- Movement
- Rhythm
- Emphasis

Transition to **slide 25** and invite the students to consider the specific needs or expectations of their client when designing a work of installation art.

- Understanding and meeting the client's goals
- Understanding the practical requirements of the space
- The client's expectations and their thematic or stylistic preferences
- Compromise and communication

### Optional Activity: Guest Speaker—School Principal

If your class is creating permanent or semi-permanent art installations in the school, invite the school principal to speak to the class about their expectations for the artwork. This is a great opportunity to understand what a “client” in a professional context might expect from an artwork in a public space.

- Before the principal arrives, share the following prompts with them so they can prepare to address these topics with the class. You can also share these prompts (on **slide 26**) with the class so that students are prepared to listen for the answers:
- What goals or themes does the principal want the installation to reflect?
- Are there any restrictions or guidelines that must be followed?
- How does the principal see the installation contributing to the school environment?

After they have learned the design principles and completed any optional activities, ask students to return to their groups and revisit their installation project. Now is the chance to incorporate the learned design principles and client needs into the project to improve the group's general plan.

The students will use their general plan to write a formal proposal for the class. The proposal should include the following components (on **slide 27**):

1. Overview of the concept
2. Incorporation of design principles
3. Client considerations
4. Materials and execution
5. Updated sketch

Once completed (**slide 28**), ask each group to submit their formal proposal to the teacher.

### Teacher's Note: Pacing the Lesson

A smooth transition could be to pause the lesson after completing turning in the formal proposal and resuming the lesson the next day with the Gallery Walk activity (on **slide 29**). As the teacher, determine if you would like to review the proposals and give a midpoint grade for the lesson.

550 minutes

## Extend

### Teacher's Note: Preparing the Activity

Before this part of the lesson, collect all the groups' formal proposals and place them on the walls of the classroom in even intervals, to allow space for groups to walk to each proposal without being too close to another group.

Move to **slide 29** and introduce the [Gallery Walk](#) strategy to the class. Instruct the class that groups will go to each proposal around the room, review the proposal, and respond by placing a sticky note with comments next to the proposal. Ask the groups to leave one observation/compliment and one suggestion for improvement for each proposal.

Display a timer in the classroom and allow 5 minutes at each proposal for groups to read and respond before ending at their own proposal.

### Gallery Walk Feedback Prompts:

The following sentence stems are intended to guide group feedback

#### Observations/Compliments:

1. I was drawn to this proposal because...
2. One thing I really like about this installation is...
3. The proposal uses movement/rhythm/emphasis effectively because...

#### Suggestions for Improvement:

1. One element that could be refined or clarified is...
2. I'm curious about how the group plans to...
3. What challenges might arise in constructing or installing this, and how will the group address them?

Ask groups to collect their proposal and corresponding sticky notes off the classroom wall. Instruct students to use the Rubric to determine if their proposed plan should be changed given the suggestions. Once groups are satisfied with their proposal, allow them to begin the building process (**slide 30**).

## Professional Art Installation

As your class is going through their days of building their installations, consider taking a few moments at the start of each period to share one of the following videos (see **slides 31–33**) to show how professional artists work through the process of creating and installing art.

While watching each video, ask students to select one of the principles of design (movement, rhythm, and emphasis) that they feel has a strong presence in the artist's work and write their observations on the **Principles of Design Notes Organizer**.

[Abigail Ann Newbold | Installation Art](#)

[Emily Nachison | Sculptor/Installation Artist](#)

[Michelle Lopez | Sculptor and Installation Artist](#)

Hold a whole class discussion over the video to create a shared understanding of the use of design principles in the artists' work.

## Teacher's Note: Pacing the Lesson

Allow as much time as necessary for students to complete their art installation. It is recommended that at least six class periods of time be allotted to the building process.



40 minutes

## Evaluate

Display **slide 34** and provide each group with a copy of the attached **Plus Delta Chart**. Ask them to reflect on what went well (Plus) and what they would change or do differently if they were to do a similar project in the future (Delta).

Once the groups have had an opportunity to complete the chart, celebrate the class Pluses by asking them to share what they wrote down. Ask groups to share Deltas and brainstorm what can be changed or improved upon as a class.

## Resources

HCT.media. (2013, October 17). *Abigail Anne Newbold | Installation art documentary* [Video]. YouTube. <https://www.youtube.com/watch?v=T4dLi2xDxA0>

HCT.media. (2013, March 14). *Emily Nachison | Sculptor/installation artist (documentary)* [Video]. YouTube. <https://www.youtube.com/watch?v=uM5cB4NN9OA>

K20 Center. (n.d.). Gallery Walk. Strategies. <https://learn.k20center.ou.edu/strategy/118>

K20 Center. (n.d.). Partner speaks. Strategies. <https://learn.k20center.ou.edu/strategy/62>

K20 Center. (n.d.). Point of Most Significance. Strategies. <https://learn.k20center.ou.edu/strategy/101>

Sheridan, C. (2020, May 19). *Andy Goldsworthy - Earth artist and his process* [Video]. YouTube. <https://www.youtube.com/watch?v=sngXz55b4bc>

V21 Artspace (n.d.). 3D virtual exhibition library. V21 Artspace: Interactive 3D exhibition tours & immersive VR experiences. <https://v21artspace.com/virtual-exhibitions>

WHYY. (2022, April 14). *Michelle Lopez: sculptor and installation artist – movers & makers* (2022) [Video]. YouTube. <https://www.youtube.com/watch?v=XloMp6Ett74>