



Erasmus+



HANDBOOK

For Land Art and outdoor activities

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Good luck!

Introduction

Outdoor play and activities are fundamental to childhood. Why don't we continue with it when they start going to school? Outdoor Learning is an engaging, effective and enjoyable form of learning, whether the emphasis is personal, social or environmental, or is about learning itself. Outdoor Learning provides such a different climate for learning that people who normally struggle as learners often become motivated and capable learners in the outdoors. Teachers are frequently surprised by the abilities and interest shown by 'poorly performing' students when in the outdoors, and by the extent to which Outdoor Learning has awakened their potential.

Experts say that outdoor learning is beneficial to students because it makes them healthier and happier, and they do better academically. The various benefits include:

- Students who get to experience an outdoor learning environment tend to be more attentive and, therefore, have a better recollection of the information that was shared.
- Consistent exposure to nature decreases stress and anxiety, helps elevate mood, and helps with emotion.
- Children often have too much exposure to digital screens via televisions, computers, and cell phones. This can result in a "nature deficit disorder," which may lead to obesity and possible psychological and academic issues. Outdoor learning allows students to put their focus back on nature.
- Outdoor environments naturally inspire children to be more physically active.
- Exposure to bright sunlight found in nature is also healthy for vision. Bright sunlight is necessary for the eyes to develop properly, lowering the risk of nearsightedness.
- In outdoor settings, children are more motivated to work together in groups, which can improve their social skills. They learn to manage conflicts, communicate, and cooperate with their peers in a more effective manner.

Outdoor learning can be more integrated, it can cover the different parts of curriculum: language, math, science, music, art....

Our project is focused on art. Properly conceived, adequately planned, well taught and effectively followed up, offers learners opportunities to develop their knowledge and skills in ways that add value to their everyday experiences in the classroom.

This handbook is just a part of possibilities, practiced by the learners and teachers of Unipiha Primary School (Estonia). We consider the art activities not only outdoors but using the basic materials from nature indoors.

The first part gives some glimpses to the professional art, called as *land art* or *environmental art*. It is amazing how charmingly simple this seems to be. But it's not. You need to start with the little things to understand the nature and the whole environment.

The second part gives the overview of some of our projects and the third part gives direct instructions how to make sand paintings.

I. Land art as a professional art

Land art or earth art is art that is made directly in the landscape, sculpting the land itself into earthworks or making structures in the landscape using natural materials such as rocks, twigs, sand, leaves etc.

Land art was part of the wider conceptual art movement in the 1960s and 1970s. The most famous land art work is **Robert Smithson's** *Spiral Jetty* of 1970, an earthwork built out into the Great Salt Lake in the USA. Though some artists such as Smithson used mechanical earth-moving equipment to make their artworks, other artists made minimal and temporary interventions in the landscape such as Richard Long who simply walked up and down until he had made a mark in the earth.



Robert Smithson's *Spiral Jetty* of 1970

<https://www.khanacademy.org/humanities/art-1010/minimalism-earthworks/a/smithsons-spiral-jetty>

Land art was usually documented in artworks using photographs and maps which the artist could exhibit in a gallery. Land artists also made land art in the gallery by bringing in material from the landscape and using it to create installations. As well as Richard Long and Robert Smithson, key land artists include Walter de Maria, Michael Heizer and Dennis Oppenheim.

Richard Long (born 2 June 1945) is an English sculptor and one of the best known British land artists. Several of his works were based around walks that he has made, and as well as land based natural sculpture, he uses the mediums of photography, text and maps of the landscape he has walked over.



In his work, often cited as a response to the environments he walked in, the landscape would be deliberately changed in some way, and sometimes sculptures were made in the landscape from rocks or similar found materials and then photographed. Other pieces consist of photographs or maps of unaltered landscapes accompanied by texts detailing the location and time of the walk it indicates. ([https://en.wikipedia.org/wiki/Richard_Long_\(artist\)](https://en.wikipedia.org/wiki/Richard_Long_(artist)))



Richard Long, Whirlwing spiral. The Sahara, 1988



South Bank Circle, 1991

South Bank Circle was created specifically for Long's 1991 retrospective at the Hayward Gallery at the South Bank Centre in London. It is a circle, nearly two metres in diameter, composed of 168 pieces of slate lying close together on the floor. The slate comes from the Delabole quarry in Cornwall. The pieces may be assembled in a wide variety of configurations within the defining form of the circle.

<http://www.tate.org.uk/art/artworks/long-south-bank-circle-t07159>



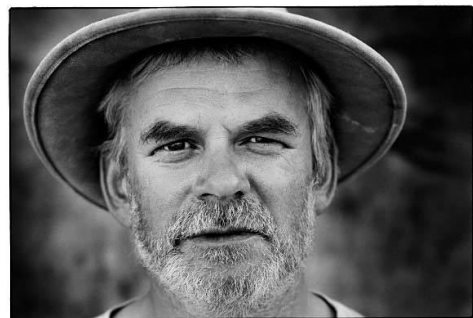
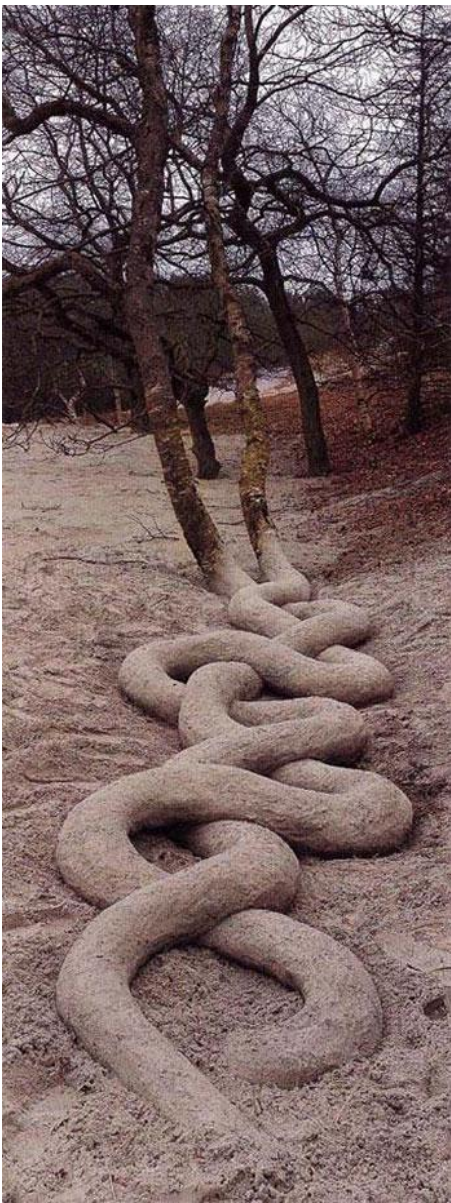
<http://www.thethirdray.com/conceptual-art/the-artist-and-the-land-richard-long/>



Andy Goldsworthy style

<https://www.pinterest.com/pin/AbFOuYO->

[OCFIIB77ivliG4Yp84PrOJSy1UqNaBW3FBzbgxJKTrliPN4/](https://www.pinterest.com/pin/AbFOuYO-)



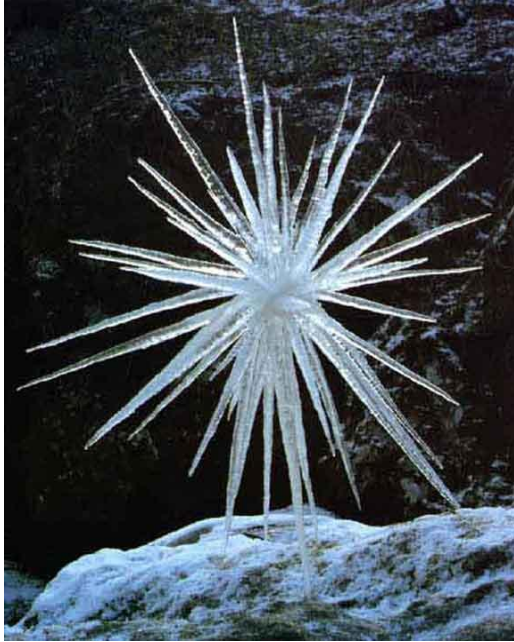
Andy Goldsworthy

Andy Goldsworthy (born 26 July 1956) is a British sculptor, photographer and environmentalist producing site-specific sculpture and land art situated in natural and urban settings. He lives and works in Scotland.

Andy Goldsworthy creates outdoor sculpture using an endless array of natural materials, from snow and ice to leaves, grass, stones, clay, petals, and twigs. While influenced by the Land Art of Robert Smithson, Richard Long, and Walter de Maria, Goldsworthy's ephemeral yet exquisitely crafted works have a geometric elegance that harkens back to the Modernist sculptures of Constantin Brancusi, whom he has also cited as an inspiration. Whether

arabesques of ice, beehive stone domes, or delicate leaf patterns on water, his sculptures grow, stray, and decay according to natural cycles, their existence preserved only through vivid photographs and drawings.

<https://www.artsy.net/artwork/andy-goldsworthy-icicles-and-wall-scaur-glen-dumfriesshire-19-january-2001>



Icicle Star, joined with saliva



Rowan Leaves & Hole



Green circle



Russet circle

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

II. Land art projects at school

1. The Tree-project.

At first you need to have a good idea, then plan it carefully. Our plan was to decorate the trees on our schoolyard. We got a box of different ribbons and bands. We couldn't waste the opportunity to learn weaving and pleating before decorating the trees.



This activity needs concentration, gymnastics of the fingers and brain.



Form the teams and give them time for planning. The very first plan is normally at the level of a simple idea. Before the real work you need to plan again, this time the result needs to create a kind of meaning or story.



Here students told that their tree has a birthday and need to be seen to the guests the tree expects.



This is the network of good thoughts and ideas.



This birch asked for the clothes and it was wrapped into the woven “shirt”.

This is a trap for the evil thoughts and ideas.



Ribbon-tree:



Horse chestnut in blossom, white ribbons floating in the wind. Very romantic view.



In the crown of the tree you can find a secret nest for fairies...

2. Straight from nature to the schoolyard



To collect the material for your masterpieces you need to form teams again. Conkers are often available in the parks. Children like to gather them and construct different things. Again the task for the teams – draw your idea to the paper. Here you can find some results.

The beginning.....

...and the result.



Some geometrics....



House for living...



A kind of labyrinth.



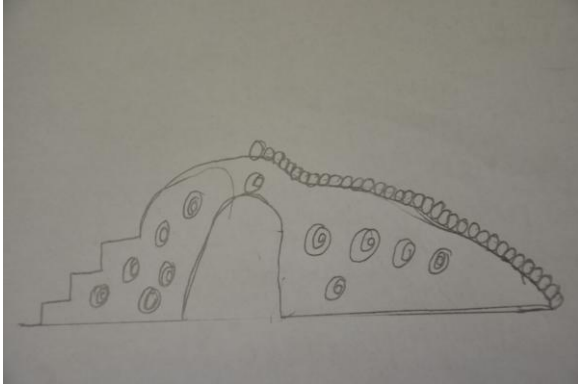
Something from vegetable garden and orchard



3. Snow – the best substance for big things

Nowadays , when the climate is changing rapidly, you can make something nice and useful from the snow even in Greece and Italy....

At first we organised the brainstorm. The result is here: a chute. It needs to be functional and beautiful. The technical problem was: how to build a proper arch. We asked help from a student's father.



At first we collected snow. The last years we have suffered from lack of snow but once we had luck with the snowfall and right temperature. We used it quickly.

For the arch you need a kind of scaffolds. We used

our sledges.



The good team work was necessary. The result was beautiful and functional.



III. How to make sand paintings?

Sand is the most common treasure of the soil. Andy Goldsworthy points that you can use it for art work straight in the landscape. Everybody knows how pleasant is to make sand castles. In winter time you can use sand for inside art work.

Here I give a very short and simple guideline for the first steps in art of sand paintings.

I. Dyeing the sand

1. Find some sand. You need to consider that sand could be different in different places. Prefer the fine sand at first. When you already have learnt some skills and you understand the technique you can use coarse sand to get the different textures.

2. You need:

- Two sieves: one thin and another thick
- Containers for dyeing
- Containers for gouache colours
- Some plastic spoons or forks for blending



3. It's good to do the job outdoors to be careless with dropping the sand. Cover the tables with plastic sheet.

Keep: one color – one spoon – one container.



In case you want to mix the shades, do it at first in the container of the colour and then use one spoon for that. Here you can see the mixture of blue and yellow – green.



Find some boxes to keep the products.

NB! You need to dry the dyed sand. The best dryer is the Sun, of course, but you can let it dry inside. Every now and then you need to mix the sand to avoid the shell (crust) on the surface.



II. Making pictures

1. You need:

- Ground paper, usually the normal thick drawing paper or colour paper.
- 2-sided tape
- Knives
- Drawing pins
- Some ground plate



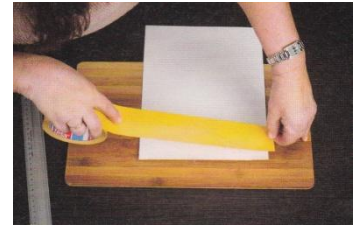
(wooden, hard plastic, thick carton) to avoid scratching the school desk.

- Place the sand from the container to the plastic boxes and cover with the lid. Then you have an overview what kind of shades you can use. The lid is needed for storage and to keep the sand clean.



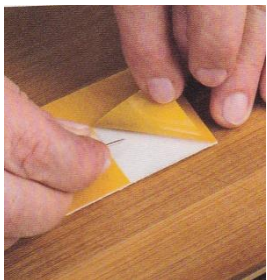
2. At first make a sketch. I recommend to choose at first simple geometrical figure to find out the technique.

3. Cut the fitting amount of tape, remove the cover paper from one side and stick it to the ground paper.



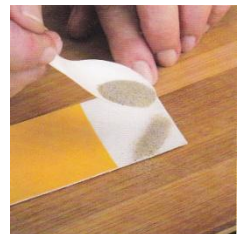
4. If you want to make a narrow picture (a ribbon), cut the covered part out and work on it according to your plan. Use the ruler to
- a) mark the pattern on the tape
 - b) cut gently the upper part of the tape.

Remove the upper part of the tape by the use of drawing pin or with the edge of the knife.

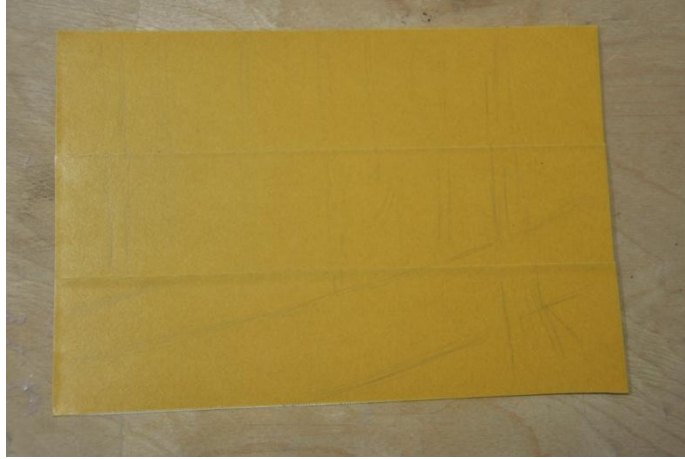


5. Cover the sticky surface with the sand. Use the spoon. Do not tap with fingers, just move it gently to cover the opened sticky surface. The left sand pour back to the box.

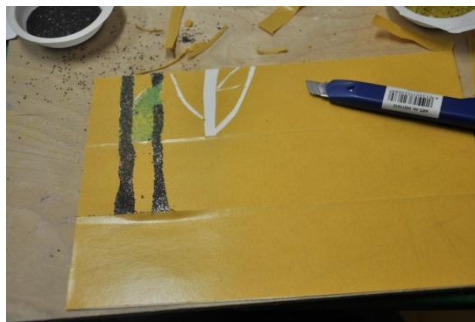
6. Then open the next part and repeat the operation. Here you can see some examples.



7. If you want to try bigger and more complicated pictures, you need to cover the whole paper and draw your sketch to the top. Stick the ribbons to the paper so that the next ribbon covers 2-3 mm-s the formers. Draw a sketch.



Some examples:



8. Here you can see that the picture is not finished yet – it needs the background. But you can see the main figure.



9. The workshop in Unipiha school with Erasmus team. May 2017



IV. The contributions of our partners

Some glimpses from Slovakia. I'm quite sure every partner can add some pictures here.





V. Some useful links



<http://www.wikilinks.fr/du-land-art-avec-des-feuilles-mortes/?lang=en>

<http://landartforkids.com/>

<https://www.pinterest.com/explore/stones/>

<https://www.pinterest.com/vickysmall/artspace-andy/>

<http://2daynewsss.blogspot.com.ee/2015/02/natural-art-in-french-forest.html>