

# Storm King Art Center Teacher Resource



## Art & Landscape

How do art and landscape support one another at Storm King Art Center? Move around and through sculpted space, as we consider how artists and landscapers create a dynamic, interactive environment. Recommended for grades K-12.

Dear Teachers,

We are delighted to welcome you to Storm King Art Center, a 500-acre outdoor museum located in New York's Hudson Valley, where visitors experience large-scale sculpture and site-specific commissions under open sky.

This resource is designed to help you prepare to explore the theme of "Art & Landscape" with your students at Storm King. By approaching visits through a thematic lens, we hope to engage learners in focused close looking, activities, and conversation—providing a solid foundation as students construct connections throughout their experience.

Whether you have chosen a guided tour or will be facilitating your own visit, this resource offers pre-visit ideas to prepare for your trip, tips and tools for onsite engagement, and post-visit activity prompts for continued exploration.

During a guided visit, your educator might build the experience around a particular sub-theme related to Art & Landscape (ex: Site-specific works, Ecology, etc). Please be in touch at least two weeks before your program if you have specific interests.

While you may not see all artworks in this packet during a guided program, we invite you to visit additional artworks after your tour, if time allows. The artworks in this packet are situated within one mile of the School Group arrival area.

If you have additional questions about your upcoming visit, please contact us at:  
[groups@stormkingartcenter.org](mailto:groups@stormkingartcenter.org)

We look forward to welcoming you and your students soon!

Sincerely,  
The Storm King Education Team

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**Cover Image:** Andy Goldsworthy (British, b. 1956), *Storm King Wall*, 1997–98. Fieldstone, 60 in. x 2278 ft. 6 in. x 32 in. (152.4 cm x 694.5 m x 81.3 cm). Gift of the Ralph E. Ogden Foundation, Mr. and Mrs. Joel Mallin, Mrs. W. L. Lyons Brown, Jr., Mr. and Mrs. James H. Ottaway, Jr., the Margaret T. Morris Foundation, The Horace W. Goldsmith Foundation, the Hazen Fund, the Joseph H. Hazen Foundation, Inc., Mr. and Mrs. Ronald N. Romary, Dr. Wendy Schaffer and Mr. Ivan Gjaja, and an anonymous foundation. © Andy Goldsworthy, courtesy Galerie Lelong, New York

# Pre-Visit

## **INTRODUCTION TO STORM KING ART CENTER**

Storm King Art Center is a 500-acre outdoor museum, where visitors experience large-scale sculpture under open sky. We strongly recommend you download our new, free mobile guide on the Bloomberg Connects app (available on the Apple Store, Google Play, or at <https://www.bloombergconnects.org/>). Here you'll find photos, videos, audio recordings, maps, suggested routes, activities for children and families, and more. You and your students can learn more about Storm King's [environmental stewardship](#), collection, and community connections in this brief [Oral History video](#), featuring Storm King President, John P. Stern.

## **INTRODUCTION TO THE THEME "ART & LANDSCAPE"**

Invite students to draw or describe some different types of landscapes, or areas of land, that they've experienced. Some examples include beaches, city parks, and deserts. What parts of the landscape might have been naturally occurring (trees, mountains, etc)? What parts of the landscape might have been designed by humans (gardens, walls, etc)?

Storm King is an outdoor museum with some naturally occurring landscape features, like the view of Schunemunk Mountain. However, many landscape features are designed and maintained by people, such as the grassy fields and Museum Hill. Show students the [Oral History video](#) of architect Joyce Rutherford, who reshaped the indoor and outdoor space of Storm King along with landscape architect William Rutherford, Sr. What did students notice about Storm King's buildings and landscape in the video?

At Storm King, art and landscape interact. Many artists choose specific areas to place their artwork, and they consider how the shape and size of their sculpture will work with the landscape around it. Storm King's landscapers might also add hills or flatten the ground to create the perfect site for a sculpture. When students visit Storm King, they'll have a chance to explore artworks from different perspectives, like looking down on them from a hill and then standing right under them on flat ground. As a warm up, invite younger students to look at their hand from multiple perspectives (from below, from above, up close, far away, etc.) and see what they notice. Sculptures at Storm King might also help students notice different things about the space around it, by repeating the shape of a mountain or framing the clouds in the sky.

## **OBSERVE AND DISCUSS**

Project or print an image of Robert Grosvenor's sculpture, [Untitled](#) (page 4). Ask students what they notice about the sculpture and the landscape. What about the sculpture seems similar to the landscape around it? How does it contrast with the landscape? Share Robert Grosvenor's [Oral History Video](#). In small groups or partners, ask students to discuss what they learned about the artist's choices. Why do they think he might have chosen to include areas of negative, or empty, space in this steel sculpture? What do they think might change about the sculpture when viewed from different angles? What might change about the sculpture and the landscape during different seasons, or at different times of day?



# Artwork Images and Information



Robert Grosvenor (American, b. 1937), *Untitled*, 1970. Painted weathering steel, 10 ft. x 212 ft. 5 1/2 in. x 12 in. (304.8 cm x 64.8 m x 30.5 cm). Gift of the Ralph E. Ogden Foundation

## [Untitled \(1970\) by Robert Grosvenor](#)

Robert Grosvenor's *Untitled* was the second site-specific commission to be installed at Storm King, in 1974. This expansive horizontal structure measures 212 feet long and only 12 inches wide. It spans a relatively flat field along an approximate east-west axis, drawing the viewer's eye to the panoramic view of the distant Hudson Highlands and Schunnemunk Mountain ridge. The potential for industrial materials (like Grosvenor's) and nature to enhance each other is a key element of Storm King's ethos.

Although its spine appears to be made of a single, long I-beam, *Untitled* is actually composed of several I-beams joined together and painted black to appear as a seamless whole. Seen head-on, the central wall focuses the viewer's attention on the thin frontal plane of the sculpture, blocking the view through the work's central core and heightening the viewer's sensitivity to the natural world visible through the negative spaces that flank the central plane. This broad expanse appears to disappear, becoming two-dimensional and linear, when the work is viewed from either end.

Storm King co-founder Ralph E. Ogden became interested in Grosvenor's work in 1971 after seeing one of his large pieces in a private collection in nearby New City, New York. Ogden contacted

Grosvenor, who visited Storm King that summer. Grosvenor did not design a completely new work for Storm King. He felt that the location was perfect for a long, thin piece with a central panel that he had envisioned in 1970. Hence, the work is dated 1970, but was fabricated and installed in 1974.

**Media:** Robert Grosvenor's [Oral History Video](#); Audio recording and photos available on our digital guide on Bloomberg Connects.



Andy Goldsworthy (British, b. 1956), *Storm King Wall*, 1997–98. Fieldstone, 60 in. x 2278 ft. 6 in. x 32 in. (152.4 cm x 694.5 m x 81.3 cm). Gift of the Ralph E. Ogden Foundation, Mr. and Mrs. Joel Mallin, Mrs. W. L. Lyons Brown, Jr., Mr. and Mrs. James H. Ottaway, Jr., the Margaret T. Morris Foundation, The Horace W. Goldsmith Foundation, the Hazen Fund, the Joseph H. Hazen Foundation, Inc., Mr. and Mrs. Ronald N. Romary, Dr. Wendy Schaffer and Mr. Ivan Gjaja, and an anonymous foundation. © Andy Goldsworthy, courtesy Galerie Lelong, New York

### [Storm King Wall \(1997–98\) by Andy Goldsworthy](#)

*Storm King Wall*—Andy Goldsworthy’s first museum commission for a permanent work in the United States and his largest single installation to date—exemplifies his nature-based methodology, which includes building this and other dry stone walls that draw on British agricultural tradition. *Storm King Wall* was originally imagined as a 750-foot-long dry stone wall snaking through the woods, but when it reached its planned endpoint, at the foot of a large oak tree, it seemed only natural to the artist for the wall to continue downhill to a nearby pond. Soon after the wall’s trajectory was extended again; it now emerges from the other side of the pond and continues uphill to Storm King’s western boundary at the New York State Thruway—totaling 2,278 feet overall.

The work was built, in some parts, stone-by-stone upon the remnants of an old farm wall that Goldsworthy found in the woods overlooking Moodna Creek, at Storm King’s southern boundary. Rising to a maximum height of about five feet, it follows a path the artist chose—winding through a row of trees that grew from seeds to saplings to maturity in a line alongside the original, dilapidated wall. Goldsworthy has speculated that these trees played a role in the slow collapse of the farm wall, and thus the new wall’s path winds through the trees instead of alongside them.

While Goldsworthy conceived *Storm King Wall* and supervised its construction, the roughhewn structure was built by a team of British wallers, who explained to Storm King staff exactly what kinds of

stone to harvest and sort in preparation for their work: chunky foundation stones, a smaller, rounder variety for the wall's midsection, large "through stones," and flat cap stones for the top layer. The British team built the wall by placing one stone on top of another while chipping and shaping each one to fit snugly; no concrete was used in stacking the wall's 1,579 tons of fieldstone. The stones can be as captivating as the wall itself.

**Media:** Audio recordings and images available on our digital guide on Bloomberg Connects; [Archival images](#) of *Storm King Wall* in the online exhibition *Site Ecology: Land, Leadership, Art*.





Maya Lin (American, b. 1959), *Storm King Wavefield*, 2007–08. Earth and grass, 240,000 sq. ft. (11-acre site). Gift of the Ralph E. Ogden Foundation, Janet Inskeep Benton, The Philip and Muriel Berman Foundation, The Brown Foundation Inc. of Houston, Texas, Amb. and Mrs. W. L. Lyons Brown, Jr., Callahan and Nannini Quarry Products, Charina Endowment Fund, The Donohue Family Foundation, Edmund G. Glass, the Hazen Polsky Fund, Paul and Barbara Jenkel, the Kautz Family Foundation, The Lipman Family Foundation, Martin Z. Margulies, Margaret T. Morris Foundation, Roy R. and Marie S. Neuberger Foundation, Inc., Peckham Family Foundation, Jeannette and David Redden, Gabrielle H. Reem, M.D. and Herbert J. Kayden, M.D., The Richard Salomon Family Foundation, Inc., Sara Lee and Alex H. Schupf, Anne and Constantine Sidamon-Eristoff and Mr. and Mrs. Thomas W. Smith. © Maya Lin Studio, courtesy Pace Gallery

### [Storm King Wavefield \(2007–08\) by Maya Lin](#)

Viewed from above, the undulating swells of earth forming *Storm King Wavefield* appear to naturally rise from and roll along the grassy terrain. Set against a backdrop formed by Schunnemunk Mountain to the west and the Hudson Highlands to the south and east, Maya Lin's earthwork inspires a broad perspective on the landscape from which it emerges and entices deep exploration of the grassy alleys between the cresting peaks. The seven nearly four-hundred-foot-long waves, ranging in height from ten to fifteen feet high, proceed at the same scale as a series of mid-ocean waves. The resulting effect recalls the experience of being at sea, where sight of adjacent waves and land is lost between the swells.

*Storm King Wavefield* is the largest and last in a series of three of Lin's wavefields. (The other two are located in Ann Arbor, Michigan, and Miami, Florida.) Lin selected the eleven-acre site as an environmental reclamation project, a sustainable reworking of the former gravel pit that supplied material for the New York State Thruway. When Storm King was founded in 1960, a significant portion of its grounds consisted of large stores of gravel in surrounding fields. The ravaged landscape was in turn landscaped and shaped anew by the very same gravel. This compelling, untold story excited Lin. "I've tended to create works on the edges and boundaries of places.... I always knew that I wanted to culminate the series with a field that literally, when you were in it, you became lost inside it." Working

with the New York State Department of Environmental Conservation, which sanctioned and supported the reclamation of the site, Lin collaborated with landscape architects to utilize the existing gravel and topsoil at the site. The low-impact grasses and natural drainage system she introduced make *Wavefield* an organic, living work that continues to evolve.

**Media:**

Maya Lin's [Oral History Video](#), audio recordings, images, and conservation information available on our digital guide on Bloomberg Connects; [Archival images](#) of *Storm King Wavefield* in the online exhibition *Site Ecology: Land, Leadership, Art*

## Storm King Art Center's Landscape



Storm King Art Center Archives, Photos by Jerry L. Thompson



# During Your Visit at Storm King

## **GENERAL INFORMATION**

**PLEASE FULLY READ YOUR GROUP CONFIRMATION LETTER** for complete details about arrival, lunch, chaperones, trams, tours, and weather. Additional information about Group Visits can be found at <https://stormking.org/groups/> or by contacting [groups@stormkingartcenter.org](mailto:groups@stormkingartcenter.org)

**PREPARE TO BE OUTDOORS:** Storm King is a 500-acre outdoor sculpture museum. We're open rain or shine. Please be sure your group comes prepared to spend the day outdoors, wears comfortable walking shoes, and brings sunscreen, bug spray, and weather-appropriate attire.

**HELP US PROTECT THE SCULPTURES:** Touching, walking on, or climbing on most of the works of art at Storm King is prohibited. The sunscreen, hand lotion, bug spray, and even natural oils on your hands damage the surface of the sculptures. You might not think one touch matters but remember, about 200,000 people visit Storm King every year. Thousands of touches add up to lots of damage.

**INTERACTIVE ARTWORKS:** Artworks which visitors may touch and with which you may physically interact are designated on the map and on the grounds with a hand icon.

**GROUND:** The Art Center's grounds comprise varied terrain including rolling meadows, hills, wooded areas, paved paths, and gravel paths. During guided tours, please be prepared to cover up to one mile on grass. If you have a limited amount of time, we suggest making your way to Museum Hill to see the sculptures, vistas, and Visitor Center.

**ACCESSIBILITY:** There are gravel paths throughout the Art Center that can be utilized by strollers and/or wheelchairs. For guided tours, more accessible routes may be planned with advanced notice. You can also find accessible routes on Storm King's digital guide on the Bloomberg Connects app. Groups with limited mobility are always welcome to use the public tram on a first come, first served basis. Seating is limited and cannot be guaranteed. If you have questions about the use of the public tram, please contact us at [groups@stormkingartcenter.org](mailto:groups@stormkingartcenter.org) to discuss your group's needs.

**TIME:** We recommend planning at least 3 hours for your visit. Guided tours are usually 45-60 minutes. If your visit is self-guided, or you have time before or after your tour, you may have lunch at a designated picnic area, and explore the grounds on your own. Suggestions for student engagement are available on pages 12, 13 & 15 of this resource packet.

**MATERIALS:** You may choose to bring pencils and sketchbooks or notebooks for students to draw and write during the self-guided portion of your visit. Suggestions for student engagement are available on pages 12, 13 & 15 of this resource packet.

**MAP:** Access an up-to-date map of Storm King under the heading "Grounds and Accessibility" on our ["Visit" webpage](#), or pick up a map when you arrive at Storm King.

## **ART & LANDSCAPE**

Continue exploring the theme of art & landscape with your students at Storm King. If you are on a self-guided visit, or have time before or after your tour, walk the grounds. View the same artwork from multiple places in the landscape and notice how it changes. Ask students how they think each sculpture relates to the landscape. How is it similar to and different from the area around it? Does it frame or highlight parts of the landscape in new ways?

**Visit some or all of the artworks featured in this resource packet:**

**Artwork:** *Untitled* (1970) by Robert Grosvenor



**Location:** Meadows; see map on page 14

**Engagement:** View from multiple angles. Ask students what they notice about the artwork in person, which they did not notice when viewing a photo of it in class. The artist talked about creating "a size that fit" the space. How do you think your experience might be different if the sculpture was smaller, or longer, or higher? Students can take photos or make sketches that include part of the sculpture and part of the landscape.



**Artwork:** *Storm King Wall* (1997–98) by Andy Goldsworthy

**Location:** South Ponds; see map on page 14

**Engagement:** Follow the wall for a while. How does it relate to the landscape around it? Invite students to choose several individual stones to sketch on the same page. Invite them to make word lists to describe the stones and the wall. How might they arrange their words around the sketches on their page?



**Artwork:** *Storm King Wavefield* (2007–08) by Maya Lin

**Location:** South Ponds; see map on page 14

**Engagement:** Ask younger students what kind of movements they can make to capture the shapes of *Wavefield* and the landscape around it. Ask older students to walk quietly and meditatively through or alongside this earthwork, experiencing the waves and surrounding landscape. Afterwards, they can journal about their experience, or discuss it with a partner.



## **ART & LANDSCAPE**

As you explore the theme of Art & Landscape with your students at Storm King, you might also consider how Storm King Art Center preserves and transforms its landscape over time. Storm King Art Center is actively involved in its site ecology, which is the relationship between living things and their surrounding environment. For more details, check out the landscape section on the digital guide on Bloomberg Connects or visit the online exhibition [Site Ecology: Land, Leadership, Art](#).

During your visit to Storm King, explore site ecology with your students by pointing out some of the following examples:



**Viewshed:** The viewshed is land beyond the property line that forms the backdrop to Storm King's art and landscape. Storm King Art Center has worked with other local organizations to protect this land, which is now Schunnemunk State Park. Storm King's co-founder, Peter Stern, called the viewshed the Art Center's "green wall." What are some other ways students would describe it?



**Native Grasses:** In 1996, Storm King began to re-introduce native long grasses and wildflowers into its fields. The fields are burned by controlled fires each year to help keep the native grasses healthy. The burning helps remove thatch, a build-up of organic materials at the base of the grass. It also eliminates some invasive plant species. Invite students to search for wildlife that the native grasses and flowers attract. What do they notice about the textures and colors of the fields? Learn more and see photos of the grass burning in the digital guide on Bloomberg Connects.



**Allées:** Allées are paths lined with trees or bushes, which provide visual and wind barriers. In 2019, Storm King replaced an allée of deteriorating maple trees with black gum trees, which are better suited to withstand changing climate and ground conditions. Discover more about the allée revitalization in the video on [this page](#). As you walk through allées with your students, consider how the pathway might change during different seasons and over the course of many decades.

## "ART & LANDSCAPE" ARTWORK LOCATIONS

#302: Robert Grosvenor,  
Untitled



#603: Andy  
Goldsworthy, *Storm King  
Wall*

#605: Maya Lin,  
*Storm King Wavefield*

## **TIPS AND TECHNIQUES FOR STUDENT ENGAGEMENT AT STORM KING**

**EXPLORE PERSPECTIVE.** View sculptures and vistas from afar, close up, above, and below. Move around and through artworks to experience them from different angles. Invite students to create a rectangle with their hands to use as a viewfinder, “zooming in” on details and “cropping” views. Try photographing the same artwork or area from multiple perspectives. Ask students to imagine or draw what something might look like from a bird’s-eye view or a worm’s-eye view.

**ENGAGE YOUR SENSES.** Take the time to slow down and breathe deeply. What scents do you notice? What sounds do you hear? Invite students to create a six word poem or story inspired by their sensory experiences. In addition to feeling the tickle of breezes and grass blades, we invite visitors to interact with sculptures marked on the map with a green hand icon.

**EMBRACE THE LANDSCAPE.** Enjoy cloud gazing, downhill rolling, and creature and critter watching. Please engage with the land safely and respectfully.

**SKETCH.** Ask students to try capturing sculptures and vistas with single-line contour drawings. Challenge them to create quick sketches without lifting their pencil from the page. Try drawing the same artwork or area from multiple angles. Zoom in on details. Experiment with mark making to capture different textures and create compositions featuring both sculpture and landscape.

**GET MOVING!** Encourage students to explore ideas with their bodies. They might physically recreate shapes they observe, or respond to art and nature through dance and movement.

**ASK OPEN-ENDED QUESTIONS.** Engage students in conversation by asking open-ended questions, such as: What do you notice? What does this make you think of? What do you wonder? What artworks or areas do you like the most? Why?

**CONSIDER TITLES.** While the digital guide and Storm King [website](#) can provide additional information about each artwork, many works have nearby placards listing the artist and title. You might add an additional layer to group conversations by considering how a title might relate to an artwork.

**TUNE INTO THE AUDIO GUIDE.** Accessible on Storm King’s new digital guide on the free Bloomberg Connects App. Make the most of your visit with audio and video commentary by artists and Storm King staff. Artwork lookup numbers can be found on the map and on the label next to each artwork.

**PICK UP AN INTERACTIVE GUIDE.** You can pick up our [Field Guide for Young Explorers](#) at the Visitor Center on Museum Hill, or from staff members when you arrive. Explore art and landscape with guided prompts for drawing, writing, and conversation.

# Post-Visit

## **REFLECT**

Ask students to individually journal, or talk with a partner, about their visit to Storm King. What do they remember about the artwork and the landscape they experienced?

## **EARTHWORK**

At Storm King, many artists create sculptures that interact with the landscape around them. Some artists even reshape the land to create earthworks. Play Maya Lin's [Oral History Video](#) for students. You can also share some [archival images](#) of *Storm King Wavefield* and its construction. What do students notice about Lin's process?

Some questions for students: Maya Lin talked about the Wavefield as a "living sculpture." Why do you think she might call it that? The artist also said that the sculpture was "in dialog with the surrounding hills." What do you think it means for an artwork to be "in dialog" with the area around it? If you had a chance to experience *Storm King Wavefield* during your visit, what did it feel like to explore that artwork? One of Maya Lin's goals was to invite people to "get lost within a wave." How might that connect with your experience of the artwork?

## **ART EXPLORATION**

Prompt for Students: Choose one Storm King landscape pictured on page 10. What type of artwork would you create to interact with this landscape? Would it be a sculpture that frames or highlights the space around it? Would you transform the earth to create land art? What shapes and materials would you include? How would people engage with the artwork?

Ask students to discuss their ideas with a partner, and then create a drawing showing what their artwork would look like.

Invite students to share some of their choices with the class, or do a "gallery walk" around the room to explore students' sketches.

# Resources

Storm King Art Center Collection

<https://collections.stormking.org/index.php/About/collection>

John P. Stern Oral History

<https://collections.stormking.org/Detail/oralhistory/4867>

Joyce Rutherford Oral History

<https://collections.stormking.org/Detail/oralhistory/4864>

Robert Grosvenor Oral History Video

<https://collections.stormking.org/Detail/oralhistory/4868>

Maya Lin Oral History

<https://collections.stormking.org/Detail/oralhistory/5724>

Storm King online exhibition *Site Ecology: Land, Leadership, Art*

[https://collections.stormking.org/Featured/Theme/theme\\_id/275](https://collections.stormking.org/Featured/Theme/theme_id/275)

Storm King Landscape and Allée Revitalization

<https://stormking.org/about/landscape/>

Storm King Art Center Groups

<https://stormking.org/groups/>