

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 landscape architects 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 the 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

We look forward to welcoming you and your students soon!

Sincerely,
The Storm King Learning and Engagement Team

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Cover Image: Sarah Sze, *Fallen Sky*, 2021. Photo by Jeffrey Jenkins

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 free digital guide on Bloomberg Connects**, via the QR code here. You'll find photos, videos, audio recordings, maps, suggested routes, activities for children and families, and more. Use the guide to plan your visit, then easily access helpful insights onsite. Afterward, use it in the classroom to dive deeper into your favorite works. You and your students can also learn more about Storm King's [environmental stewardship](#), collection, and community connections in this brief [video](#).



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 Schunnemunk Mountain. However, many landscape features are designed and maintained by people, such as the grassy fields and Museum Hill. Share the [Oral History video](#) of architect Joyce Rutherford, who reshaped Storm King's indoor and outdoor spaces along with her husband, landscape architect William Rutherford, Sr. What did students notice about Storm King's landscape in the video?

At Storm King, art and landscape interact. Many artists choose specific areas to place their artwork, and Storm King's grounds team 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 warmup, 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 the artworks, such as repeating the shape of a mountain or framing the clouds in the sky.

OBSERVE AND DISCUSS

A site-specific artwork is designed to be experienced in a particular space. Introduce students to one of Storm King's first site-specific artworks, Robert Grosvenor's [Untitled](#) (page 4), and one of Storm King's most recent site-specific works, Sarah Sze's [Fallen Sky](#) (page 6). Ask students what they notice about how each sculpture relates to the landscape. Share Robert Grosvenor's [Oral History Video](#) and Storm King's [exhibition video](#) about *Fallen Sky*. In small groups or partners, ask students to discuss what they learned. Compare and contrast the two works. What choices did each artist make about materials, site, and negative, or empty, space? What might change about each sculpture and its surrounding 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 uses only a few simple elements to create his dramatic structures, an artistic approach he first embraced in the mid-1960s. After 1970 he began to work outdoors, making abstract sculptures that respond to the surrounding landscape, among them *Untitled*, which echoes the roll of the land and the contours of distant hills. This expansive horizontal construction measures 212 feet long but only twelve inches wide. It spans a relatively flat field along an approximate east-west axis, drawing the viewer's eye panoramically to the distant Hudson Highlands and Schunnemunk Mountain ridge. In *Untitled*, as in many works in Storm King's collection, nature and industrial materials enhance one another.

Although its spine appears to be made of a single, long I-beam, *Untitled* is in fact composed of several, joined together and painted black to appear as a seamless whole. Seen head on, the central wall focuses 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 flanking negative spaces. This broad expanse appears to disappear, becoming two-dimensional and linear, when the work is viewed from either end.

When Grosvenor visited Storm King in 1971, he felt that the flat, open location was perfect for a long, thin piece with a central panel that he had previously conceptualized in 1970. Hence, the work is dated 1970, but it was not fabricated until 1974. It was the second site-specific work to be installed at Storm King.

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



David von Schlegell (American, 1920–1992). *Untitled*, 1972. Aluminum and stainless steel, 20 ft. x 25 ft. 4 in. x 16 ft. (609.6 x 772.2 x 487.7 cm. Purchased with the aid of funds from the National Endowment for the Arts and gift of the Ralph E. Ogden Foundation. ©Estate of David von Schlegell

Untitled (1972) by David von Schlegell

David von Schlegell's three-part work at the base of Museum Hill is one of the first sculptures that Storm King's founders commissioned. Designed specifically for its current site, it is comprised of a series of delicate, open cubes and reaches twenty feet into the air. From a ground-level view, the thin metallic legs are barely perceptible, so that the squares seem to hover in space; seen from the hill above, the cubes appear to rest on the ground. Von Schlegell intended the work to be contingent on its natural setting, elemental phenomena, and the viewer's perspective. As he noted, "These pieces have a specific alignment relative to the earth. Reflecting light, they change with the earth's time and with the flux of its weather. They force a particular awareness of the most basic element of nature, the sun."

Von Schlegell was an engineer before he became an artist, working for Douglas Aircraft in the 1940s. He brought his engineering expertise to bear on his sculptural production, employing industrial materials—aluminum, stainless steel, and wood—and construction methods in the creation of his streamlined, abstract works. As he observed, "All the years of my youth I was obsessed with the lucid structures of boats and airplanes.... They had a clarity and an economy.... I find myself still obsessed by mechanical structures. They possess a kinesthetic resonance, also a resonance with geometric frameworks of the mind."

Media: Audio recording and images available on our digital guide on Bloomberg Connects; [Archival images](#) of the installation of *Untitled* on Storm King's website; Storm King Art Center's [Instagram video](#) of *Untitled*.



Sarah Sze (American, b. 1969) *Fallen Sky*, 2021. Stainless steel, 36 feet (183 cm). Gift of Janet Benton and David Schunter, Roberta and Steven Denning, Gagosian, Girlfriend Fund, Agnes Gund, the Hazen Polsky Foundation, the Ohnell Family Foundation, Thomas A. and Georgina T. Russo, the Speyer Family Foundation Inc., Tanya Bonakdar Gallery, VIA Art Fund, Victoria Miro, and anonymous (2)

Fallen Sky (2021) by Sarah Sze

Sarah Sze's *Fallen Sky* is made up of 132 individual elements with reflective surfaces of mirror-polished stainless steel that are nestled into the hillside.

Fallen Sky collapses the horizon line by pulling the earth and air toward each other. Instead of marking the landscape, the work is visually merged with the landscape, reflecting and embedded in its surroundings. While looking at *Fallen Sky* and the land around it, viewers simultaneously experience what is above: passing clouds or birds, variations in light, weather, season, and even the time of day. Sze has described her ever-changing installation *Fallen Sky* as “filmic,” due to its dynamic nature and ability to depict “how the landscape behaves.” The clay model for *Fallen Sky* was created through a process of erosion; the resulting work appears as a ruin, frozen in a state of partial deterioration. For Sze, the sculpture “teeters between two extremes,” exploring the tension between material permanence and ephemerality. *Fallen Sky* conveys a sense of entropy, suggesting that the Earth is fragile and a place in flux.

Media: Audio recordings, video, and images available on our digital guide on Bloomberg Connects; [Exhibition website](#) for Strom King Art Center's 2021 exhibition *Sarah Sze: Fallen Sky*; [Exhibition video](#) for *Fallen Sky*.



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

From the very beginning of his career, Andy Goldsworthy has worked outdoors, rejecting the traditional studio as constraining. Since 1976 he has constructed ephemeral works in natural environments that are not exhibited as such but, rather, as photographs; the physical works themselves eventually disappear or disintegrate. Alongside this transitory practice, Goldsworthy has also realized numerous permanent installations, among them two monumental stone walls for Storm King.

Storm King Wall—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, as well as the influence of British agricultural traditions. Goldsworthy has called the stone walls of the British countryside “a living part of the landscape,” and indeed, such walls connect to both the present and the history of any place where they happen to be. Snaking through the woods, *Storm King Wall* was originally imagined as being only 750 feet long. However, when it reached its initially planned endpoint, at the foot of a large oak tree, it seemed only natural for the wall to continue downhill to a nearby pond. Goldsworthy would again extend the wall's trajectory so that 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—measuring 2,278 feet overall.

Some of the sculpture's sections were built stone by stone upon the remnants of an old farm wall that Goldsworthy found in the woods overlooking Moodna Creek, at Storm King's eastern boundary. Rising to a maximum height of about five feet, the work 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, which is why he chose for his new wall to meander through the trees rather than run directly alongside them. According to the artist, “A good wall is drawn, it expresses the landscape through which it travels.” While Goldsworthy conceived *Storm King Wall* and supervised its construction, the rough-hewn structure was built by a team of five British master “wallers,” who explained to Storm King staff exactly what kinds of stone to harvest in preparation for their work: chunky foundation stones; a smaller, rounder variety for the wall's midsection; large “through stones”; and flat capstones for the topmost layer. The team built the wall by placing one stone atop another while chipping and shaping each one to ensure a snug fit; no concrete was used to secure 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*; [Exhibition website](#) for Storm King's 2000 exhibition, *Andy Goldsworthy at Storm King Art Center*.



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

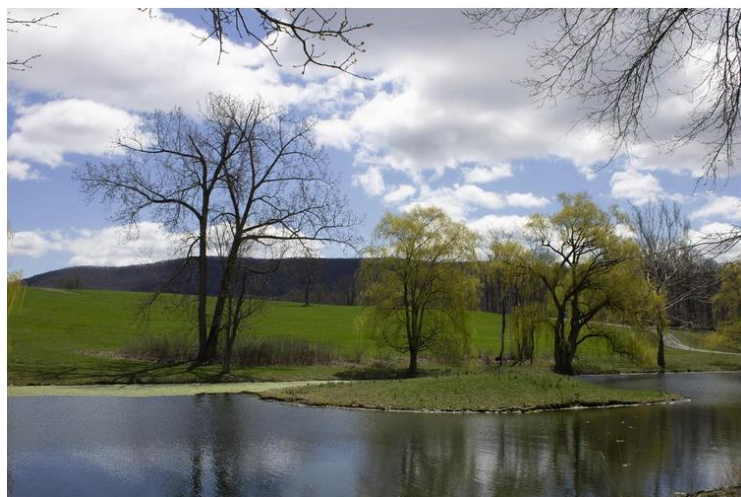
[Storm King Wavefield \(2007–08\) by Maya Lin](#)

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: Audio recordings, images, and conservation information available on our digital guide on Bloomberg Connects; Maya Lin’s [Oral History Video](#); [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 to 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

PREPARE TO BE OUTDOORS: Storm King is a 500-acre outdoor sculpture museum. Keep in mind that your group will be outside for your entire visit to Storm King, rain or shine. We recommend dressing in layers and wearing comfortable shoes for lots of walking. It's a good idea to bring a refillable water bottle, 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. Always refrain from climbing artworks for your own safety and the safety of others.



INTERACTIVE ARTWORKS: Artworks which visitors may touch are designated on the map and on the grounds with a hand icon, pictured at left.

RESPECT WILDLIFE: All kinds of animals and plants make their home at Storm King – be good guests by giving them plenty of space. Do not enter our long and native grass fields and please refrain from climbing trees.

TERRAIN: 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.

ACCESSIBILITY: Storm King Art Center is committed to offering a rich experience of art and landscape to every visitor. **Please let us know in advance if anyone in your group has accessibility needs.** Level, paved pathways traverse many parts of the Art Center; however, some areas may only be accessed via steep terrain, unpaved pathways, or mown grass. The visitor map indicates paved and unpaved paths and steep areas (where slope exceeds that of a wheelchair-accessible ramp, or 12.5%). [Learn more.](#)

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.

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. Check out the digital guide on Bloomberg Connects and the tips and techniques for onsite engagement document on p. 16 for more inspiration.

MAP: Access an up-to-date map of Storm King on our [“Plan Your Visit” webpage](#), or pick up a map when you arrive at the Art Center. The digital guide on Bloomberg Connects features a live map.

MISCELLANEOUS:

- Ball playing and other recreational items and sports are not permitted.
- Indoor galleries are located in the Museum Building on Museum Hill. We ask that you limit the number of students inside the galleries at one time to 10.
- Roadways are used by pedestrians and Storm King staff, trams, personal vehicles, and rented bicycles. Please use caution.
- Carry in, carry out. Be sure that all trash and recycling makes it into bins. If you have lunch at Storm King, tidy up after yourself to make sure the next hungry visitors can enjoy the area too.
- Storm King reserves the right to refuse entry or to eject any group for misconduct at any time. Groups that are asked to leave the site or that cause damage to the site may be prohibited from visiting in the future.

ART & LANDSCAPE

Continue exploring the theme of art and 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 perspectives and notice how it changes. Ask students to think about the relationship between each sculpture and the landscape around it. Do they frame or highlight one another in new ways?

Visit some or all of the works featured in this resource packet.

Artwork: *Untitled* (1970) by Robert Grosvenor



Location: Meadows; see map on page 15

Engagement: View from multiple angles. Ask students what they notice about the artwork in person, which they did not notice when viewing photos 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 might take photos or make sketches that include part of the sculpture and part of the landscape.

Artwork: *Untitled* (1972) by David von Schlegell



Location: Meadows; see map on page 15

Engagement: View from far away, close-up, and within each structure. Older students might take photos from different angles. The artist said that these forms "force a particular awareness of the most basic element of nature, the sun." Do students agree? What do students notice about light and shadow? How might this work invite them to engage with the sky and landscape in new ways?

Artwork: *Fallen Sky* (2021) by Sarah Sze



Location: Museum Hill; see map on page 15

Engagement: View from far away, close-up, and from above and below the hill. Ask students what they notice from each perspective. Invite them to consider why the artist might have given this work the title *Fallen Sky*. Watch the reflections in *Fallen Sky* for a few minutes, while relaxing and breathing deeply. Students might take some time to write thoughts that come to mind when they look at *Fallen Sky* or draw part of the artwork and landscape that interests them.

Note: *Storm King Wall* and *Storm King Wavefield* are a greater distance from the entry and will require approximately two miles of total walking to reach and then return to the entry/exit point.



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

Location: South Ponds; see map on page 15

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 15

Engagement: Ask younger students what kind of movements they can make to capture the shapes of *Wavefield* and the landscape around it. If the work is open for interaction, invite older students to walk quietly and meditatively through the rolling field. Alternatively, they can walk alongside this earthwork, experiencing the waves and surrounding landscape. Afterwards, they might 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.



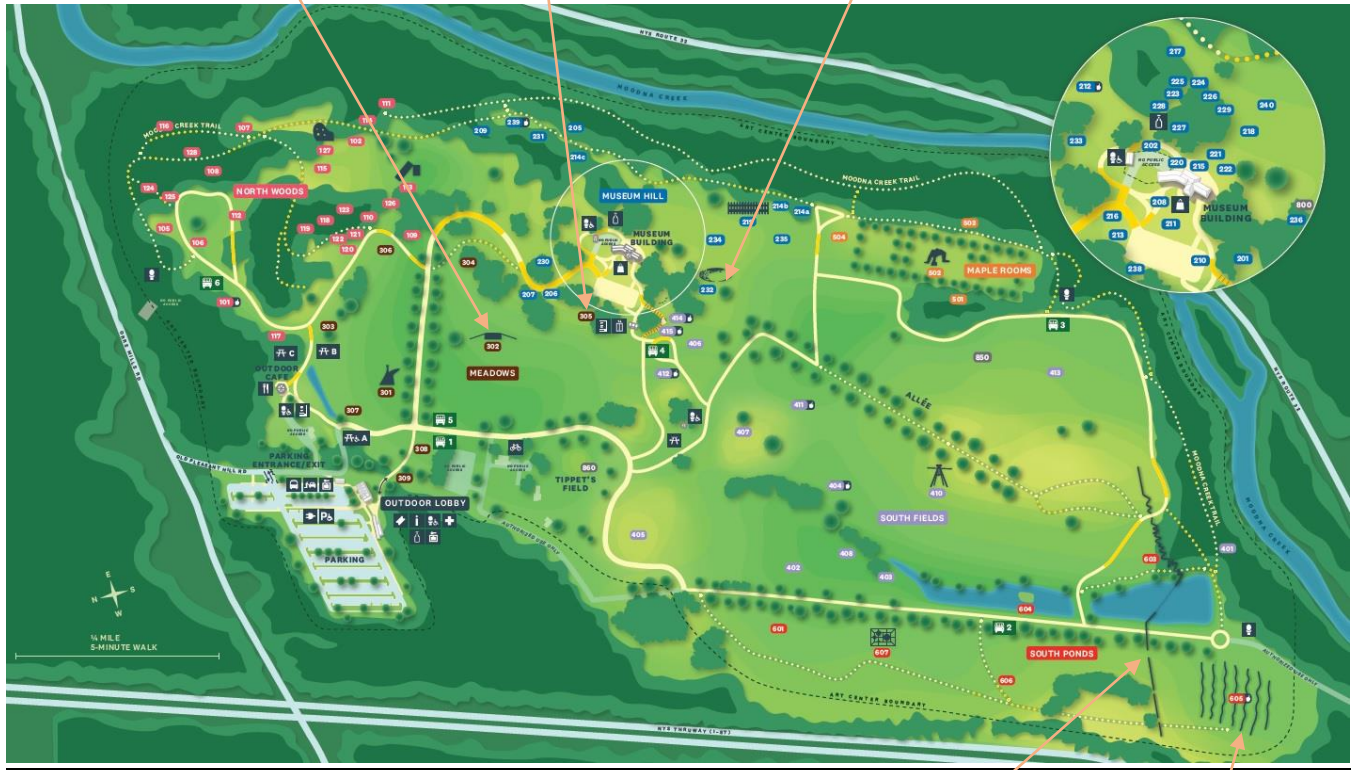
Tree Wells: Tree wells were constructed during the final stages of building the sculptured hillside of Museum Hill in the late 1990s. The wells were constructed to prevent damage to the roots and trunks of the trees as a means of preserving their integrity as the earth was reshaped on the hillside. More information about the tree wells is available in the Landscape section on Bloomberg Connects.

"ART & LANDSCAPE" ARTWORK LOCATIONS

#302: Robert Grosvenor,
Untitled

#305: David von
Schlegell, *Untitled*

#232: Sarah Sze,
Fallen Sky



#603: Andy Goldsworthy,
Storm King Wall

#605: Maya Lin,
Storm King Wavefield

Most artworks featured in this resource packet are located within 1 mile of the main entrance. *Storm King Wall* and *Storm King Wavefield* are a greater distance from the entry than the other artworks and will require additional time and walking.

This route includes paved paths, unpaved paths, and grass.

For more information about accessibility, or to request alternative suggestions for this theme, please contact groups@stormkingartcenter.org

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.

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?

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 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, challenging 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.

CONSIDER TITLES. The digital guide and Storm King [website](#) can provide additional information about each artwork, and 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 digital guide on Bloomberg Connects. 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. Access Bloomberg Connects via the QR code below.



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 9. 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>

Robert Grosvenor Archival Images

<https://collections.stormking.org/Detail/entities/114>

David von Schlegell Archival Images

https://collections.stormking.org/Browse/archival/facet/rel_entity_facet/id/135

Storm King Art Center's Instagram video of *Untitled*

<https://www.instagram.com/stormkingartcenter/reel/C7Zc6HMOAqA/>

Sarah Sze Exhibition Video and Website

<https://collections.stormking.org/Detail/occurrences/152>

Andy Goldsworthy's 2000 Exhibition

<https://collections.stormking.org/Detail/occurrences/105>

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

Storm King Landscape and Allée Revitalization

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

Storm King Art Center Groups

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