

# Storm King Art Center Teacher Resource



Kevin Beasley (American, b. 1985), *PROSCENIUM | Rebirth / Growth: The Watch / Harvest / Dormancy: On Reflection*, 2024–25. Courtesy the artist, Casey Kaplan, New York, and Regen Projects, Los Angeles. Installation view at Storm King Art Center, Mountainville, NY. Photo by Jeffrey Jenkins.

## **Kevin Beasley** ***PROSCENIUM | Rebirth / Growth: The*** ***Watch / Harvest / Dormancy: On Reflection,*** **2024-25**

Explore a site-specific exhibition through the lens of found materials, performance, and landscape history.

Recommended for grades 4-12.

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 Kevin Beasley's exhibition, *PROSCENIUM | Rebirth / Growth: The Watch / Harvest / Dormancy: On Reflection*, with your students at Storm King. 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.

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 Learning and Engagement Team

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# 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 the Bloomberg Connects app**, via the QR code here. You'll find photos, videos, audio recordings, maps, suggested routes, activities for children and families, and more. Use the app 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 in this [digital exhibition](#), collection on the [Storm King website](#), and community connections in this brief [video](#) featuring Storm King President John P. Stern.



## **Materials you will need for this pre-visit:**

- 2 sheets of blank paper per student
- Pencils
- Printed images of photos on pages 9-10
- Variety of colorful permanent markers
- 3-5 sheets of transparent paper per student (i.e. tracing paper, vellum paper, or transparency film sheets)

## **INTRODUCTION TO THE EXHIBITION, PROSCENIUM | *Rebirth / Growth: The Watch / Harvest / Dormancy: On Reflection***

### **OBSERVE**

Project or print images of the work (pages 5-8 and on [the exhibition website](#)) for students to observe. Ask students what they notice. How would they describe the shapes and textures they see? What does the sculpture make them think of?

Divide students into partners or small groups. Provide each group with a different printed detail image of the sculpture (pages 9-10). Have the groups discuss what they see in the close-up image, then come together as a class to share observations. What do they notice about the variety of materials the artist uses?

### **RELATE**

Working alone, have students think about one article of clothing or a fabric object they own that evokes strong memories for them. Ask students to write about or draw this object and the memory it brings up. As a larger group, allow students to share their personal memories related to the fabrics, and ask students why they think Kevin Beasley might use these everyday materials of clothing in his sculptures.

### **WATCH**

Watch [this ten-minute Art21 video entitled \*Kevin Beasley's Raw Materials\*](#), from 2019, in which the artist discusses his material choices and processes for creating a few of his previous artworks. Ask students

to discuss as a class what they learned about Beasley's artistic process. What conceptual themes stood out to them? How does Kevin Beasley explore histories of land through his art?

### **DISCUSS**

Share new vocabulary: Share with students that Kevin Beasley was inspired by **acoustic mirrors** and **proscenia** in creating this sculpture. Acoustic mirrors are parabolic sound amplification devices that were used to detect incoming aircraft at a distance and were common along the coasts of England in the early 1900s, before the invention of radar systems. Show students a photograph of an [acoustic mirror](#) and explain how it was intended to be used. Show students a photograph of a [theatre stage's proscenium](#) and explain that this is the space that divides an audience from the performance, and where a theater curtain would hang.

Ask students how the sculpture's form relates to acoustic mirrors and proscenia. What are some similarities? What are some differences? You may want to share that the sculpture was the site of a performance in July 2025, entitled [Growth: The Watch](#).

### **ART EXPLORATION**

Distribute a variety of colorful permanent markers and 3-5 sheets of transparent paper to each student. Taking inspiration from Kevin Beasley's layering of materials in transparent resin, ask students to create a multi-layered marker drawing using multiple sheets of transparent paper, stacked atop one another. Encourage students to consider how layering fields of color, lines, and patterns can create images with depth. Allow about 10 minutes for creating, then have students do a gallery walk to view the work of their peers.

# Artwork Images and Information



Kevin Beasley (American, b. 1985), *PROSCENIUM | Rebirth / Growth: The Watch / Harvest / Dormancy: On Reflection*, 2024–25. Courtesy the artist, Casey Kaplan, New York, and Regen Projects, Los Angeles. Installation view at Storm King Art Center, Mountainville, NY. Photo by Jeffrey Jenkins.

Kevin Beasley (b. Lynchburg, VA, 1985) explores the environmental, cultural, and political dimensions of the American landscape. With *PROSCENIUM | Rebirth / Growth: The Watch / Harvest / Dormancy: On Reflection* (2024–25), Beasley inaugurates Storm King's new Tippet's Field with his largest work to date, measuring one hundred feet long by eleven feet tall.

For this site-specific installation, four triptychs, each formed from three cast-resin slabs, represent the four seasons. Beasley renders each scene with gestural marks in resin, Sharpie, and various casting techniques. Densely layered clothing, plants, farm tools, and seeds form the earth and sky, which meet along a shifting horizon line. On the reverse, a varied topography reveals the artist's unique method of layering resin and an assortment of collected materials inside the frame to create a three-dimensional composition. The resulting work contains layers of material memory, evoking strata of land. The installation's curved form recalls that of a proscenium, the space in front of a theater curtain where performance and audience meet. Throughout his practice, Beasley engages sound and performance as a means of channeling the histories and lived experiences embedded in the American landscape. Set within Tippet's Field, his multisensory work frames and reflects the surrounding landscape, engaging the viewer in a fully embodied experience of place.

For more than a century, Beasley's family has owned land in Valentines, Virginia—a remarkable inheritance for a Black family and a lens through which the artist reflects on land stewardship, farming, and the legacies of colonialism. At Storm King, his engagement with the local landscape converses with and complicates the work of the Hudson River School, a group of artists who produced idealized landscape paintings in the nineteenth



century. "Landscape is a word to ask questions around," says Beasley. "For some folks it means freedom, and for others it means something you can't access . . . [it] tells a deep story and speaks in ways that encourage us to absorb experiences."

On view through November 10, 2025.

Images of artwork details

All photos by Jeffrey Jenkins.



Detail of *Harvest* panel





Detail of *Growth: The Watch* panel



Detail of *Rebirth* panel





Detail of *Dormancy: On Reflection* panel



Detail of *Harvest* panel





Detail of *Rebirth* panel



Detail of *Harvest* panel



Detail of *Dormancy: On Reflection* panel





Detail of *Growth: The Watch* panel



Detail of *Rebirth* panel

# 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](mailto: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. 8 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.

## **ARTWORK ENGAGEMENT**

Continue exploring the themes of materiality, performance, and layering with your students during your visit to Storm King. As you explore the Art Center throughout your visit, ask students what they notice about the materials artists choose to use, how artworks are sited in the landscape, and how moving around sculptures provides new perspectives.

### **Materials for on-site engagement with Kevin Beasley's installation:**

- Pencils
- 3 sheets of blank paper per student

## **ENGAGE**

**View the work from multiple angles.** Have students divide a sheet of paper into four sections and create a quick 1-2 minute sketch in each section from a different perspective. Encourage students to look closely at the artwork from all angles: from a distance and up close, walk around the sculpture to view its layers and details. Ask students what they notice about the artwork in person that they did not notice when viewing photos in the classroom.

**Connect to nature's cycles.** Share that each of the four panels in this artwork represent one of the four seasons. Ask students to guess, to themselves, which panel might represent each season. Share that when viewed frontally from left to right, the panels represent fall, summer, spring, and then winter. What do they notice about each panel that represents its season?

**Discuss the artwork title & perform:** Remind students of the artwork title: *PROSCENIUM | Rebirth / Growth: The Watch / Harvest / Dormancy: On Reflection*. Why might Kevin Beasley have chosen this title? How might the title of the artwork relate to themes the artist discussed in the Art21 video they viewed in class?

Have students individually divide another sheet of paper into four sections. In each section write one of the following terms: "Rebirth," "Growth: The Watch," "Harvest," and "Dormancy: On Reflection." Give students a few minutes to write words in each section that come to mind when they think of the prompt term. Remind students that each of the four panels is incorporated into the artwork's title: *PROSCENIUM | Rebirth* (spring) / *Growth: The Watch* (summer) / *Harvest* (fall) / *Dormancy: On Reflection* (winter). Divide the students into 4 groups, assigning each group to one artwork panel. Ask the students to write a collaborative poem on a separate sheet of paper, that uses some or all of their words. Have students recite or perform their poem for the whole group in front of the sculpture.

For additional information on the Kevin Beasley's decision to sequence the panels in this way, listen to the artist speak on the [Bloomberg Connects app](#).

**Consider materials and location.** Ask students what materials, other than resin and clothing, they notice are incorporated into the work. What choices did Kevin Beasley make about materials? Considering what students already know about Kevin Beasley from his Art21 video, why might he have incorporated seeds and farming tools into the sculpture?

Kevin Beasley is the first artist to site artwork in this location, Tippet's Field, which was recently converted from a parking lot into landscape for sculpture. How does this sculpture relate to the landscape around it? Why might the artist have chosen to place the sculpture in this location at Storm King?

## ARTWORK LOCATION

#850 Kevin Beasley, *PROSCENIUM: Rebirth / Growth: The Watch/ Harvest / Dormancy: On Reflection*, 2025



*PROSCENIUM | Rebirth / Growth: The Watch / Harvest / Dormancy: On Reflection* is located within ½ mile of the main entrance.

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

For more information about accessibility, please contact [groups@stormkingartcenter.org](mailto: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 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. Download the Bloomberg Connects App via the QR code below.





# Post-Visit

## **Materials, see “Art Exploration” below for full prompt:**

Two articles of clothing or pieces of fabric per student, brought in from home.

## **REFLECT**

Ask students to individually write or draw about their visit to Storm King. What do they remember about the artwork and the landscape they experienced?

For younger students: Ask students to discuss with a partner or in small groups how they felt being in Storm King’s wide-open landscape. Did they feel peaceful? Did they feel disoriented? Tired? Calm? Lost? Surprised? What more did they feel? What about the landscape or natural environment made them feel the way they did?

For older students: Recall Kevin Beasley speaking about how his work touches on the history of enslavement in America in his Art21 video. As a class, have students read aloud the exhibition text (pages 5-6 and on [Storm King’s website](#)), and/or listen to Kevin Beasley speak about landscape on the [Bloomberg Connects app](#). Have students discuss with a partner how Beasley’s sculpture at Storm King relates to themes of the history of land and land ownership. How might the found materials embedded in the sculpture relate to these themes? Make space for students to share their ideas as a class.

## **ART EXPLORATION**

A few days before the post-visit, ask students to bring in two articles of clothing or pieces of fabric from home that they are comfortable using in a collaborative artmaking activity. Note that the clothing will only be used to compose an artwork and will not be altered in any way.

Following the discussion in the classroom, show images of the sculpture again. Ask students what they remember about how Kevin Beasley created a landscape composition from clothing he laid out. How did the artist lay, drape, or fold the clothes to achieve certain shapes?

Divide students into groups of roughly 6-8. Clear spaces on tables or the floor for students to work. Each group will have ten minutes to work together to create a collaborative artwork using clothes. **Prompt:** How will your group work collaboratively to create a composition out of clothing? Will your composition be abstract or representative? Will your composition incorporate other found materials from the classroom?

Once students are finished creating, ask them to come up with a title for their installation and be prepared to discuss the choices they made. As a class, take turns visiting each artwork and allow each group to share out.

# Resources

Storm King Art Center Collection

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

Exhibition website for Kevin Beasley, *PROSCENIUM | Rebirth / Growth: The Watch / Harvest / Dormancy: On Reflection*.

<https://collections.stormking.org/Detail/occurrences/219>

Art21 Video, Kevin Beasley's Raw Materials

<https://www.youtube.com/watch?v=yY-ANGQASKs>

BBC Article about acoustic mirrors

<https://www.bbc.com/news/in-pictures-46348917>

Theatres Trust article about types of theater stages, including proscenium

<https://www.theatrust.org.uk/discover-theatres/theatre-faqs/170-what-are-the-types-of-theatre-stages-and-auditoria>

Storm King Art Center Bloomberg Connects App Information

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

Storm King Art Center Groups

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