



Art in Nature on the Carell Sculpture Trail

Focusing on the Carell Sculpture Trail (90 minutes) – Grades 9-12

About

This field trip is all about the Ann & Monroe Carell Sculpture Trail here at Cheekwood. Beginning with the pre-visit, students will start to learn about the artists that have pieces on the sculpture trail. Then, during their visit, students will learn in-depth about three of the sculptures and artists on the trail. Students will explore the placement the sculptures, the significance of each sculpture, what the sculpture is made of, and how the pieces work with their placement on the Carell Trail. Then, after exploring the three sculptures, students will get to design their very own sculpture that they would place on the trail. They will explore what the significance of the sculpture means to them, where the sculpture would be placed on the trail, whether the sculpture would fit in and work with nature or stick out and be totally different, and what material they would make their sculpture out of. As their post-visit, students will be encouraged to go back to their classroom and make their sculpture. If able, students will also be encouraged to submit their sculpture creations to the Scholastic Art Awards.

Objectives

1. Students will learn about different sculptors featured on the Carell Trail. They will learn about the sculptor themselves, and about their piece on the sculpture trail.
2. Students will learn about the planning that goes into creating a sculpture that will live outside. They will then take this planning into consideration as they plan their own sculpture.
3. Students will learn about the different materials that are commonly used to make a sculpture that will live outside.
4. Students will create their own sculpture that they would place on the Carell Trail.

History about the Ann & Monroe Jr. Family Carell Sculpture Trail

Established in 1999, the Carell Sculpture trail is a 1.5 mile long woodland path that is home to 15 outdoor sculptures and a variety of gardens. In 1995 John Wetenhall (who was Director at the time) received a grant from the National Endowment of the Arts in order to travel Europe in order to explore the idea of outdoor sculpture in a variety of settings. Once back in the United States, Wetenhall had a trail cut through a wooded area on the grounds

of Cheekwood and invited a variety of artists to create artwork that was inspired by the woodlands. Through the generosity of Ann and Monroe Carell, 10 sculptures were installed.

The Carell Sculpture trail is also home to 6 different gardens: Trillium Trove, Wild Tennessee, Gordon Stream Garden, Woodland Edge, Cedar Glade, and Limestone Quarry. Each of the gardens has a variety of plants that highlight the different ecosystems of the gardens. There are also transitional areas between the different ecosystems, including riparian zones (areas that occur near water, such as streambanks and flood plains). Additionally, the surrounding woodlands are part of the Tennessee deciduous biome, and is home to oak, hickory, ash, and other species of trees.

In 2019 the Ann and Monroe Carell Foundation established an endowment to ensure the continued preservation of the sculpture trail. The entrance of the trail was upgraded, along with updated wayfinding and signage, the Hickory loop (paved) had lighting installed, updated horticulture, and the existing sculptures (now numbering 15) have been restored.

Vocab

Conceptual - Conceptual art is art for which the idea (or concept) behind the work is more important than the finished art object. It emerged as an art movement in the 1960s and the term usually refers to art made from the mid-1960s to the mid-1970s.

Figurative - Figurative art describes any form of modern art that retains strong references to the real world and particularly to the human figure

Aesthetic - Aesthetics is the branch of philosophy that is concerned with the nature of beauty and taste

Mixed Media - Mixed media is a term used to describe artworks composed from a combination of different media or materials

Patina - a green or brown film on the surface of bronze or similar metals, produced by oxidation over a long period.

Medium - Medium can refer to both to the type of art (e.g. painting, sculpture, printmaking), as well as the materials an artwork is made from

Site specific art -The term site-specific refers to a work of art designed specifically for a particular location and that has an interrelationship with the location

Cast - Casting involves making a mold and then pouring a liquid material, such as molten metal, plastic, rubber or fiberglass into the mold. A cast is a form made by this process. Many sculptures are produced by the artist modelling a form (normally in clay, wax or plaster). This is then used to create a mold to cast from. A mold can be cast more than once, allowing artists to create editions of an artwork.

Residency - give artists the opportunity to live and work outside of their usual environments, providing them with time to reflect, research, or produce work. Residencies allow one to explore new locations and different cultures, or experiment with different materials.

Armature - In art, an armature is an underlying, unseen, supporting component (usually of wood or metal) for something else. Armatures are useful in sculpture, lost-wax casting (to help make the initial model three-dimensional) and even stop-motion animation puppets.

Ring-barking - the complete or nearly complete loss of bark from around the circumference of a tree or shrub's limb or trunk. This disrupts the movement of water and nutrients between the roots and the top growth. This will result in the death of the area above the girdle over time.

Architecture - the art and technique of designing and building, as distinguished from the skills associated with construction. The practice of architecture is employed to fulfill both practical and expressive requirements, and thus it serves both utilitarian and aesthetic ends.

Docent - a person who leads guided tours especially through a museum or art gallery

Standards

HS1.VA.Cr1.A Formulate and develop creative approaches to art-making.

HS3.VA.Cr1.A Envision and hypothesize creative risks and their implications while determining plans and direction of art-making.

HS3.VA.Cr1.B Choose from a range of materials and methods of traditional and contemporary practices, following or breaking established conventions, to plan the making of

HS3.VA.P2.A Select, evaluate, and apply appropriate methods and processes for preserving and protecting artworks

HS1.VA.R1.A Analyze how one's understanding of the world is affected by experiencing images.

HS2.VA.R1.A Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.

HS3.VA.R1.A Evaluate the connections within a collection of art or artists from a particular time and place, and determine the potential influence on specific audiences.

Pre-Visit

For the pre-visit, there will be a virtual meeting that will happen between a Cheekwood staff member and the class. There will be a PowerPoint that is shared about Cheekwood's history, and a brief introduction on what student's will be learning during their Cheekwood visit. Then, students will be provided a list of artists that are featured on the Carell Trail to research before their visit at Cheekwood. They will be encouraged to look at the previous work by the artists, what materials the artist used to create their pieces of art, and to learn about the artist themselves. Gathering this information before their visit will be beneficial in understanding the sculptures on the trail. Also, during this visit, it will be shared with students that they will be imagining and designing their own sculpture for the Carell Trail. This will give students time to think and brainstorm before their visit.

- Artists students will research
 - Jenny Holzer
 - Frank Fleming
 - Doug Hollis
 - Alicja Kwade
 - Ian Hamilton Finlay
 - Ulrich Rückriem

- John T Scott
- James Turrell
- Eric Orr
- George Rickey
- Fletcher Benton
- Guy Dill
- Jaume Plensa

Overview of the Day

1. Students will start off at the Frist Learning Center where they will have just gotten off their bus. Then, there will be a quick overview of the guidelines we ask students to follow while they are here.
2. Teachers will already have students preassigned to 3 different groups. After the introduction, students will separate off into those assigned groups.
3. One docent will be placed with each group. This docent will be with that group the entire time. (Groups will be ~20 students each)
4. Docents will already be preassigned to different starting points for the field trip. The docents will be assigned to one of the starting points listed below. The starting points for this field trip are three different sculptures on the sculpture trail. Students will learn about each sculpture and about the meaning behind it. Students will then engage in an in-depth discussion about what the sculpture means to them, why they think it was placed in that specific place, the material it is made of, if it complements the nature around it or if it stands out, and if they would change anything about it. (each sculpture discussion will be 12 minutes with 3 minutes for transitions between. The last activity will be about 30 minutes.):

a. The Girdled Figure

i. Tom Czarnopys

American, b. 1957

Girdled Figure, 1989 (cast 1997)

Bronze

Museum purchase through the bequest of Anita Bevill McMichael
1997.2

Much of sculptor Tom Czarnopys' work originated from a profound experience he had in the early 1980s, while bow hunting with his father and brother in a forested-area near his boyhood home in Grand Rapids, Michigan. He recalled being struck by the sight of fallen birch trees whose insides had "rotted away." This imagery led to what would become his signature sculptural style of bodies entwined and made with bark or casts of bark. He started with chicken wire, but eventually used his own body to create armatures before applying bark to their surfaces. *Girdled Figure* is a bronze cast of a work originally made in resin and oil, currently in the collection of the Birmingham Museum of Art. Here the title conveys a double meaning, referencing both the binding of a body with a tie or restraint, and girdling or ring-barking, which involves removing a band of bark from around the entire circumference of a tree.

Czarnopys received his BFA from the School of the Art Institute of Chicago in 1982, shortly after arriving at what would become his mature style, which combined the natural world with the human figure. He continues to live and work in Chicago. Curator Lynne Warren described the artist in the catalogue for a solo exhibition in 1989 at the Museum of Contemporary Art

Chicago, "In the great American tradition of individualism, Czarnopys is a maverick artist, cognizant of current issues in the art world yet interested mainly in going his own way."

b. Crawling Lady Hare

i. Sophie Ryder

British, b. 1963

Crawling Lady Hare, 1997

Galvanized wire on steel armature

Museum purchase through funds provided by Ann & Monroe Carell, Jr.

1997.8

Crawling Lady Hare is one of Sophie Ryder's earliest works to feature the hybrid woman and animal figure that has become a hallmark of her artistic career. She created the commission on-site during a five-week residency in the summer of 1997. Along with her family, who traveled with her from England, Cheekwood staff, trustees, and members of the community helped Ryder complete the massive sculpture, constructed by building up bundles of tangled, wound wire over its steel frame. Due to concerns over visitors wanting to touch or climb on the work and damage its malleable form, *Crawling Lady Hare* was sited farther back from the main path than other works on The Carell Trail. As Ryder states, the sculpture "sits well in its surroundings, and knowing that the trees will grow and change in the different seasons adds to the excitement for me."

All of Sophie Ryder's work is figural, often taking the form of animals including hares, horses, bulls, and dogs, and reflects aspects of her pastoral life in a remote part of the Cotswolds in Gloucestershire, England, where she moved to in 1986. She is not simply interested in creating naturalistic representations or replicas, but rather characters and beings that move beyond animal form. Her Lady Hares and their male counterparts, expressed in the figure of the bull-man Minotaur, convey their identities through mask-like features and associated symbolic or behavioral qualities. For example, Ryder specifically chose a single hare, rather than the domesticated rabbit, to express a poetic sense of solitary freedom.

c. Glassbridge

i. Siah Armajani

American, born Iran, 1939-2020

The Glass Bridge for Nashville, 2003

Glass, steel on concrete foundation

Gift of Mr. & Mrs. Irvin Small

2003.1

Siah Armajani created *The Glass Bridge for Nashville* specifically for Cheekwood. The work stands as a glistening, beautiful sculptural object the viewer can both enter and look at from multiple vantage points on The Carell Trail. It is also a utilitarian pedestrian footbridge connecting two parts of the paved path and creating an active, interactive environment in which to experience to art. This dual function is a crucial aspect of Armajani's Bridges, public art projects he first realized in the late 1960s. Though the structure made for The Carell Trail was one of the first to incorporate glass as its primary building material, Armajani used bridges throughout his career as a conceptual framework to physically express and explore ideas of passage, shelter, connectedness, and the bringing together of disparate points.

Armajani was born in Tehran and moved to the United States in 1960 to study philosophy at Macalester College in Saint Paul, Minnesota. Based in Minneapolis for most of his career, he developed a sophisticated, intellectual artistic practice that examined boundaries between art, architecture, and public space. Armajani created large-scale, interactive commissions that took the form not only of bridges, but also reading rooms, gardens, pavilions, and shelters.

These public spaces are intended to be open, useful, and neighborly sites, created to both foster social exchanges and solitary meditation. As Armajani stated, "Public sculpture should not intimidate, assault or control the public. It should enhance a given place."

5. After students complete the three rotations, all students will proceed to the last station which is brainstorming their own sculpture for the Carell Trail. Students will use their sketch books to draw out what the sculpture would look like, walk the trail, and decide where they would put it along with thinking about what material

their sculpture would be made of. Students will also need to decide how their sculpture will work with the nature that is surrounding it. Will it blend in with the nature and look like it belongs in the space, or will it be more striking? There will also be books available about sculpture designing and making for students to refer to. Lastly, there will be examples of common materials used to make the sculptures on the Carell for students to look at and feel. As students are brainstorming their sculpture, they will be encouraged to explore the trail and find a good sketching place.

Post-Visit

After students complete their visit to Cheekwood, they will return to their classroom and create the sculpture they created for the Carell Trail. Students will be encouraged to use the material they envisioned for their sculpture as well. The size of the sculpture is up to the teacher and student. After the sculpture is complete, students will be encouraged to share pictures of their creation with Cheekwood and submit their piece to the Scholastic Art Awards.

Post Visit Book Suggestions

Making Sculpture from Scrap Metal, By: Peter Parkinson

Art Parks: A Tour of America's Sculpture Parks and Gardens, By: Francesca Cigola