

Process Makes Perfect: The Creative and Practical Process of Christo and Jeanne-Claude

Grades: Grades 3, 4, and 5
Subject: Visual Arts, Science
Time Required: 20-30 minutes
Author: Biggs Museum Curator of Education
Featured Artwork: *Christo and Jeanne Claude: Running Fence, Bodega Bay, 1976*
Running Fence, Sonoma and Marin Counties, CA 1972-76
Surrounded Island Project for Biscayne Bay, Greater Miami, Florida
Christo and Jeanne Claude: Surrounded Islands, Biscayne Bay, Greater Miami Florida, 1980-1983

<p style="text-align: center;"><u>ANCHOR STANDARDS:</u></p>	<p>VA: Cr2.1.3a, 4a, 5a</p> <p>VA: Re7.1.3a</p> <p>VA: Pr5.1.4a</p> <p>VA: Pr6.1.4a, 5a</p> <p>Next Gen. Science: 3-5-ETS1-1</p>
<p style="text-align: center;"><u>ESSENTIAL QUESTION and ENDURING UNDERSTANDING:</u></p>	<p>How do artists work?</p> <p>How does learning about art impact how we perceive the world?</p> <p>What methods and processes are considered when preparing artwork for presentation or preservation?</p> <p>How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences?</p> <p>Next Gen. Science: Define a simple design problem reflecting a need or a want that includes specified criteria for success and constraints on materials, time, or cost.</p>
<p style="text-align: center;"><u>PERFORMANCE STANDARD:</u></p>	<p>Create personally satisfying artwork using a variety of artistic processes and materials/Explore and invent art-making techniques and approaches/Experiment and develop skills in multiple art-making techniques and approaches through practice</p> <p>Speculate about processes an artist uses to create a work of art</p> <p>Compare and contrast purposes of art museums, art galleries, and other venues, as well as the types of personal experiences they provide/Cite evidence about how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic</p>
<p style="text-align: center;"><u>I CAN STATEMENT</u></p>	<p>I CAN use many techniques and materials/I CAN explore and invent art-making techniques/I CAN develop my art making skills by</p>

	<p>experimenting and practicing different techniques</p> <p>I CAN infer how an artists created their work of art</p> <p>I CAN provide reasons why an art exhibition has a big idea or theme/I CAN compare and contrast the purpose of different places art is displayed and why people go there</p>
<u>ACTIVATING STRATEGIES:</u>	<p>Students will learn about the environmental installation work of Christo and Jeanne-Claude with special attention paid to the entire creative and logistic process used to create the final installations.</p> <p>Students will sketch an idea for a work of installation art and be required to describe the materials needed, include an indication of scale, and specifically describe where it will be displayed</p>
<u>ACCELERATION STRATEGIES:</u>	<p>Vocabulary:</p> <p>Environmental Art– art that is in or about nature</p> <p>Installation Art - art that is meant for a specific place</p> <p>Scale – the size of one object compared to another object</p> <p>Sketch – the drawing or painting an artist makes to plan a final work of art</p>
<u>LEARNING STRATEGIES:</u>	<p>Students apply what they learned about the environmental installation art of Christo and Jeanne-Claude to plan their own work</p>
<u>SUMMARIZING STRATEGIES:</u>	<p>If time permits, student can share their plan</p>
<u>EXTENDED THINKING STRATEGIES:</u>	<p>For an extended project, students could create a scaled version of their proposed installation</p>

Featured Artwork

Christo and Jeanne Claude: Running Fence, Bodega Bay, 1976

Running Fence, Sonoma and Marin Counties, CA 1972-76

Surrounded Island Project for Biscayne Bay, Greater Miami, Florida

Christo and Jeanne Claude: Surrounded Islands, Biscayne Bay, Greater Miami Florida, 1980-1983

Lesson Objectives

Primarily, students should be able to:

- Understand and define “installation art” and “environmental art”
- Understand that finished works of art are the result of careful planning and often involve many steps

Materials

Worksheet
Colored pencils

Lesson Steps

1. View 2001.51.46 *Christo and Jeanne Claude: Running Fence, Bodega Bay, 1976*
 - a. Explain that Christo and Jeanne-Claude were artists who made environmental installation art and show them a picture of the couple
 - i. Ask students to define “environmental art”
 1. Art that is about or in nature
 - ii. Ask students to define “installation art”
 1. Art that is meant for a specific place
 - iii. Once students have explained these definitions, explain that environmental installation art is art that is meant for a specific place outdoors
 1. Explain that *Running Fence* is an example of environmental installation art because it was meant to go in a very specific place outdoors in California
 - iv. Explain that Christo and Jeanne-Claude wanted their art to change the way that people look at and move through specific outdoor places
 - v. Explain that because their art was meant for the outdoors, all of it was very large
 1. Show picture of person standing next to *Running Fence*
 - a. Explain that this picture shows the scale of their works
 - i. Ask them to define scale
 - ii. Tell students to remember this word because they’ll use it later
 - b. Explain that these very large sculptures started with something very small
 - i. Ask students what artists make before they can start a big piece of art
 1. Sketch
 2. Explain that the next piece they’ll see is a sketch for this work of environmental installation art
2. View 2001.51.104a *Running Fence, Sonoma and Marin Counties, CA 1972-76*
 - a. Ask students what the sketch tells us about the final product
 - i. The inclusion of a map tells the viewer where the work will be
 - ii. The picture of it outside shows the viewer the piece is supposed to be outside
 - iii. The color of the piece
 - b. Explain that Christo and Jeanne-Claude thought very carefully about where they would put their pieces
 - i. Ask students to imagine what this scene would look like without the art
 - ii. Ask students what they would put in an open space like this

3. View 2001.51.3.2 *Surrounded Island Project for Biscayne Bay, Greater Miami, Florida* and 2001.51.25.3 *Christo and Jeanne Claude: Surrounded Islands, Biscayne Bay, Greater Miami Florida, 1980-1983*
 - a. Explain that one work is a sketch and one work is the final product
 - b. Ask students what this sketch shows us about the final product that wasn't included in the sketch of *Running Fence*
 - i. It shows the fabric Christo wanted to use for the final product
 - b. Ask students to describe what this fabric had to be like for this project
 - i. Encourage them to think about the environment – what elements did the fabric have to stand against?
 1. It has to be waterproof
 2. It has to be light so it could float
 3. It has to be bright so it could stand out
 4. It has to be environmentally friendly so it didn't hurt the animals and plants around it
 - ii. Ask the students what materials they would use if they were going to make a piece of art in the water or at the beach
4. Activity
 - a. Tell students they are going to create a sketch for a piece of art using the included worksheet
 - b. Explain they must draw or describe what materials they will need; they must draw or describe the place it will be; and they must draw or describe how big it will be by drawing a person in the picture



Plans for my Installation Art

Draw or write a list of the supplies you'll need for your art work

Draw your art work and put a person next to it to show scale

Draw or write about the place your art work will go