

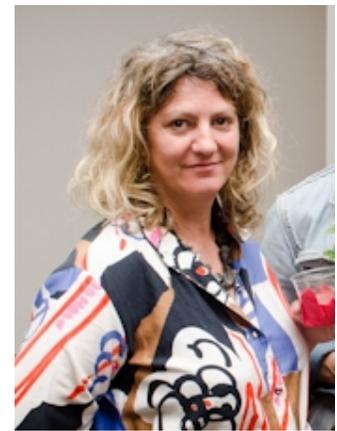


Above, Left: *This much is true*, 2013. Above, Right: Detail of *This much is true*, 2013. Photos by Todd Johnson.

## Anya Gallaccio: *Sandpaper Landscapes*

### ABOUT THE ARTIST

Born in Paisley, Scotland, in 1963, Gallaccio attended Goldsmiths College at the University of London during what would later be considered an influential period in art history, when she and her peers became known as Young British Artists. In 2003, she was shortlisted for the prestigious Turner Prize, Britain's top art honor. She was selected for Artpace's International Artist-in-Residence program in 1997 by a panel of curators that included Maaretta Jaukkuri, Elizabeth Armstrong, David Avalos, Dana Friis-Hansen, and Thelma Golden. Then returned for the summer 2013 Hudson (Show)Room exhibition.



Above: Anya Gallaccio. Photo by Francisco Cortes

Using material that is often inspired by the location at which her artwork is sited, Anya Gallaccio is known for installations that reflect a deep understanding of physicality, the natural world, and landscape. Her past use of ephemeral items such as fresh-cut red gerbera flowers that decayed over time in *Preserve 'Beauty'* (1991/2003) or apples in *blessed*(1999) employ nature as a material. For *This much is true*, she chose the geology of Texas as a tool after reacquainting herself with San Antonio. The resulting work, an installation of four cubic sculptures constructed of 10 different types of indigenous stone, including Pecos Red Sandstone, Salado Creme Limestone, and Cordova Shell Limestone, has a minimalist lightness opposed to the very nature of the material from which they are made.

## LESSON OVERVIEW

In this lesson students will interpret the use of nontraditional materials to replicate a local landscape. Students will explore and differentiate texture and value within an image to design a new work of art. Using materials like sandpaper and string students will heighten their artistic creativity to illustrate a landscape with specific elements of design (texture and value) in mind.

## OBJECTIVES

In this lesson, students will:

- Sketch a layout of a landscape of their choosing.
- Identify geometric and organic shapes within their landscape.
- Interpret values and textures from a black and white image into sandpaper of different values and grits.
- Experiment with materials that are nontraditional for creating a landscape.

## MATERIALS

- Cardboard or matte board
- Sand paper (various grits and colors)
- Carbon paper
- Resource images of landscapes found from Google maps (satellite view)
- Tape
- Glue bottles
- Pencils
- Scissors
- String (various colors and thicknesses)
- Images of Anya Gallaccio's past and present work on a PowerPoint or from her website, <http://www.lehmannmaupin.com/artists/anya-gallaccio>.

## WARM-UP

- Students will receive a random landscape print out from Google maps in black and white. With this landscape students will cut out various shapes within, for example, a shadow from a building or a lake. Once there are at least 8-10 shapes cut from the landscape students will create a value scale with these shapes. Organizing shapes from light to dark will help students comprehend the value shifts and changes when they start their final project.

## PROCEDURE

The student will...

1. Select an image of a landscape (8.5" x 11").

2. Receive and piece of cardboard. On top of their cardboard students will place a piece of carbon paper, black side down and tape it in place. Students will then place the image of their landscape on top of the past two layers and tape down.
3. Use a pencil to trace their landscape. Students should be advised to outline the basic shapes of the landscape to help illustrate later in the project.
4. Take off the carbon paper and landscape print out once sketching is complete. Place print out and cardboard side by side to analyze and compare.
5. Begin to cut out the various shapes that were drawn on their cardboard from sandpaper.
6. Decide on visually interesting and relatable grits and colors of sandpaper as while out shapes and gluing onto paper.
7. Then add a second layer of material to their manipulated landscape using string. The sting can be used to dramatize roads, highways, rivers, etc.



Above: Student project example in progress.  
Photo by Francisco Cortes



Above: Student project example in progress. Photo by Francisco Cortes



Above: Student examples of final project. Photo by Francisco Cortes

### DISCUSSION QUESTIONS TO FACILITATE A CONVERSATION WITH STUDENTS

- What are Anya Gallaccio's sculptures made out of?
- Where do you think these rocks are from? Why is that important to her?
- What is a landscape? How is Anya's sculpture different then what we consider a landscape? Is Anya's artwork a landscape?
- Anya Gallaccio was Artpace's

International Artist-in-Resident in 1997 and says that the two exhibitions are “sister pieces,” what is the connection between them? Why would she consider them “sister pieces”?

- What materials would you think an artist would create a landscape from? What is a collage?
- How does sandpaper relate to landscape? What are other materials you could use to create a landscape?
- What decisions did you make when choosing the sandpaper for different areas of your artwork?
- If you were to title your piece what would your title be?
- Is your landscape mostly natural land or man made? What are the visual differences between the two? Are you more aesthetically attracted to one or the other? Why?
- Where is your landscape located? In Texas? In another part of the United States? In another part of the world? Would the look of the landscape change?
- Are there organic and/or geometric forms in your landscape?

## EXTENSIONS

- Create a series of 5-10 landscapes from different areas of the country or world to see how the landscape changes.
- Apply more layers to your landscape, using different materials to build more texture and value.
- Approach this project in a more traditional way of viewing a landscape. Have the student find or take an image of a landscape instead of using a satellite image from Google maps. From there have the student proceed with the project as instructed.
- Use Google maps to explore more in depth the landscape you have chosen. Students could ‘walk the streets’ on Google maps and even go into some buildings.
- Consider the way your landscape currently looks and how it may change 50 years from now. How could the environment/habitants have an impact on this change?

## FOR OLDER STUDENTS

- Identify the landscape that you chose. Research its history, geographic area, demographics, and natural environment.
- Research the process of community or agricultural planning.

## FOR YOUNGER STUDENTS

- Use a larger landscape image and cut that into equal sections. Each student in the class has one section to create and then piece them back together when they are finished.
- Identify the content in your landscape (buildings, lakes, river, and agriculture).

## TEKS

- FINE ART
  - 117.11 (b.1), (b.2), (b.3.A), (b.4)
  - 117.14 (b.1), (b.2), (b.3), (b.3)
  - 117.17 (b.1), (b.2), (b.4)
- SCIENCE
  - 112.10-112.16 (b.7)
  - 112.17-112.20 (b.10.A)
  - 112.31-112.39 (c.4.C)
- ENGLISH LANGUAGE ARTS AND READING
  - 110.10-110.16 (b.18.C), (b.11.A, B)
- SOCIAL STUDIES
  - 113.10-113.16 (b.2.B), (b.5.A), (b.15.B)
  - 113.17-113.20 (b.3.B, C, D), (b.17.A), (b.18.A, C, D)
- TECHNOLOGY APPLICATIONS
  - 126.6 (b.1.A-D), (b.2.B-D), (b.4.B)
  - 126.7 (b.1.A, C), (b.2.C), (b.3.B, D)
  - 126.14-126.16 (b.1.2), (c.1.B, C), (c.4.A, B)
- MATH
  - 111.2 (b.1.B, C), (b.2.D), (b.6.A-F)
  - 111.3-111.5 (b.A-C)