

Homework - Unit 6 - Lesson 5

Reading 1

Reading

Questions 1–13

Work in groups. Discuss the statement below.

'Installation art is a legitimate and exciting art form.'

Work in groups. The following words and phrases 1–10 all appear in the Reading Passage below. Match the words to meanings a–j.

- | | |
|---------------|-----------------------|
| 1 commission | a speed up |
| 2 parameters | b beaten by hammering |
| 3 wing | c slight |
| 4 endorsed | d job |
| 5 expedite | e limits |
| 6 congruent | f evocative |
| 7 tenuous | g corresponding |
| 8 wrought | h agreed |
| 9 reminiscent | i annex |
| 10 palette | j colour scheme |

Scan the Reading Passage for the words from exercise 2.

READING PASSAGE

You should spend about 20 minutes on **Questions 1–13**, which are based on the Reading Passage below.

Fern Garden — an art installation

At the beginning of 1996 Mary Eagle, then the National Gallery's Senior Curator of Australian Art, approached Fiona Hall to consider a commission for a work to be placed in the Sculpture Garden. The artist proposed instead that she would create a discrete garden on a site at the eastern side of the building, outside the parameters of the Sculpture Garden. This formerly out-of-sight and unused 'courtyard' space, approximately 20 metres square, bounded by the Gallery's 23-metre high bush-hammered concrete walls on three sides, and its planned temporary exhibitions wing on the fourth, was to become exposed to the public gaze and re-defined through the window wall of the foyer of the new galleries looking onto the space.

The commission was endorsed at the December 1996 meeting of the National Gallery Council and made possible by funding from the Painting and Sculpture budget of the Department of Australian Art along with a generous donation from the Friends of Tamsin and Deuchar Davy. Council members were able to actually observe the design intent through a detailed model that the artist produced to expedite planning for the commission.

During 1997 Hall refined the design and made drawings describing specific features within the garden. The logistical challenges were many. The design involved a planting of 58 mature *Dicksonia Antarctica* tree ferns 2.6 metres tall, with a system of paths, water channels, grates, fountains, seating and a fence and gate. Expert horticultural, engineering, hydraulic and lighting advice was sought to confirm the mechanical requirements and ensure the congruent relationship between the elements comprising the design.

Construction began in January 1998. After initial preparatory excavation and concreting, Fiona Hall and two assistants decorated the main 1.5-metre wide, 55-metre long pathway and fountains with white silica and quartz pebbles quarried from a streambed at nearby Collector in New South Wales. Pebbles of the required size were sorted from a stockpile



and laid into a base of dry mortar which was watered to make the cement set. The ferns were planted to a strict grid, and work continued at a pace to be completed by the beginning of March to coincide with the opening of the new Exhibitions Wing. Botanical references and particularly humankind's tenuous relationship with nature have been central to Fiona Hall's expression and illustrated through works such as her *Genesis* series of 1984, *Paradisus Terrestris* 1989–90, *Historia Non-natural/s* 1991 and *Paradisus Terrestris* entitled 1997.

The garden, based on the spiral form of the fern frond, a symbol of healing and rejuvenation, is the artist's first opportunity to realise a major permanent installation.

The *Dicksonia Antarctica* tree fern is found in Tasmania and along the east coast of Australia. Those planted in the garden, estimated to be at least two hundred years old, have stood witness to the arrival of the settlers in Australia and the gradual disappearance of the Aboriginal peoples and their culture. The scant number of extant Aboriginal languages recognising the word for the *Dicksonia Antarctica* are represented on tombstone-like plaques embedded in the main path. The artist approached the local Ngunnawal people for approval to construct the garden.

There is a wrought steel gate at the entry to the Fern Garden. The main path is decorated in vortex patterns much like the movement of the eddying stream from which the pebbles originated. The path unfolds in the shape of a frond, and curves down a gentle ramp to the central fountain. There is space to walk around the fountain, which is set below the surrounding ground level, or to sit on the ledge while a circle of 101 thin jets of water is projected upward and falls in a parabolic pattern similar to the fronds of the *Dicksonia Antarctica*. Surrounding the edge of the fountain, there is a copper membrane. Auxiliary pathways formed in plain white concrete provide options for navigating the garden and lead to seats of austral verde granite with wrought steel spiral bases, or to the central recessed area. The water from three smaller fountains is channelled inwards towards the main fountain in a manner reminiscent of Islamic garden design.

The palette for the garden is refined and austere. The hard surfaces are rendered homogeneous with the surrounding architecture – white concrete and pebbles/white bush-hammered concrete walls. The fibrous dark brown trunks of the ferns and the tanbark mulch are almost indistinguishable, while the frond canopy imbues the garden with a verdant green cast. Viewed from above, from the galleries of Australian art or the foyer of the Exhibitions Wing, the Fern Garden is all curves and a resolute foil to the straight linear geometry of the surrounding architecture

Questions 1–9

Complete the summary using the list of words, **A–Q**, below.

The Fern Garden was created in an open space 20 metres square, which would be 1 to visitors to the proposed galleries for 2 The Commission for the garden was 3 by the National Gallery Council and was funded by money from 4 The 5 for the garden, which was refined in 1997, 6 planting 58 mature fern trees that were several metres tall and it contained 7 including paths and water features. 8 were consulted to ensure the whole design would 9 together.

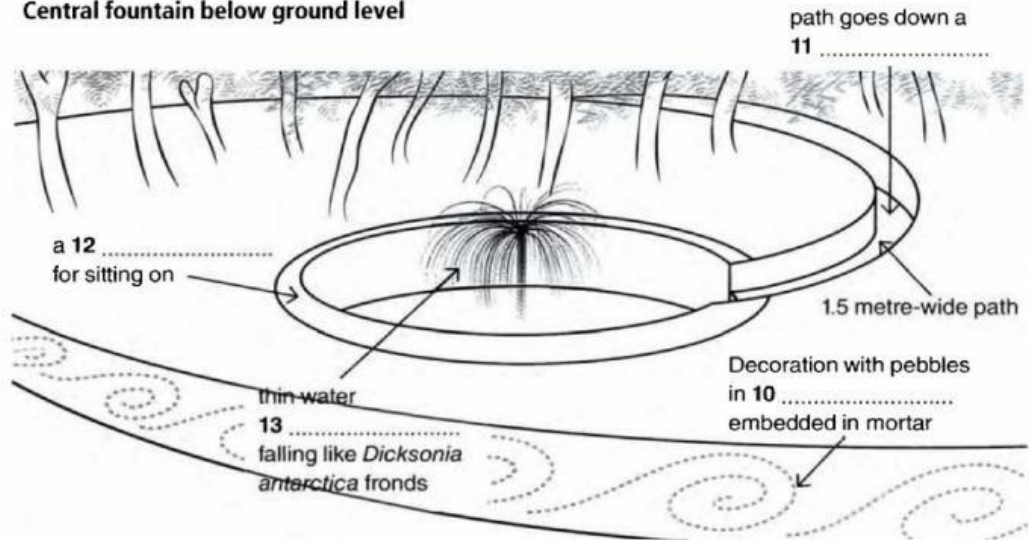
- | | | |
|--------------------------------|----------------------------|--|
| A government bodies | B different sources | C experts from different fields |
| D temporary exhibitions | E various officials | F avoided |
| G show | H fit | I design |
| J various elements | K operated | L detectable |
| M rejected | N painters | O visible |
| P included | Q approved | |

Questions 10–13

Label the diagram below.

Choose **NO MORE THAN TWO WORDS** from the passage for each answer.

Central fountain below ground level



- 4  Do you think cities and towns would benefit from having more public art such as statues, installation art for each answer and murals or wall paintings? Give reasons and examples.

Reading 2

Reading

Questions 1–13

READING PASSAGE

You should spend about 20 minutes on Questions 1–13, which are based on the Reading Passage below.

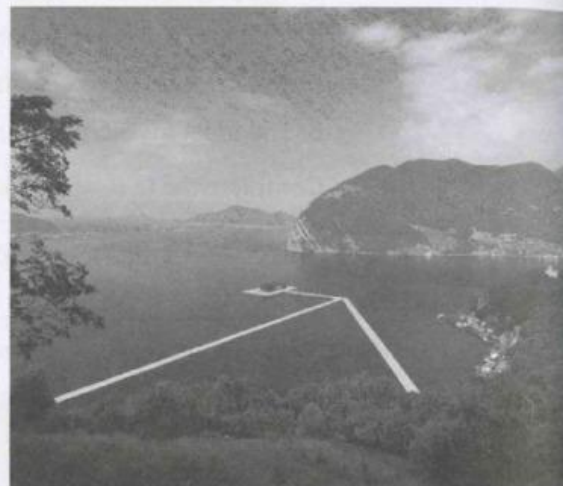
The Floating Piers

For sixteen days – 18 June to 3 July, 2016 – Italy's Lake Iseo was reimagined. 100,000 square metres of shimmering yellow fabric, carried by a modular floating dock system of 220,000 high-density polyethylene cubes, undulated with the movement of the waves as *The Floating Piers* rose just above the surface of the water. Visitors were able to experience this work of art by walking on it from Sulzano to Monte Isola and to the island of San Paolo, which was framed by *The Floating Piers*.

The Floating Piers was first conceived by Christo and Jeanne-Claude together in 1970. It was Christo's first large-scale project since Christo and Jeanne-Claude realised a project for Central Park, New York called *The Gates* in 2005, and since his wife, Jeanne-Claude, passed away in 2009. As with all of Christo and Jeanne-Claude's projects, *The Floating Piers* was funded entirely through the sale of Christo's original works of art.

For all of Christo and Jeanne-Claude's projects, there have been two different ways of choosing a site. In one scenario, the artists had a specific building or location in mind – such as the Pont-Neuf in Paris or the Reichstag in Berlin. In a second scenario, the artists had an idea for a project, but did not know where it would be physically located. In the case of *The Floating Piers*, Christo and Jeanne-Claude knew a floating pier would rise just above the surface of the water, but they did not know which river or lake would work best. Early renditions of what the artists envisioned were created by Christo in 1970, proposing a 2,000-metre-long inflated pier on the delta of the Río de la Plata in Argentina. It never happened because Christo and Jeanne-Claude never got a permit. Twenty-five years later, in 1995, after finishing *The Wrapped Reichstag* in Berlin, the idea of *The Floating Piers* was still running around inside the heads and hearts of the artists, so they proposed making two floating piers, 150 metres long, covered in fabric, which connected to two artificial islands in Tokyo Bay and continue on to Odaiba Park. Again, after drawings and sketches, a permit wasn't granted.

Then, in 2014, Christo remembered the lakes of northern Italy, with which he had been familiar since the 1960s when he worked and exhibited in Italy extensively. In the spring and summer of 2014, Christo and his team scouted the lakes and found Lake Iseo to be the most inspiring location for the project.



Lake Iseo is located 100 kilometres east of Milan and 200 kilometres west of Venice. 'Like all of our projects, *The Floating Piers* was absolutely free and open to the public,' says Christo. 'There were no tickets, no openings, no reservations and no owners. *The Floating Piers* was an extension of the street and belonged to everyone. Those who experienced *The Floating Piers* felt like they were walking on water – or perhaps the back of a whale. The light and water transformed the bright yellow fabric to shades of red and gold throughout the sixteen days.'

Christo paid the entire costs associated with *The Floating Piers* himself, including the permitting process, manufacturing, installation and removal of the project. He earns all of the money through the sale of his preparatory studies and early works from the 50s and 60s. He does not accept grants or sponsorships of any kind, viewing fees, donated labour (volunteer help) or money for things like posters, postcards, books, films or any other products at all. Christo firmly believes that to accept deals of this kind would alter and compromise his art. Refusing this money assures him he is working in total freedom.

A 3-kilometre-long walkway was created as *The Floating Piers* extended across the water of Lake Iseo. The piers were 16 metres wide and approximately 35 centimetres high with sloping sides. The fabric continued along 2.5 kilometres of pedestrian streets in Sulzano and Peschiera Maraglio. The piers were made of 220,000 high-density polyethylene cubes held together by over 200,000 pins. The piers were held in place by 200 anchors, each weighing 5.5 tons. These anchors were connected to the piers with 37,000 metres of rope. On top of the cubes is a layer of felt before the bright yellow fabric is placed on top.

Christo had designed *The Floating Piers* to be seen from the mountains, all around the lake, from the roads, by boat – and, of course, by walking on the piers. Neither Christo nor Jeanne-Claude flew over their previous works, because they were designed to be experienced from the ground – not from the air. Only the *Surrounded Islands* were designed to be seen also from above. This project involved

surrounding eleven of the islands situated in Biscayne Bay, Greater Miami, with 6.5 million square feet (603,870 square metres) of floating pink woven polypropylene fabric. This project was designed to be experienced from the air, unlike *The Floating Piers* project, which could not be fully enjoyed from the air. Nature – the water, the wind, the sun – all of this was part of *The Floating Piers* project.

Questions 1–9

Complete the summary using the list of words, A–Q, below.

The Floating Piers project

The Floating Piers connected three main points. It also 1 the Island of San Paolo. It was Christo's first major project since his partner 2 For some of the first projects they collaborated on, they had a particular 3 or place they wanted to use. For other projects, they had an idea but did not know where to 4 it. They first wanted to place *The Floating Piers* in Argentina or Tokyo but they weren't given 5 Lake Iseo was chosen because it was the most 6 site. You did not have to 7 to visit the site. The project was 8 by Christo himself. By accepting no money, he feels 9 to express his art how he wants.

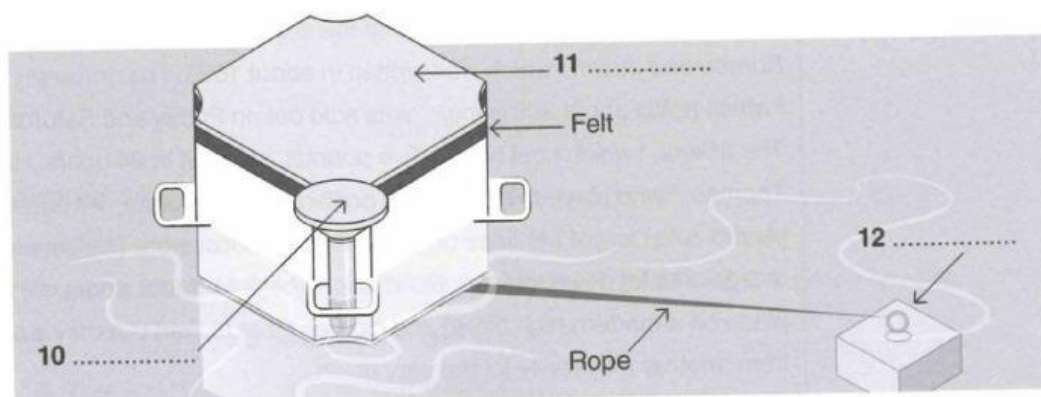
A died	J use
B funded	K access
C structure	L impressive
D fees	M pay
E on	N base
F surrounded	O expensive
G retired	P want
H person	Q free
I permission	

Questions 10–12

Label the diagram below.

Write **NO MORE THAN TWO WORDS** from the passage for each answer.

A cube from *The Floating Piers*



Question 13

Answer the question. Write **NO MORE THAN TWO WORDS** from the passage.

Where could people see *The Floating Piers* from a high position, but not by flying over it?