



Utah Landscape and Land Art

The UMFA is situated in the unique and spectacular landscape of the North American Great Basin. From the Museum, you can see the snowcapped Wasatch Mountain Range to the east, the Oquirrh Mountain Range to the west, and the Salt Lake Valley to the south. To the northwest, you can see Great Salt Lake—a remnant of prehistoric Lake Bonneville—and the arid desert, beyond which lie the ethereal salt flats.

Utah's striking landscape has inspired artists for centuries, from the ancient people who carved petroglyphs in rock to the Land artists of the 1960s, 70s, and today. At the UMFA you can engage with objects and interpretive materials that will connect you with great earthworks like Robert Smithson's *Spiral Jetty* (1970) and Nancy Holt's *Sun Tunnels* (1973–76), both located here in Utah, and help you better understand our human impact on the land. Learn about these fascinating and important Utah artworks, watch for upcoming meet-ups at these sites, and get the necessary tools to prepare for your own Land art excursion.

TOP, FRONT AND BACK | Spencer Finch (American, born 1962) *Great Salt Lake and Vicinity* (detail), 2017, 1,132 ready-made Pantone chips and pencil, Commissioned by the Utah Museum of Fine Arts, University of Utah, Salt Lake City, Purchased with funds from The Phyllis Cannon Wattis Endowment Fund, UMFA2018.4.1.

BOTTOM FRONT | Center for Land Use Interpretation, *Great Salt Lake Landscan* (still), 2013, detail, HD video, commissioned by the Utah Museum of Fine Arts, University of Utah, with funds from the Phyllis Cannon Wattis Endowment for Modern and Contemporary Art.

THIS PAGE, TOP | Robert Smithson (American, 1938–1973), *Spiral Jetty*, 1970, Rozel Point, Great Salt Lake, Utah, black basalt rock, salt crystals, earth, and water, 1,500 ft. long and approximately 15 ft. wide. © 2018 Holt/Smithson Foundation and Dia Art Foundation/Licensed by VAGA at Artists Rights Society (ARS), NY. Photo © Aero-graphics, Salt Lake City.

THIS PAGE, BOTTOM | Nancy Holt (American, 1938–2014), *Sun Tunnels*, 1973–76, Great Basin Desert, Utah, concrete, steel, and earth, 9 ft. 3 in. x 68 ft. 6 in. x 53 ft., diagonal length: 86 ft. Each tunnel: 18 ft. 1 in. x 9 ft. 3 in. diameter, © 2018 Holt/Smithson Foundation and Dia Art Foundation/Licensed by VAGA at Artists Rights Society (ARS), NY.



UMFA
UTAH MUSEUM OF FINE ARTS

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CUT ALONG DOTTED LINE



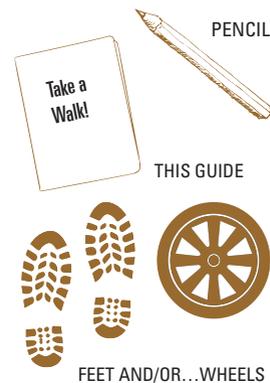
Explore the landscape and discover the vibrant colors around you. Use this guide to look closely and be creative as you uncover color and document your observations through art. Share your journey on social media.

#umfawalkabout

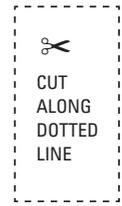


Spencer Finch installing *Great Salt Lake and Vicinity* in the UMFA's G. W. Anderson Great Hall in August 2017.

THINGS YOU WILL NEED FOR YOUR WALK:



Take a Walk!



Be inspired by Spencer Finch's installation *Great Salt Lake and Vicinity* (2017), Finch created this site-specific installation of Pantone color chips in the Utah Museum of Fine Arts (UMFA) after a journey around Great Salt Lake in June 2017 during which he recorded the colors of the things he saw. Each color chip is hand-labeled with the name of its source—the bark of a tree, the water in the distance, the wing of a bird. The color chips and handwritten labels are the artist's field notes of his experience. His close observations of color fuse documentation and art making. By recreating his journey in small chips of color, the artist redefines how we see and experience the many landscapes that surround us.



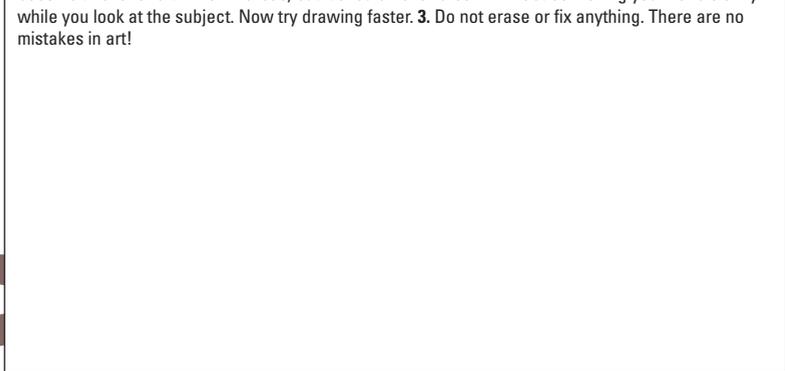


Sketch

Take slow, deliberate steps and begin looking at the colors around you through the **viewfinder**. Find big swatches and small bits of color too! Which colors do you see most often? Find a color that surprises you. Sketch the source of that color with a continuous line drawing.

CONTINUOUS LINE DRAWING GUIDELINES: 1. Place your pencil on the paper and do not remove it until your drawing is complete. The goal is to describe the subject with one single line. The line can become thicker and thinner in areas, but it should never break. 2. Practice moving your hand slowly while you look at the subject. Now try drawing faster. 3. Do not erase or fix anything. There are no mistakes in art!

CUT ALONG DOTTED LINE



MOVE

Let's go on a walking meditation. Breathe deeply as you take a walk and look for each color of the rainbow. Focus on one color at a time. Try to empty your mind of everything except your footsteps and color. Keep going through the colors, in order, until the end of your walk. Remember to look for color not only in the natural parts of the landscapes but in the human-made ones too.

After your walk fill in the grid about each color you noticed and how it made you feel.

COLOR	ONE WORD DESCRIPTION	OBSERVATION	MOOD
RED			
ORANGE			
YELLOW			
GREEN			
BLUE			
PURPLE			



Listen

Close your eyes. Listen to the sounds around you. Do you hear nature sounds or man-made sounds? Open your eyes. What is the first natural object you see? What sounds would that object make if you tapped it? What rhythms would it make if it could move? Try tapping those rhythms with your fingers on the palm of your hand. Make a duet with a friend. Record the rhythm here; you can make any mark you want to record the rhythm.



Look at Finch's artwork color swatches at the top of the page. Find an object similar to one he has listed. Hold the **viewfinder** up to the object. What color is it? Is it the same as or different than the one Finch found? Write five words that describe this object—but only one word can be a color! Put these words into a sentence or poem from the object's perspective.

Write

CUT ALONG DOTTED LINE



Words	Poem
1. _____	_____
2. _____	_____
3. _____	_____
4. _____	_____
5. _____	_____