The background of the entire page is a close-up photograph of a wood log's cross-section. The wood grain is clearly visible, showing concentric growth rings and several dark, irregular cracks that run through the wood. The colors range from light tan to a darker brown. Overlaid on this background is the title text in a bold, sans-serif font. The words 'WITH', 'THE GRAIN', 'SCULPTURE BY', and 'DAVID NASH' are in a bright yellow color, while the word 'WOOD' is in white. The text is arranged in five lines, centered horizontally.

WITH
THE GRAIN
WOOD
SCULPTURE BY
DAVID NASH

Teacher's Pack

The Teachers' Pack has been produced to support teachers visiting the exhibition with students of all age groups, and as a starting point for the delivery of lessons in the classroom. Suggestion for related activities with pupils of Key Stage One and Key Stage Two are given.



Biography

David Nash is a sculptor who has been working with trees, wood, and the natural environment for the past thirty-five years. His career has been an untiring exploration of the possibilities of form in wood and trees, resulting in a significant body of work in Britain and around the world.

His experiences have led to a conviction of the value of interaction with the natural world and he would like to further stimulate learning through consideration of environment and natural processes. He is particularly interested in supporting teachers to use his sculptures as an inspiration for cross-curricular work. Nash has been committed to teaching since 1970 when he was a visiting lecturer at Maidstone College of Art. He has continued to hold visiting lectureships, and leads art education projects based on his work in galleries and museums internationally.

1945	Born Esher, Surrey, England
1963-67	Studied at Kingston College of Art
1967	Moved to Blaenau Ffestiniog, North Wales, where he lives and works
1969-70	Postgraduate Study, Chelsea School of Art
1999	Elected Royal Academician Appointed Research Fellow, University of Northumbria, Newcastle Awarded Honorary Doctorate in Art & Design, Kingston University
2004	Awarded OBE

Background information – David Nash's Response to Wood

The Tree is central to David Nash's art. He works on wood from trees that have been felled for good reason, and examines and selects them as the stone carver may choose blocks from different parts of a quarry.

Finding legible shape within the wood

Nash uses many reoccurring forms; he looks for signs that are universally intelligible, for instance an egg, bowl or table. Over the years man has found many uses for wood, and has responded to its nature. For instance ash has been used for handles and spears, beech for furniture, oak for barrels, and softwoods for ships. Wood has supported our lives through the heat it gives out when burnt, the shelter it provides, and the tools, utensils and objects that can be carved from it. You will find many examples of domestic forms with in the exhibition.

Examples in Exhibition

Ancient Table 1983 was made using ancient beams rescued from a derelict barn, which was being demolished.



Questions you can ask your students

- What other domestic forms can you find in the exhibition? Make a list.
- There is a sculpture titled *Big Throne 1991* in the exhibition, other than a throne, what else could it be?
- What is your favourite object/domestic form in your home? Why?

Using the Natural Size and Shape of Wood

A key factor in using wood is its innate size and shape. Naturally it grows tall or short, wide or narrow. However, Nash fashions it into all manner of shapes and forms. When using a single piece of wood, cubic or round shapes can never be bigger than the diameter of a tree trunk; or the standing forms taller than the height of a tree. In this way the proportions and natural form of the wood acts as a restriction.

Examples in Exhibition

Palm Egg 1995 was cut from the trunk of a *Palm tree*.

Pentagram, Palm, Cut Corners, Mosaic and Platinus Columns 1995 all clearly express the size and structure of the material that formed them.

Mizunara Bowl 1994 is made from the widest part of a Japanese Oak tree.



Questions you can ask your students

- Whilst walking around the exhibition ask which part of the tree they think David Nash has used to make the sculpture. (The trunk? Branch? etc)
- Look at *Comet Ball 1990*, the base - the ball part of the sculpture - shows the diameter of the tree that was used. Given the diameter, how tall do you think the tree would have been?

Changes in Wood

Nash not only responds to the shape and form of the raw material, but he also embraces the changes that can occur to wood during the sculpting process and beyond. Whilst a wood dries once felled and no longer growing, it reacts in different ways. For instance, Birch keeps its flexibility for a long time, whereas Ash dries out quickly and cracks. Woods also change colour over time and become weathered by the elements.

Examples in exhibition

Crack and Warp Column 2002 is made from a Lime tree and *Crack and Warp Column 2006* is made from a Red Gum tree. The cracks in Lime are curved even gentle looking, whilst Red Gum has deep cracks, which jut out in a more dramatic way.



Questions you can ask your students

- The two *Crack and Warp Columns* have been sculpted in the same way, using the same process but have reacted differently to drying. Compare and contrast them, what are the differences?
- Which other sculpture in the exhibition has cracked and split? Look at how David Nash has constructed it. What has he done to make the wood react like it has?
- There are thirteen different types of wood in the exhibition – all of different ages. Compare and contrast sculptures of the same wood but different ages, (*Yew Ladder 1990* and *Red Flash 2003* are both made from Yew). Observe how time has affected the surface colour.

Inside and Outside Space

In many of his sculptures Nash deals with the space surrounding them, or inside them. By removing parts you can draw attention to what is then absent, or draw the viewers' gaze into the work. Sculptures that lean, stretch out, rise up or descend also occupy a larger space than the sculpture itself.

Examples in exhibition

Extended Cube 1996 expands in to the space in front of it. Not only does the composition make the sculpture become 'active', it also seems that the heaviness has been removed. A space has been created, and our gaze is able to enter the piece.

Multi-Cut Column 1999 is more subtle, but the same process applies; Nash has reduces the mass of the material with every cut, what has been taken away enlivens the piece, making it active rather than passive.



Questions you can ask your students

- Which sculptures in the exhibition occupy the most space and why?
- Some of the sculptures lift up, although they stand firmly on the ground- *Pegged Tripod 1976*, and *Big Tongue 1988* for example. Draw the spaces that have been created below them. Are there any recognisable shapes?
- What shape/ 3D form would *Extended Cube 1996* and *Redwood Capped Block 1998* be if they were packed away?

When Wood is no longer Wood

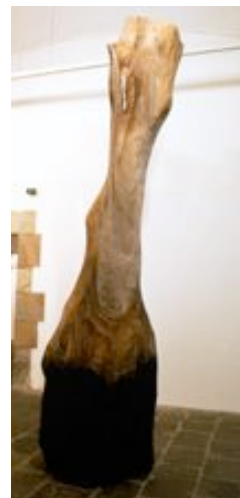
Whilst Nash determines the forms and surfaces of his sculptures with his chainsaw, he uses another process to alter the composition of the wood - charring. He found that by charring the surface of a sculpture its shape comes to the fore, and the material - wood - with its emotional and historical connotations, became an unchanging mass. For Nash, the surface was no longer vegetable, it had become mineral.

Examples in exhibition

Platinus Charred Cross Column 1995, Nash has used charring to emphasise the shapes carved into the column. The crosses seem as though they have been branded onto the pale Platinus (sycamore) wood, it is not until you are closer do you become aware that the shapes have been carved.



Comet Ball 1990, the charring assists in defining the ball of the comet so that the tail flies free, in its un-charred state. This process gives the impression that the comet is grounded, as though it has just shot through space and landed, burning up on its descent.



Questions you can ask your students

- How is the surface of the charred sculptures different from un-charred wood?
- Choose a totally charred sculpture and draw it, then choose an un-charred one and draw that. Compare and contrast the sculptures and drawings. What are the differences?

Key Words	Recurring Forms	Processes
Ascendance	Columns	Assembling
Balance	Cube	Charring
The Elements - (Earth, Fire, Water, Air)	Domes	Cracking
Exploration	Eggs	Drying
Geometry	Frames	Green wood
Inside/Outside	Ladders	Pegging/joining wood
Journeys	Pyramid	Refining
Natural environment	Sphere	Sawing
Origin	Spoons	Scraping
Physical Qualities	Steps	Seasoned Wood
Rebirth	Tables	Splitting
Renewal	Thrones	Warping
Responding	Tripods	
Revitalisation	Vessels	
Time & Space		
Vegetable & Mineral		
Volume		
Weight		
Wood and Trees		
Work in Progress		

Website links

<p>http://www.royalacademy.org.uk/academicians/sculptors/david-nash-ra,117,AR.html</p>	<p>Biography</p>
<p>http://www.tate.org.uk/stives/exhibitions/nash/</p>	<p>Overview of David Nash's exhibition <i>Making and Placing</i> held at Tate St. Ives Summer 2004.</p>
<p>http://www.bbc.co.uk/wales/arts/sites/art/pages/david_nash.shtml</p>	<p>Article on David Nash's 2004 exhibition <i>Making and Placing</i> held at Tate St Ives.</p>
<p>http://www.sculpture.org.uk/artists/DavidNash</p>	<p>A selection of works with good explanations and biographical information.</p>
<p>http://www.annelyjudafineart.co.uk/</p>	<p>David Nash's London Gallery site</p>
<p>http://www.hainesgallery.com/Main_Pages/Artist_Pages/DNAS.bio.html</p>	<p>David Nash's San Francisco Gallery site</p>
<p>http://www.craftcreativitydesign.org/education/nash/journals.php</p>	<p>Student Journals of their experiences of working with David Nash on his Residency in East Carolina, USA.</p>
<p>http://www.forestofdean-sculpture.org.uk/black.html</p>	<p>David Nash describing his artwork <i>Black Dome</i>, installed in the Forest of Dean in 1986.</p>

Activity One
Key stage 1 & 2



Gallery Activity/Discussion

Watch the Wooden Boulder Film – discuss, and list different words that could be associated with the film. Choose your favourite scene in the film and illustrate it.

Consider:

- Words that describe the boulder’s journey. Think about the weather, the setting, the timescale, the seasons . . .
- Words that describe/convey feelings - if the Wooden Boulder was alive, what do you think it would say/feel during its journey?
- What sounds do you think the boulder heard during its journey?
- Where do you think the wooden boulder has gone?

Back in School

Using your discussions and word lists, develop a Wooden Boulder poem or story.

Possible developments:

- Illustrating your poems/story; draw the boulder’s route down the river into the sea, or draw the boulder itself.
- Investigating your local rivers. What travels along them?
- What journeys do the children make? Their route to school? Where do they go on holiday? How do they travel, car, boat, plane?

Curriculum Links

Key stage 1 & 2	EN1 Speaking and Listening, EN3 Writing
Key stage 1 & 2	Art and Design

Links to other Subjects

Schemes of Work

Key Stage 1 & 2	Art and Design: Unit 4C. – Journeys
Key Stage 1 & 2	Geography: Unit 14. – Investigating rivers

Activity Two Key Stage 1 & 2



Gallery Activity/Discussion

Look at the sculptures, and discuss the different types of wood you find in the exhibition. Make worksheets, listing descriptive words, make observational drawings.

Consider:

- The different textures, colours, patterns and properties of the wood.
- Different drawing techniques to express the different textures etc.
- Choose a small section – a detail of the sculpture – and make an observational drawing, looking at the grain and texture.

Back in School

Collect natural materials from around your school, (for example twigs, leaves, pine cones, stones, moss) and repeat the process of investigation.

Possible developments:

- Consider the strength of the items collected, flexibility etc (if you are careful when you bend a twig until it breaks you can feel the point at which the wood is no longer flexible – you could investigate the flexibility of different woods)
- Categorise your items (produce labels, discuss similarities, differences)
- Where do you find wood in your school, your surroundings?

- What types of wood do you know, and how do you recognise them?
- Investigate other artists who use natural materials within their art practice - Andy Goldsworthy (<http://www.sheepfolds.org/>), Patrick Dougherty (<http://www.stickwork.net/>) or Richard Long (<http://www.richardlong.org/>)

Curriculum Links	
Key stage 1	Art and Design – 1a, 1b, 2b, 3a, 4a, 4b, 4c
Key stage 2	Art and Design – 1a, 1b, 1c, 2a, 2b, 3a, 4a, 4b, 4c
Key stage 1 & 2	English - EN1 Speaking and Listening, EN3 Writing
Key stage 1 & 2	Science – SC3 Material and Properties

Links to other Subjects	Schemes of Work
Key Stage 1 & 2	Geography: Unit 1. – Around our School – the local area
Key Stage 1 & 2	Science: Unit 1C. – Sorting and using materials
	Art & Design: Unit 1B. – Investigating Materials Unit 1C. What is sculpture? Unit 2B. – Mother Nature, Designer



The Henry Moore Foundation



ADAMS & REMERS
SOLICITORS

