

ART AND NATURE

7. REPLANTED NATALIE JEREMIENKO TREES

From the end of the Pasture Trail, head south to reach your final stop. Since their original planting at MASS MoCA in 1999, these red maples from Natalie Jeremijenko's *Tree Logic* installation have captured the imagination of many museum visitors, commonly known as 'the upside-down trees.' But trees can't live upside-down forever! When a group of trees reaches their limit at MASS MoCA (about two years), the trees are moved from their inverted pots and transplanted to other locations.



The Clark is home to seven of the transplanted trees, from two different generations of Jeremijenko's installation. Once transplanted, the trees begin to change. What do you notice about these trees? Are these trees different because they once lived in the unnatural state of being upside-down? What do these trees have to do with the relationship between human beings and the larger natural world?

SILENT WALK

Optional

Experiment with walking in silence between two (or more) of the stops in this guide, or as you make your way back to the Clark. What does it feel like to be with other people and choose not to talk? How often do you choose to be silent? What do you notice around you when you are silent? Consider all of your senses. How does your experience of being outside change when you are quiet? Is your experience different when you are in the woods instead of open meadow? What does silence have to do with art? Nature? Humanity?



ON THE CLARK CAMPUS

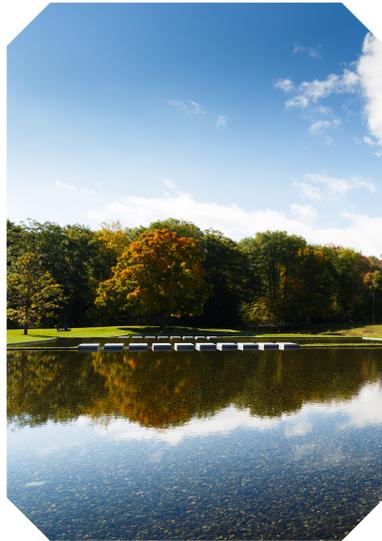


GETTING STARTED:

The Clark's sprawling campus includes four primary and distinct buildings, 140 acres of lawns, meadows, woods, and walking trails, and several site-specific art installations. With the help of this guide, we hope you will take some time (whatever the weather!) to enjoy the beauty of the grounds and reflect on all there is to discover.

1. REFLECTING POOLS

When you walk out to the Fernández Terrace, you will be greeted by a three-tiered reflecting pool designed by the landscape architect, Reed Hilderbrand. These pools are more than an aesthetic. They are also part of an advanced water management system that reduces the Clark's potable water consumption by about fifty percent. Take a moment to experience the scene in front of you—in the warmer months it is a series of quiet, flowing pools, and in the winter (when the pools are drained), it is transformed into a meditative rock garden that is often blanketed in snow. What comes to mind? Does knowing that the reflecting pools are also part of the sustainability efforts of the Clark impact your experience?



2. LAND ACKNOWLEDGEMENT

At the beginning of the Pasture Trail, you will see the Clark's Land Acknowledgement. A land acknowledgement is a formal recognition of the historic displacement of Native Americans and how their ancestral home, traditions, and ways of life were cruelly threatened by colonial settlers and continue to be impacted today. Many institutions are displaying land acknowledgements like the Clark's as a way to call attention to the crimes of our nation's past and to encourage conscious and humane ethics in our present. Take a moment to read our Land Acknowledgment. What are your thoughts? Does it change the way you feel about the land?

3. TEACHING A COW TO DRAW

By Analia Saban

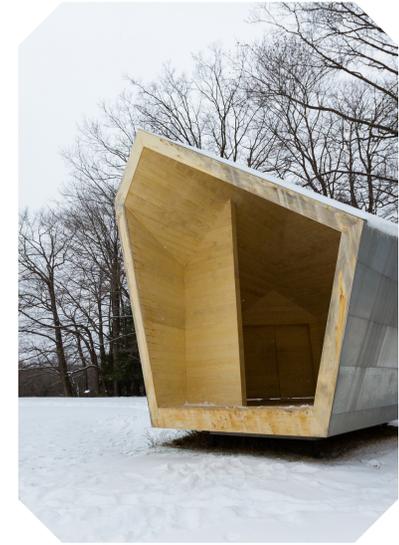
Teaching a Cow to Draw is both a fence and a site-specific sculpture by the artist, Analia Saban, as part of a past exhibition titled *Ground/work*. The Clark decided to keep the fence after the exhibition ended because of its beauty and its functionality (it keeps the cows from coming onto the lower campus). Look carefully at the fence—what do you notice? Each design is based on the different ways that perspective might be taught in a drawing lesson. Do you think the cows notice the unusual fence? Does it change their perspective of the museum? Does it change your perspective of the landscape?



4. CRYSTAL

By Thomas Schütte

After a steep hike up the pasture trail, you'll arrive at *Crystal*, another site-specific installation by the artist, Thomas Schütte, on the Clark's campus. What do you think of this unusual architectural artwork? Go into *Crystal* and take a moment to sit and rest. Notice how the entrance frames your view. What do you think the artist wants you to see? Does the sculpture enhance your appreciation of the natural surroundings, or does it detract from it?



5. ARCHITECTURE AT THE CLARK

From the meadow on top of Stone Hill you can get a great look at three of the primary buildings: the original Museum Building, the Manton Research Center, and our newest building, the Clark Center. The museum opened in 1955 and since then, it has gone through many changes. Evidence of our evolving history and mission can be seen by the different architectural styles of these three buildings.

Look at each building and notice the different materials, shapes, and sizes. Can you see how one was designed to look like a temple for fine art and high culture, another feels serious and unadorned—hinting of the important scholarship going on inside—and the other has an intentional relationship with the landscape around it?

Each of these buildings tells a part of the Clark story—how the museum began as a celebration of a private collection, later expanding its research focus, and today, emphasizes our relationship to the natural world.

6. GROVE OF COMINGLED BIRCH AND MAPLE TREES

Not every interesting thing on the Clark's campus was designed by people. As you walk along the Pasture Trail, you will come upon what seems like a small grove of trees. If you look carefully, there are two types of trees—birch and maple—growing here. Can you see that the birch and maple trees have intermingled and have even grown together in different places?

What do you think of when you look at these trees? Would you call this unusual group of trees a work of art (maybe even a sculpture)? Does art need to be made by humans to be considered art? Can a natural process create a work of art? What are some of the similarities between art and nature? What are some of the differences?

