Connecting to Contemporary Art

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Note: The full presentation is too large to fit on the website due to high resolution images.

This abridged version contains the list of all art shown as well as the strategies discussed.
Visitor reactions . . .
to contemporary art

Aww...

Yikes!

Is THAT art?

Huh???
Annie Han and Daniel Mihalyo, Lead Pencil Studio, *Extended Collapse*, 2011
Olafur Eliasson, *Beauty*, 1993
Dale Chihuly, *Violet Macchia*, 1991
Refik Anadol, *Infinity Room*, 2015
Renee Cox, *Saartjie Baartman (Hottentot Venus)*, 1995
Hannah Wilke, *Portrait of the Artist with her Mother, Selma Butter*, 1978
The Art Guys, *Bubble Gum Chair #3*, 1999
Rivane Neuenschwander, *Rain Rains*, 2002
Santiago Borja, *Everything Falls Into Place When It Collapses*, 2016
Chris Fraser, *Looking Back*, 2015
Atherton | Keener, *90 days over 100°*, 2010
The Art Guys, *Cheese Grid and Carrot Wheel*, 1993
Lydia Okumura, from *Situations*, 2018 exhibition
Sama Alshaibi, from *Silsila*, 2016 exhibition
Carlene West, from *Marking the Infinite*, 2018 exhibition
Luis Cruz Azaceta, *Hell Crossing*, 1991-1993
Claudio Dicochea, *Federal Agent and Red, the Empress*, 2010
Luis Alfonso Villalobos, *Today's Norms Are Tomorrow's Luxuries*, 2018
Diana Thater, *Orange Room Wallflowers*, 2001
Carla Fernández, from *Double Agents 2018 exhibition*
Pedro Reyes, *Disarm (Mechanized)*, 2013
1. Prepare the audience in advance

2. Emphasize the concept

3. Share your own puzzlement

4. Provide a tangible way for visitors to express reactions

5. Use crowd sourcing

6. Engage in Slow Art for Docents