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First, to ground you in the museum's history. Dartmouth has been collecting objects for the purpose of teaching since its founding in 1769. The college's location in rural New England inspired a commitment to providing students with examples of the world beyond their immediate surroundings.

For a long time, there was a "fine arts collection" of paintings and sculptures housed in one area, and an "ethnographic" collection housed in another. In 1985, the Hood Museum of Art was founded as a place that would house both these collections and centralize teaching with objects.

Today, our collection is made up of over 65,000 objects from a broad range of cultures and historical periods.

I'd also state that the Museum's mission is to create transformative encounters with works of art.

The Hood is both a university museum, as well as a regional art museum. As part of this work, we offer a range of programming for different audiences- K-12 students and teachers, families, and adults. Community education has long been an important part of education at the Hood, in fact, our multiple-visit school programs predate the physical museum itself.

We decided to do this workshop as we spend much time in dialogue with visitors in the galleries. We wanted to insure that we give students a chance to respond in non-verbal ways to art and experience being the artist.

Goals:

Understanding that making art in response to viewing art creates learning for the visitor,

To encourage artistic expression after viewing works of art (various genres and media)

To demonstrate stages of artistic process: visioning, observing, initiating, reflecting, adjusting

To provide non-verbal based art activities to promote all intelligences in response to seeing art in the galleries

Outcomes

Workshop participants will :

Learn new ways of helping people create meaning through engagement with art process

Learn about the stages of artistic process;

Gain new tools for helping students of all ages respond to art;

Leave with four mini lessons and ideas for low cost materials for future work with visitors of all ages;

Participate in one mini lesson with Q/A throughout workshop.

We will now go through through four mini lessons inspired by works of art in the Hood Museum of Art: global collection.

MINI LESSON ONE: RESPONDING TO PABLO PICASSO

Pablo Picasso

Spanish 1881-1973

Guitar on a Table 1912

Activity Goal: Considering the artist as an innovator
Practicing experimentation

Engage students with work of art: Look closely at color/pattern, shape, line and texture.

When you look at it all together does it seem three dimensional or flat?

Do colors, shapes, lines remind you of anything?

Provide information about Picasso and the development and tenets of Cubism

Materials: White 11x17 paper and pre-made guitar pieces

Preparation: Photo copy drawing of guitar, cut into pieces and laminate

Directions: Each participant is given an 11x17 piece of white paper and cut up pieces of a guitar.

Invite them to create their own fractured guitar in the spirit of Picasso.

Demonstrate how they can use the white paper as a blank canvas, laying guitar shapes on it.

They can use all of their pieces or just some of them. Overlap or separate them.

Encourage them to change their minds, not to accept the first thing they do.

Consider what they like and what they don't. Try different ways of assembling.

Reflection after activity: What is the importance of experimentation in art making. The importance of being open to new ideas, new ways of making art?

Trying old and familiar things in new ways?

Sampling/taking ideas from others? Risk taking?

*Activity designed by Neely McNulty, Hood Museum of Art , Associate curator of education

MINI LESSON TWO : RESPONDING TO TANAKA**Atsuko Tanaka**

1935-2005

Work, 1966**Activity Goal:** look closely, observe and examine artist's process**Engage the students:**

Let's look at this work (2-3 minutes)

See if we can figure out how the artist made this work:

What is it made of? What came first? What was her process?

Students try to figure out through observation and brief discussion.

Ask students to identify all elements in the work.

(Students will identify shapes, colors, layering.)

Materials:

Large white felt cloth 4x8 feet

Ribbons and yarn of many colors and lengths

Felt circles from 1 inch to 10 inches of various colors

Activity:

(Helpful to have large floor space to do this)

Ask students to work in groups and create a work responding to the Tanaka but not copying. 5-10 minutes.

Then we watch as they decide when they are done. How did their process compare with the artist?

Reflection-Discussion

What choices did they make?

How did they work? Singly or collaboratively (no right or wrong here).

How did they know when they were done?

How did they feel the process went?

Finally show pictures of Tanaka with her light dress and ribbons.

Students then clean up and put materials in the bin.

*Activity inspired by Whitney Museum of Art

MINI LESSON THREE: RESPONDING TO KELLY

Ellsworth Kelly

American 1923 – 2015

Green-White, 1961

Activity goal: To investigate abstract art and art making

Engage participants with work of art: Invite participants to look at this work of up from far away and close up.

What things do they notice from these two vantage points?

How many colors are used? Does it remind them of anything?

Discuss the differences between abstract and representational art.

Provide information about Ellsworth Kelly.

Directions: What can you create with just two colors?

Ask participants to create a work of art in the spirit of Ellsworth Kelly

Materials: Provide participants with green and white paper(any two colors)

Demonstrate how to manipulate the paper without scissors and tape:

Roll it, Accordion fold it, Rip it, Spiral it

Reflection after activity: What was it like to create your own piece of abstract art.

Did they enjoy making abstract art? Why or why not?

Did you have an idea before you started and execute or did the materials dictate the process? Look at the different art works. What do you make of the fact that we used the same materials?

*Activity inspired by Philadelphia Museum of Art

MINI LESSON FOUR: RESPONSE TO EL ANATSUI

El Anatsui

Ghanaian, 1944

Hover 2003

Activity Goal: Student as artist: students will make choices about materials, construction and composition of their own creation, inspired by El Anatsui's work *Hover*. (Works well with all ages 5-adults)

Engage the students with the work:

Look at the work first from far away, then up close.

What materials did El Anatsui choose to use? How did he construct this?
(Recycled bottle foils, copper wire)

Why might an artist use recycled materials?

Consider the compositional choices El Anatsui made with regard to color, words, textures (some pieces smooth, twisted, crumpled), patterning

Discuss collaborative art making

Materials: cereal boxes and pipe cleaners in various colors. (optional: dowels for hanging) Preparation ahead:

-Cut up the cardboard into rectangles and squares

-Punch holes in cardboard pieces ahead of time. It is best if they are punched in the center of each side, rather than in each corner. This allows for more flexibility and fewer pipe cleaners are needed.

-Cut pipe cleaners – in half for small children in consideration of small motor skills, and in thirds for older students.

-Best if the cardboard pieces are put in large bins rather than prepared individual bags. This allows the student more choice of materials. Same with Pipe cleaners.

Directions: Students will create their own wall hanging by connecting pieces of cardboard with pipe cleaners. The class could decide to combine their work to make a group hanging.

Reflection after activity: What did creating your own work make you think about your choices and the process?

*Activity inspired by Denver Art Museum

