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Side by Side : An Exploration of Family Programs in New York City and Three Pilot Family Programs at Dia : Beacon

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An Exploration of Family Programs in New York City
and
Three Pilot Family Programs at Dia:Beacon
by
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Abstract

This independent study includes a review of literature about learning theories relevant to museum education, family learning, and family learning in museums. This exploration also includes observations done at six art museums in New York City. As a result of these observations I outline teaching techniques for "best practice" methods while also offering first-hand insight into the unique and complex dynamic of family learning in museums. Finally, I describe my process for developing and implementing three pilot family programs at Dia:Beacon, a contemporary art museum in Beacon, New York which is part of the Dia Art Foundation.

For Bernard,
Part of my Family

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Introduction

In the spring of 2010, while attending Bank Street College, I worked as an education intern at Dia:Beacon, Riggio Galleries. Dia:Beacon, part of the Dia Foundation, is a museum located along the Hudson River in Beacon, New York. My internship focused on the museum's burgeoning interest in family programs. Prior to this internship, my professional experience in museums focused on school groups. I first worked with school groups in the galleries of the Solomon R. Guggenheim Museum in 2008. As an artist's assistant with the museum's *Learning Through Art* (LTA) Program, I participated in a semester long tour-training course in order to prepare for the school group visits. This training introduced me to the field of museum education in general and more specifically to the inquiry method and how to structure an engaging program for school groups. This training became the foundation of my emerging theoretical framework for museum education. The following outlines a few of the most relevant aspects of the training for me.

"The word inquiry tells it all. It's all about motion – probing, eliciting, pressing for, searching, seeking, scrutinizing. Inquiry is an interactive, give-and-take-ish way to pursue learning with your students." (Schmidt, Year? P.93) Working with the inquiry method helped me discover three important points when engaging with students in front of works of art:

1) Ask open-ended questions.
2) Ask follow-up questions (These questions can clarify, elicit a point of view, uncover assumptions, provide reasoning or evidence, and hypothesize/analyze.) and
3) Insert information at key points. (Schmidt, 2004)

This method encourages thinking, conversation, and the use of imagination. These ideas became a natural fit for me when it came to teaching in the galleries.

The inquiry method naturally lends itself to object-based learning and multi-sensory activities. The tour training expanded on these ideas and introduced me to other useful aspects when planning a program such as themes, "advanced organizers," sequencing/transitions, and group management. To start, using themes provides a focus and acts as a natural thread throughout the program. Themes can be based on media, formal aspects, or narrative aspects, among others. Secondly, an "advanced organizer" helps relate the theme to the lives of the students. For example, if the theme was "artist's choice" the educator might ask the students at the beginning of the program, "What kinds of choices do you make on a daily basis?" The educator could then refer back to this starting conversation throughout the program. Thirdly, the tour training helped me to think about the importance of sequencing works in a tour and incorporating meaningful transitions. For example, how can the sequence of the artworks viewed allow the program to build upon itself and enhance the experience for the participants? Similarly, how can the transitions between stops not interrupt the flow of the program, but rather encourage it? Finally, the training offered techniques and practical advice for group management in the galleries, for example the simple gesture of providing nametags allows for each participant to be recognized and included. The questions, ideas, and experiences that came out of this training facilitated my growth as a museum educator and gave me an initial lens through which to look at museum learning and programming.

When I began my studies at Bank Street in 2008, my knowledge and interest in Museum education continued to expand. Bank Street courses gave me opportunities to plan for museum school partnerships, design interactive exhibition

components, and take a closer look at child development. These experiences continually overlapped and uniquely contributed to my ongoing work in museums *and* in school classrooms. I also took a course at the Museum of Modern Art through Bank Street, which was similar to the training course at the Guggenheim Museum. *Seminar in Museum Teaching at MoMA* delved into relevant learning theories, discursive and non-discursive methods of inquiry, as well as practical lesson planning and structuring.

The course at MoMA also included information on a method of museum teaching called *Visual Thinking Strategies* (VTS). Cognitive psychologist Abigail Housen co-authored VTS with former director of education at MoMA, Philip Yenawine. In the upper elementary grades, for example, VTS is designed to address the interests and strengths of the viewers (2001, *VTS* research and theory) VTS uses visual art to teach thinking by asking the following three questions:

- What's going on in this picture?
- What do you see that makes you say that?
- What else can you find? / What more can we find? (Housen & Yenawine, 2001, *Basic VTS at a glance*)

Throughout the viewing, the VTS educator listens to the students, points to the parts of the image that the students mention, paraphrases each student's comment, neutrally accepts the comment, and links the comment to other comments that relate. In VTS the educator's main role is to maintain an ongoing, open-ended process and show how the conversation builds. Like inquiry, my knowledge and experiences with VTS continue to inform my museum education philosophy and practice.

By its literal definition, contemporary art describes artwork currently being created. However, in the art world, the term encompasses artwork made since World War II and through the present day. My interest in contemporary art in particular was solidified when I lived and worked at the Chinati Foundation in Marfa, Texas in 2005. Similar to the Chinati Foundation, the Dia Art Foundation invests in long-term installations of artwork and sustains commitments to contemporary artists. Founded in 1974, Dia is a non-profit and is considered to be one of the world's most influential contemporary art institutions. The core of Dia's permanent collection includes critically important artworks by artists who became well-known leaders of the international art scene during the 1960s & 1970s.

In 2003 the Dia Art Foundation opened Dia:Beacon, Riggio Galleries as a museum to house its renowned permanent collection. As the website explains, "Located on the Hudson River in Beacon, New York, Dia:Beacon occupies a nearly 300,000-square-foot historic printing factory. Since its founding in 1974, Dia has been dedicated to supporting individual artists and to providing long-term, in-depth presentations of their art. Dia:Beacon's expansive galleries have been specifically designed for the display of the artworks to which Dia is committed, many of which, because of their character or scale, could not be easily accommodated by more conventional museums. Each artist's work is displayed in a dedicated gallery or galleries, many of which were created in collaboration with the artists whose works they will hold." (Dia website).

Dia also began a collaborative exhibition series with the Hispanic Society of America (HSA) located in the neighborhood of Washington Heights in 2007. The following year I first began working with Dia as a teaching artist for school groups

in a multi-part arts education program at the HSA location. These programs gave me an opportunity to facilitate a connection between the gallery experience and a related art-making project in the students' classrooms. In addition to the program in New York City, Dia offers a multi-level arts education program at Dia:Beacon to the local city school district. Dia also offers outreach and internship programs designed to engage schools and community groups throughout the Hudson Valley.

The programs at Dia seek to echo the foundation's organizational structure by taking a far-sighted approach to arts education. Two goals include: "(1) establishing long-term, multi-year partnerships with schools and community groups; and (2) emphasizing the value of repeated exposure to contemporary art" throughout the school year and throughout students' school careers. (Internal document, 2010, p.1) Furthermore, "Dia's pedagogical approach emphasizes hands-on learning and directly engages students in thinking, speaking, writing, and creating around multidisciplinary and abstract art concepts." (Internal document, 2010, p.1) These ideas of continuity and multi-modal engagement certainly informed my creation of the experimental family programs at Dia:Beacon. Until my internship at the foundation, family programs were offered sporadically during special and seasonal events. For example, the semi-annual "Community Free Day" provides family tours and hands-on activities for families in the "Learning Lab," a classroom/studio space located in the museum.

Initially I discussed family program ideas and possibilities at length with the Manager of School and Family Programs Manager. We decided my internship would include observations of school programs and special events at Dia:Beacon in order to become better acquainted with the collection, an exploration of family programs at

relevant museums in New York City through observations and informal conversations with staff, and finally, the creation and implementation of three pilot family programs at Dia:Beacon. Additionally, I reviewed literature on relevant learning theories, theories of family learning, and the role of family learning in museums. This review is presented in chapter 2. Chapter 3 includes the collection of family program observations I made at six museums in New York City and a comprehensive summary of what I learned. Chapter 4 describes the planning processes for the three pilot family programs at Dia:Beacon and their implementation. Lastly, chapter 5 includes a reflection of the overall exploration, and thoughts for looking forward.

Theoretical Perspectives: Family Learning in Museums

This chapter discusses salient learning theories relevant to museum education, family learning, and family learning in museums. Throughout the three sections I weave together ideas presented by George Hein (1991) a leading proponent of learner-centered approach to education in museums for over thirty years.

Constructivism: a Foundation for Participatory and Embodied Learning

In 1991 George Hein made a suggestion to the museum education world: take a closer look at the idea of constructivism in the context of the work we do. Unlike traditional views of learning which convey the idea that knowledge is "'out there' independent of the knower" (p.2), Constructivism "refers to the idea that learners construct knowledge for themselves – each learner individually (and socially) constructs meaning – as he or she learns" (p.2). With this theory in mind, we (the educators) recognize that *the learner* is the central focus of learning, *not* the content or lesson to be taught.

Let's take a look at two of the main factors of constructivist learning theory that we can bear in mind when planning for our audience of learners in the art museum:

1) Learning is an active process (Hein, 1991) and
2) Learning occurs through "hands-on" and "minds-on" activities (Hein, 1991).

Learners are alive and dependent on their senses to navigate the world around them. Learners learn by actively having experiences. The museum educator facilitates this process by creating opportunities for experiential learning.

Participatory activities engage the hands and the mind through broader multi-sensory approaches to teaching. "Art museums are an ideal environment for experimentation," (1989, p.36) says Susan Sternberg in her article, *The art of participation.* According to Sternberg, participatory activities include: prolonged looking exercises prompted by open-ended questions, sensory awareness exercises, role-playing, story dramatization, rhythm and movement games, storytelling, creative writing, the handling of objects, the manipulation of raw materials, and the inquiry method. These activities can stimulate observation and concentration and allow participants to act out and reflect upon their experiences (Sternberg, 1989).

In her article, *Complete engagement: Embodied response in art museum education,* Olga M. Hubard (2007) recognizes the relevancy of body-mind connection and its integration into museum education. Museum visitors can experience visceral physical and emotional reactions to what they see and experience at the museum. Hubard names these reactions, "embodied responses" (p.47) and articulates the importance of "embodied learning" with regards to art education in the following:

> Unlike the content of written texts, artworks present themselves as physical (or virtual) entities that exist in the same space as we do. Works of visual art are embodied in images that the eyes perceive and in things that can potentially be touched (Merleau-Ponty, 1964). Therefore, there is a sense of immediacy in the way viewers begin to apprehend an artwork: a physical, sensorial, and often emotional, engagement that precedes the conceptual (Hooper-Greenhill, 1999; Langer, 1953; Sontag, 1982) (p.47).

According to Hubard, examples of embodied learning include creating poetry (from immediate responses to an artwork), becoming the artwork (physically with one's body and potentially with a group), creating a soundtrack or "sound-scape" (individually and collectively responding to an artwork through sounds and noise), and drawing details (of an artwork). Similar to Sternberg, Hubard makes the point

that by utilizing hands-on/minds-on activities with a museum group, the educator can "tap into direct, immediate reactions" and facilitate "extended, nuanced looking" (p.51). Furthermore, embodied learning allows for different ways of knowing to be expressed and integrated during the museum experience.

Different ways of knowing is an idea that Howard Gardner first proposed in 1983 with his theory of multiple intelligences. In this "pluralistic view of the mind" (2006, p.5) Gardner acknowledges that people have varying strengths and styles when it comes to learning. His original set of seven intelligences included: musical, bodily-kinesthetic, logical-mathematical, linguistic, spatial, interpersonal, and intrapersonal. Gardner concludes that all people have the full range of intelligences, yet no two people have the exact same intellectual profile (2006). He calls for individual-centered education that takes this multi-faceted view of intelligence seriously. As suggested above by both Sternberg and Hubbard, the theory of multiple intelligences is increasingly put into practice in the museum education world by creating diverse entry points and opportunities for interaction with and responses to artwork, in order to construct meaning.

Families: Social Learning Units

In addition to the active nature of learning and the necessity for varied, stimulating engagement, learning is also a social activity (Hein, 1991). Learning is intimately associated with the connections made amongst human beings – teachers, peers, casual acquaintances, and the family. The family is a naturally social entity and often, the family is the first source of learning for its youngest members. The structure of the American family is ever-changing (Wolins, 1989). According to Lynn Dierking (*Laughing and learning together*), a family is social group made up of "two

or more people in a multi-generational group that has an ongoing relationship; they [the family members] may be biologically related but not necessarily" (para. 3).

In the context of a family, learning may be viewed as a shared experience between a young learner such as a child, and someone more knowledgeable, such as a parent (Vygotsky, 1978 as cited in Kropf & Wolins, 1989). In this case, the parent is at first, in control of the learning situation, but as the child gradually becomes more able, the elder relinquishes control. This transfer of ability according to Vygotsky, occurs in the *zone of proximal development* ([1930-1935] 1978 as cited in Berk & Winsler, 1995). The zone of proximal development describes "the region in which the transfer of ability from the shared environment to the individual occurs" (Berk & Winsler, p.106). In other words, the zone of proximal development presents opportunities that challenge learners, while also still being within their capacity to grasp, especially with guidance. Ideally within the zone of proximal development the social environment of parent and child provides the *scaffolding* needed for the young learner. Effective scaffolding has various components and goals. Berk and Winsler succinctly state:

> In sum, scaffolding connotes a warm, pleasant collaboration between a teacher and a learner while the two are engaged in joint problem solving activity. During this collaboration the adult supports the child's autonomy by providing sensitive and contingent assistance, facilitating children's representational and strategic thinking, and prompting children to take over more responsibility for the task as their skill increases (p.112).

This collaborative process fosters the active construction of knowledge for the young learner.

The example described above of a parent guiding a young child could easily apply to the context of school – a teacher and student. This typical model of

schooling is largely applied to education in families as I just described – parents educate children. Alternatively, Leichter, Hensel, and Larsen (1989) call for an investigation into a "broader conceptualization" regarding "who educates whom" in a family:

> To be sure, parents educate children, but children also educate parents. Parents educate each other; siblings educate each other; grandparents educate children and parents; children educate grandparents. Moreover such education is a lifelong process and takes place in varied groupings that change with the life cycle (Leichter, 1975) (p.26).

In regards to the multi-directional learning that takes place in the family, Otaka (2008) explains, "It is in the family that people learn how to express their own thoughts and feelings, how to understand and validate other family members, how to cooperate, negotiate, or struggle with others, and how to develop long-term relationships,"(p.32). Otaka continues,

> It is also in the family that individuals develop their own "educative styles" in Leichter's (1973) term: their distinctive ways of engaging in, moving through, and incorporating a variety of educative experiences over the course of their lives. The process of education, including moments of conversation and interaction among family members, are themselves important educational events (Leichter, Hensel, & Larsen, 1989) (p.32).

Families come in an array of shapes and sizes and they inherently create an environment for socialization *and* education (Wolins, 1989). The "apprenticeship" model of learning described by Vygotsky (as cited in Kropf & Wolins, 1989) as well as the multi-directional learning that occurs between all members of a family, regardless of its configuration, depends on interaction and communication.

The Family and the Museum

Communication can take a variety of forms – namely conversations, gesturing, modeling, and emoting. The constructivist tenet that learning involves language (Hein, 1991) is prevalent when it comes to families learning in museums.

> The instructive value of the museum experience results from the way in which it connects objects and ideas, as each becomes the context for understanding the other. In the case of the family, this value also grows out of the fact that these understandings are shared and arrived at through discussion (Wolins, 1981 as cited in Wolins, 1989, p.9).

Discussions or conversations provide opportunities for families to relate their new experiences in a museum setting to what is already familiar to the family (Kropf & Wolins, 1989). As Lynn Dierking says, "Families visit museums with different expectations, cultural backgrounds, interest levels, belief system, life experiences, and leisure habits" (*Why is family learning important?, para.2*). Acknowledging the diversity and complexity of individual family cultures and understanding family learning is imperative for museum educators developing family programs. When family programs in the museum begin with content that may be most familiar to the family, "such as content that is more common in the world outside the museum," (Kropf & Wolins, p.80) this activates the shared background knowledge of the family and can help "provide a link between what may be familiar and unfamiliar" (p.80). With this idea of background knowledge in mind, family programs that offer open-ended exploratory activities allow for families with varying degrees of prior knowledge (Kropf & Wolins).

Research has shown that family groups prefer interactive, experience-based, hands-on activities (Kropf & Wolins, 1989; Dierking, *Laughing and learning together*). Families benefit when provided with problems to solve or activities to do

together. There is an emphasis on *together* because "too often in museums children take part in an activity and the parents watch," (Benton, 1979; Diamond, 1981 as cited in Kropf & Wolins). Furthermore, family programs can help prepare families "to experience the museum as a learning resource on their own," (Kropf & Wolins, p.76) because "even if some members of a family are familiar with exhibit content, that may not know how to discuss their knowledge with others" (p.78).

The rich and complex learning that occurs naturally in many family groups can provide a solid foundation in which to build family programs in museums. Research suggests that children tend to highly value both the intimacy and the autonomy they experience when they visit museums in a family rather than a school context (Jensen, 1994). I would like to close this chapter with a quote from Lynn Dierking. The word "learning" has been used throughout this chapter and I believe that as the reader moves forward through the remaining parts of this exploration of family program, the following wide-ranging description of learning is apt to keep in mind. Dierking states:

> In terms of learning, my notion is also very broad, including typical ideas such as learning facts and concepts, most often expressed in words. But the definition of learning and the family narrative also encourages shifts in attitude, values, and beliefs, aesthetic understanding, and psychomotor skills such as understanding how to throw a pot of safely or cook over an open fire.
>
> Learning also includes social/cultural dimensions such as learning about how your parents or a child learns, how to think critically and refine one's learning skills and how to use the learning resources in a community to best advantage.
>
> All of these aspects, some of which are not easily expressed in words or other symbols, are important expressions of lifelong learning.
>
> Specifically thinking about history, this broader definition of learning means that families learn history together best in multi-sensory ways that include engaging in such activities as preparing food or dressing up that immerse

them in what it felt like to live at a particular time, listening to music of the time period, and discussing what they are experiencing in relationship to their own everyday lives.

These activities provide a context for also learning about one another as learners and people, for example, how to support and facilitate one another's interests, and modeling how to use a community's learning resources (*Laughing and learning together,* para. 4).

Observations of Family Programs in Museums

I began these observations with a solid understanding of developing museum programs for a school audience. Each of the following six observations gave me an introduction to the diverse options for logistical and structural aspects of a family program. The observations provided me with much of the practical groundwork I used as I created the three pilot family programs for Dia:Beacon.

In an attempt to reach out to as many museums as possible, I contacted fellow educators, colleagues, and classmates who had connections to specific institutions. I also contacted additional institutions that interested me after perusing their websites and researching their family programs. In all, I observed programs at six institutions: The Museum of Modern Art, The Solomon R. Guggenheim Museum, The Whitney Museum of American Art, the Noguchi Museum, The Brooklyn Museum, and the Queens Museum of Art. All of these institutions offer a wide range of educational programming. For some of the observations I was given a choice of which program to observe, for others I was asked to observe a specific program. My goal was to observe diverse programs in terms of format, age range and demographics of audience served over the course of the observations. In hindsight I realized the focus of my observations differed from one museum to the next. For example at some museums it was easier to observe family behavior, while at others I mainly observed the work of the educator.

Exploratory Questions

Since my experience with families in museums was limited I had many questions as I approached the observations. These questions included:

- How are the family programs organized logistically? (E.g. what is the maximum number of participants – children and adults? What is the age range in each group?

  How does the educator differentiate for the range of ages if need be? Are younger/older siblings allowed? What is the duration of each program?)
- How are the family programs organized structurally? (E.g. is the program based on a theme? How does the educator engage the group in conversation and activities? How does the educator create effective transitions between stops/activities? How does the educator provide art historical information?)
- How does the educator open/begin/introduce the program? How does the educator close/end/summarize the program?
- How are (raw) materials used in the galleries and/or studio setting?
- How are adults included or not included in the program? How does the educator handle "adult" questions regarding works of art or the museum?
- How is intra-familial and inter-familial interaction facilitated and/or encouraged?
- How does the educator attend to museum "rules" and group management in the galleries?
- How does the educator provide opportunities for parent modeling in the galleries?
- What "tools" does the educator offer the families for engaging with artwork outside of the group/family program?

All programs offered a combination of discussion and family activities in the galleries. At the last three museums, the Noguchi Museum, the Brooklyn Museum,

and the Queens Museum, I observed programs that also incorporated a studio component in their family programs.

Family Programs observed with discussions and activities in the galleries

The Museum of Modern Art (MoMA)

> Family programs at The Museum of Modern Art introduce children and adults to the richly varied world of modern and contemporary art through gallery conversations, art workshops, conversations with contemporary artists, film screenings, activity guides, and websites (MoMA website).

At MoMA the gallery based family programs are designed for families with children ages 4 – 14. The "lively interactive discussions...offer families...a range of opportunities to explore the artwork of the Museum's collection and special exhibitions" (MoMA website). Programs include *Tours for Fours, A Closer Look for Kids* (ages 5-10), and *Tours for Tweens* (ages 11-14). The programs include conversations and hands-on activities. The programs can serve as an introduction to the museum for the very young and their families, while offering deeper exploration for older children. During *Tours for Fours* and *A Closer Look for Kids* a new theme is explored each month. According to family programs staff members, *A Closer Look for Kids* program is usually divided into three groups based on the ages of the children in the participating families as well as the number of available educators on a given day. This division means that families can be split up in order for the children to have access to the most age appropriate experience (Conversation & email correspondence, 2010).

MoMA also offers *Family Art Workshops,* similar to the programs described above. During *Family Art Workshops,* families "explore MoMA's collection and special exhibitions," in the galleries, then families, "create art in a hands-on workshop" in a studio space at the museum (MoMA website). Independently, families can take advantage of MoMA's family activity guides as well as MoMA

Audio: Modern Kids. "Inside the guide, families will find questions for guided looking, activities, and suggestions for further exploration" (MoMA Website). The audio guide is specially designed for families with young children. MoMA Audio: Modern Kids, "provides an interactive exploration of the collection with music, poetry, sound effects, and interesting characters introducing child-friendly works of art" (MoMA Website).

MoMA also provides family visitors with themed interactive spaces. For example, in *Shape Lab,* "families can experiment, build, draw, read, and create with a variety of kid friendly materials and activities" (MoMA website). Staff members are available in the interactive space to answer questions, help make suggestions and provide connections to the gallery experience. Lastly, MoMA's website provides extensive information online for "Visiting with a Family." Categories include: *Before your visit, At MoMA, After your visit,* and *Looking together* (MoMA website).

Observation

I observed *A Closer Look for Kids* family program at MoMA. The group I joined convened in the lobby of the education building and included five adults, four children (approximate ages, 7-8), one educator, and one assistant. With everyone standing in a circle, the educator briefly oriented the group before heading up to the galleries. She explained what the group would be doing together and reminded the group about the museum's rules. She emphasized that these rules apply to *all* participants, from the smallest to the biggest. Establishing this inclusive tone right from the beginning encouraged all participants to take part.

As the group transitioned from the education building lobby into the museum galleries, the educator took an opportunity to point out a great view from a window

of the museum across the sculpture garden. A moment like this established a shared intention of looking closely and exploring. The theme of the tour was "movement." The group made three main stops and one more informal, bonus stop at the end. The educator began the first two stops by asking the group to take a few minutes to look quietly at the works. She then encouraged the participants to discuss the works with their families. The immediate opportunity to speak about the works during these intra-familial "turn and talks" allowed for the participants to become more relaxed in the museum setting as they asked other family members questions or pointed out certain parts of the work that stood out for them. The educator then brought the group back together and led a whole group discussion. While viewing *The Bather*, by Paul Cezanne, the educator asked the participants to "zoom in" on the artwork by creating a telescope with their hands. In line with the theme of "movement," the group discussed the figure's stance. As the participants made comments, the educator repeated them aloud, making sure everyone had heard. The educator then asked the group a question, "What would be different about his legs if the figure was running?" As the group thought about this, the educator asked for a volunteer to stand up and get into the same position as the figure. (The educator reminded the group that grown-ups could volunteer too.) A young girl volunteered and as she imitated the painting, the educator asked the group, "What else does she need to do [to look like the figure]?" Even though one participant was enacting the stance of the figure, in a way it became a group activity. The figure in the painting came to life, three dimensionally through the young girl, and the whole group was able to experience the movement of the figure up close.

The educator then chose to provide the group with some basic information about the painting including the artist's name, the title, and its date. She went on to explain that the word "bather" is an old fashioned way of saying "swimmer." The educator introduced the new word by drawing upon the group's background knowledge and on the fact that they had already been looking closely at the painting for a while, and ideas about the figure being on a beach or similar place had already come up.

During the second stop after the intra-familial "turn and talk," the whole group began discussing the work. Many participants pointed to particular parts of the painting, which was Henri Matisse's *The Dance,* as they spoke. Additionally, I noticed that after some of the children spoke they would look to their parents, perhaps for reassurance or validation. With the guidance of the educator and by starting with what the participants noticed, the conversation progressed from the visual elements of the painting to the narrative elements: for example, children made the following comments:

- "This figure doesn't realize that the other figures can't reach."
- "Eyes closed, eyes open, short hair, long hair."
- "They are playing 'Ring around the Rosie,' but she lost."

Adults also contributed to the conversation, for example, an adult pointed out the figures' hands in the painting. The educator asked the adult to say more about the hands. The adult elaborated by saying that the painter is considered a "master painter" yet the hands are not defined. The educator used this opportunity to give some information about the artist. She told the group the artist's name. She also told the group that the painting was a first draft for another painting and that the

painting previously hung on a wall in one of the nearby stairwells. After she gave this information, in an effort to connect to the comment about the hands, another adult said that perhaps the hands are "blurry to suggest motion." The educator stood up and moved around, in front of the painting, gesturing and pointing to specific parts of the painting that came up in the conversation. "I'll point for you," she declared to the group. The educator acted as the guide for the group, but during moments like this she was also the conduit for the group, allowing the group to experience the artwork more deeply.

During the second and third stops, the educator included a hands-on activity with raw materials. After the conversation in front of Matisse's *The Dance*, the educator and the assistant distributed black pipe cleaners to each family. She explained that the pipe cleaners were to be used to create one of the figures in the painting. She reassured the participants that it was "ok" to create the same figure as someone else. As I walked around, I noticed different variations in how each family approached this activity. One adult held the pipe cleaner sculpture as the child added on other pipe cleaners. One adult created the pipe cleaner sculpture, while the child watched. Two adults and one child seemed to each create different parts of the sculpture and then combine the parts and talk together as they worked. One adult and one child worked side by side independently and silently. The museum educator and the assistant created figures as well.

The child, whose adult did most of the work, took the finished sculpture and moved it around, like a puppet. One child asked for more pipe cleaners. At one point the educator stated, "Keep in mind that this is a very different material; don't get frustrated if it doesn't look the same." After everyone in the group finished with

their sculptures, the educator asked a volunteer to describe the different parts of one of the figures. The group then placed all of the sculptures in the same position as the figures in the painting. The educator pointed out specific parts of the pipe cleaner figures and made visual connections between the group-made sculpture and parts of the painting. The educator encouraged the families to take the pipe cleaner sculptures home and to "keep working on them, add to them."

During the third stop in front of Umberto Boccioni's Futurist work, *Unique Forms of Continuity in Space,* the group worked with aluminum foil. Preceding the hands-on activity, the group discussed the sculpture's appearance, "The shapes look like muscles, pointy triangles," one child said. As the educator returned to the theme of movement, by asking, in regards the sculpture, "What happens to your body when it's running?" the discussion evolved into more narrative aspects. One young participant said, "Maybe he's in a race." An adult suggested that sculpture was in a "transformative state." I noticed that many of the participants used the word "maybe" when discussing their ideas about the sculpture, this added to the air of wonderment and experimentation.

The educator introduced the tinfoil material by making a connection to the "futuristic" look of the sculpture and the futuristic appearance of foil. She then explained, "Tinfoil can be great for folding, bending, reshaping – we'll just be careful not to leave any behind." After distributing the materials, the educator spoke to the participants individually and collectively. These comments included,

- "Sure, try and make it stand up."
- "Remember, this is modern art – so anything goes!"
- "The figures could be headless, of course!"

- "Try to take a guess about what a figure [you see] is doing?"

Again, as the various families worked with the material, I observed how they worked. The patterns of family behavior were identical to the previous hands-on activity at the second stop. One family of three each worked with a piece of the material and discussed as they worked. A father and son worked together. A mother and son each worked separately and didn't discuss. Lastly, a father worked with the material while his daughter watched.

The participants looked at Boccioni's sculpture as they worked. The educator announced that the last stop would be at an artwork that the participants could touch, and that actually – the work depends on visitors touching it. She led them to Ernesto Neto's *Navedengo*. The families had an opportunity to stand in line in order to enter the installation piece. As they came out the educator distributed family passes and postcards of one of the artworks the group looked at during the program. As a family departed the adult said with a smile, "Our artwork [made during the program] wasn't so good, we have to work on that." The educator reassured her otherwise. This moment was an interesting one as far as parental modeling is concerned.

The Solomon R. Guggenheim Museum

The Guggenheim Museum offers families interactive gallery programs on Sundays (*Second Sundays, Summer Sundays)* and the option of a *Family Tour & Workshop.* Both are guided family programs. As the website explains, the programs are "thematically based" on the museum's exhibitions to "engage families in conversation, an exchange of ideas, art activities, drama activities, and/or storytelling" (Guggenheim website).

The website continues:

> Guided family programs are taught by Guggenheim educators trained in teaching intergenerational groups. Programs are generally intended for kids ages 5–10 unless otherwise noted. Both adults and kids are encouraged to participate and share an exploration of art and culture. Family programs encourage intergenerational participation and opportunities to get closer to both works of art and your family members (Guggenheim website).

The museum also offers *Family Activity Packs*, available for loan, at the Information Desk. The website explains:

> Filled with suggestions for things to do and talk about when visiting the museum, including artwork-specific question cards, touch objects, games, picture books, sketchpads and pencils, this activity pack is sure to enhance your family's experience of the exhibition! Recommended for families with children ages 5–10.

The museum also offers the *Just Drop In!* series, which offers participants a chance to informally explore highlights of special exhibitions through creative, interactive projects. The *Just Drop In!* series is facilitated by museum educators stationed in the galleries. Supplies are brought in on a cart and include drawing exercises, games, and tactile projects. The museum also offers a "Family Day" twice a year with art-making activities, performances, and storytelling. The former

Education Coordinator, for Family Programs summarizes the museum's approach to guided and independent family programs:

> By encouraging participants to carefully view artists' expression of ideas and respond to artworks using verbal and artistic means, we hope to promote dialogue and an atmosphere of creativity, critical thinking, experimentation, and openness to new ideas and perspectives (Guggenheim website).

Observation

I observed a *Second Sundays* interactive gallery tour at the Guggenheim Museum. There were 23 total program participants, made up of seven families - eleven adults and twelve young people – ages 5-10 (mostly - one younger sibling in a stroller also attended). The educator at the Guggenheim Museum focused the family program around two ideas – "sculpture" and "site-specific installation." In an attempt to find out what the group already knew about these two media, the educator began with an intra-familial "turn and talk" for each word. Subsequently the whole group contributed to a "word web," that the educator transcribed and shared aloud. This activity not only created a starting point for the program, but it also united the group and set a tone that encouraged the inclusion of diverse opinions and viewpoints.

When the group discussed "sculpture," some participants offered thoughts about specific sculptures with which they were familiar, for example, "fish" and "robot." The educator gently guided the conversation, encouraging the participants to think about materials, technique, and process as they related to sculpture. As a result, participants offered words like "sculpting," "sand," and "ice." When it came to discussing "site-specific installation" the educator gave a succinct, if not slightly abstract definition (for very young people) that also included a question. She said,

"An artist is given a place to think about – how can I respond to this place?" This statement and question gave the participants an opportunity to think about the role of an artist.

The group made five stops. Right from the beginning at the first stop, the educator conveyed the intention of the intergenerational group by proclaiming, "Adults, if you have anything to say, I'd love to hear your thoughts." At the beginning of each stop the educator gave the group a few minutes to absorb the artwork visually, she then solicited responses from the group. She asked such questions as, "Would you like to share some of the things you're noticing?" and "Give me your first reactions to this piece." The educator either repeated the participants' responses aloud, for the purpose of clarification and to make sure that everyone in the group had heard, or at one stop, in front of Anish Kapoor's work *Memory*, she wrote down the participants' first responses and walked through the group with the list displayed for all to see. She subsequently categorized the list of responses and gave a summary of the common themes that had come up in the list. For example, some responses included "football," "blimp," and "rocket ship" while others included "rusty," "heavy," and "aged." She spoke of how the latter of these responses described the appearance of the site-specific sculpture/installation, while the former referred to what the structure reminded the participants of.

The educator encouraged the group to think more deeply about the works by asking for evidence ("What makes you say that?"), by guiding the viewing of the work ("Any thoughts about how they [the group of sculptures] are arranged?"), and by connecting the work to the participants' own lives ("Do you have any collections at home?") When the educator asked this last question about personal

collections, in reference to a group of Constantin Brancusi sculptures, I noticed some parents reminding their children about the collections they kept at home and how the collections are arranged. I realized children might not be as open or able to remember as well, in order to make personal connections, without their parents present (unlike the occasional school group where every child is more than willing to give his or her personal connection). The presence of both children and parents in a family program can be a catalyst for mutually supported, deeper thinking. For example, when the educator asked, "How might you rearrange them [your collections] to give them a different feel?" families began brainstorming ideas about this common ground they shared.

The educator also made an effort to provide an art historical context for some of the artworks. For example, after the group viewed the collection of Brancusi's sculptures, she showed the group a photograph of the artist's studio. Similarly after viewing one vantage point of a site-specific sculpture titled *Memory* created by Anish Kapoor, she showed the group an image from the artist's catalogue. These actions served to situate the works in the context of a larger body of work by the artist, while also showing that these works had a life outside of the museum, before they got there. Similarly, the educator included the artist's perspective and technical information about the Kapoor work. She said, "The artist doesn't want us to see the whole thing at once," and, "The sculpture is 154 pieces, none of which are the same size, like a puzzle." In response to this last statement, an adult asked, "How long did it take [to put it together]?" An advantage of a family program is that discussions and activities can also spark the adults' interest and both model and support the idea of ongoing, lifelong learning.

The educator used the transitions between stops as an opportunity to compare and contrast different artworks and to make predictions. For example when moving from the collection of Brancusi sculptures to a collection of Alexander Calder mobiles, she announced, "Let's see how another artist uses space in a different way on our next stop." Before moving from one view point of Kapoor's piece *Memory* to another, she asked the group, "What might it [the site-specific installation] look like on the other side?" It was during this transition that I overheard adults and children talking about the title of the Kapoor piece, *Memory.* Comments from children included, "Maybe it's a memory of what you saw before and now imagining it again," and, "Maybe [it's] based on a memory of himself." An adult commented, "You can't see a memory – or someone else's memory." After seeing the second point of view, an adult said, "I want to see the 3rd point of view!" Again, sparking the adult's interest and enthusiasm is effective modeling for children. The family program can embody the idea of a democratic learning opportunity – the playing field is leveled. Participants learn from each other. There is a "participant-centered" point of view not just child or adult centered.

The educator included both kinesthetic and spatial activities. In front of the Calder mobiles she asked the group, "How does art respond to space and air movements?" Led by the educator, the group collectively created a breeze so the mobiles would move. She then suggested that the young people choose a sculpture and take on its shape. The adults acted as a "breeze" making the sculptures sway. From the second viewpoint of *Memory,* which consisted of a square cut out in the wall looking into the dark interior of the sculpture, the educator suggested that the group draw a memory that might be found in the space. A couple of parents chose

not to draw, but instead conversed with their children as they drew. I noticed a mother and son both drawing and talking together at the same time. These embodied responses allowed for collaborative and individual reactions/interactions with the pieces. The drawing activity allowed the participants to explore their own ideas independently, especially some of the older children and adults. The kinesthetic movement activity encouraged whole family participation and a sillier, free-flowing experience.

At this point (after the drawing activity), the program was coming to a close, but the educator stated, "We won't have a lot of time to share [our work] with everyone, but take a moment to share with your family." She went on to circulate among the group, occasionally describing someone's work aloud. This way everyone had a chance to share and the educator had an opportunity to spend some one-on-one time with the participants.

For the last stop, the educator led the group to a gallery displaying a group exhibition called *Contemplating the Void.* The family programs group briefly looked at the artwork on display, which included various artistic interpretations of how the Guggenheim Museum's rotunda could be artistically transformed. The educator then passed out a sheet with an activity that could be done after the program considering time was up. The sheets of paper showed a portion of the museum's rotunda (the large round open area in the central part of the museum) and its accompanying ramps, empty and bare. She asked the group, "Can you think of a new way to use the space in the Guggenheim Museum?" Unlike the previous open-ended drawing activity, this partially pre-drawn drawing activity provided a sense of scaffolding for participants and connected the architecture of the museum to their

experience in the family program. She also distributed a take home activity, to accompany the drawing activity. The *5-Word Poem* sheet allowed for a combination of verbal-linguistic and spatial intelligences.

The educator closed the program by summarizing what the group experienced together, "Sculptures that go together, sculptures that move, site-specific installations." She brought the program full circle by connecting the ending to the beginning. She then asked the group if there was, "Anything you were particularly inspired by?" This question gave the participants an opportunity to recall their experiences and personalize their memories of the program.

The Whitney Museum of American Art

> The Whitney Museum's Education Department's mission states:
>
> At the heart of all Whitney Education programs is a focus on artists—their materials, methods, and inspirations. As educators, we create opportunities for visitors with different needs, experiences, and interests to make meaningful connections with the art on view. With the intrepid spirit of the artist in mind, we challenge ourselves and our audiences to think creatively, embrace new ideas, and consider American art and culture in all its complexity (Whitney Website).

The Whitney Museum offers family programs for families with children, ages 4- 12. Overall, "Whitney Family Programs offer interactive tours, art making workshops, and special events that encourage kids and adults to learn about art together" (Whitney website). For children ages 4-5, *Whitney Wees* Tours focus on "looking, sharing, and working together in the Museum's galleres" (Whitney website). *Family Fun Workshops* provide opportunities for families to "create hands-on art projects inspired by discussion and activities in the galleries" (Whitney website). The themes for both *Whitney Wees* and *Family Fun Workshops* change on a monthly basis. *Artist's Choice Workshops* are available for families with children ages 8-12. The Whitney website explains:

> This series of art workshops brings contemporary artists and families together to share their ideas and opinions, and create artwork inspired by conversations and activities in the Museum's galleries. Parents and kids participate in an art-making workshop led by the artist to explore materials and process together.

The Whitney website also provides ample information for families on how to plan a visit as well as art resources that families might want to take advantage of, such as art suppliers, links to other family friendly institutions, and art books for kids.

I observed a *Whitney Wees* Tour at the Whitney Museum. While I was waiting for the program to begin, I noticed that some families with more than one child were split up into different groups. The Senior Coordinator of Family Programs later explained to me that the groupings are decided by age. Children are required to attend a program with an adult so typically the coordinator or an educator will ask the families to decide which parent/adult will attend the program with children of different ages. The families usually meet up at the end and explore on their own (Email correspondence). I wondered how the division of families might create a different dynamic for the family once the family members are reunited and explore on their own.

It also worth noting that the program I observed occurred during the museum's biennial. During a conversation after the program with the senior coordinator and the educator, they pointed out the difficulties of creating programming during the biennial for a few reasons. (1) The themes for the family programs are chosen before the biennial opens, so the themes must be flexible and usually end up focusing on formal elements of the artwork. This allows for the educators to have "wiggle room." (2) Considering the artwork is truly contemporary, there is a lack of art historical perspective and context to guide educators, another reason for the focus on formal elements.

Observation

Whitney Wees began in the lobby of the museum before the museum had opened to the public. With approximately 17 young people (ages 4-5) and 16 adults (10 families in total) the educator established the theme of the tour right away, "Let's sit in the *shape* of our name tags." Each participant wore a circular, colorful

nametag. After everyone introduced themselves the educator elicited the "special rules" of the museum from the group. With this especially young group, she seemed to age appropriately put an extra emphasis on the act of listening – to the guards, to parents and to each other (brothers, sisters, and friends). Unlike the typically serious and abstract explanations educators provide when it comes to the "don't touch the artwork" rule – the educator used humor to convey this important point. "Don't touch the paintings – you might get paint on you!" she said with a smile.

The educator continued to draw attention to the theme of *Shapes Sizes, and Patterns* throughout the program, in thoughtful ways that incorporated the architecture and physical environment of the museum. For example, while the group sat in a circle in the lobby before entering the galleries, she asked, "Are there any shapes in this room right now?" She then suggested, "Let's take a minute to talk to our families about the shapes we see right here." This discussion continued as the group transitioned into the galleries, "What shapes can we find here in the elevator?" During another point in the program, the educator jokingly asked the group, "Could we count all the squares we see on the ceiling? No, it would take too long!" (She didn't let the theme live in a vacuum of artwork only references; these more informal moments of looking tuned the group into the surroundings.)

The group made three stops in the galleries. There was a variety of activities over the course of the program including intra-familial "turn and talks," conversations between families, whole group discussions, movement exercises, and art-making with drawing materials and stickers. With the large group inter-familial contact seemed inevitable and natural. Most families in the group seemed to interact with ease. Through her language the educator also intentionally

encouraged each family group to work collectively. For example she said, "I would love it if kids and adults could draw together," and "I love how people are doing close looking and working together." She also emphasized the importance of staying together in such a large group. "Holding hands is a great way to stay together," she said, and "Can everyone please stay with the people they came with today?" These comments were direct, but practical and delivered gently.

The educator asked the participants to be descriptive about what they were seeing in an artwork, "Describe the color and texture," she said. When it came to the work that the participants created, such as drawn shapes they could find in an artwork in front of them, the educator asked the following questions, "Who drew a square? Hold up your drawing if you drew a square. What about a big circle? What about a little circle?" This reinforced the theme and allowed the participants to distinguish their work, categorize it, and share it for all to see. During the drawing activity, I noticed a mother and child drawing side by side, while the father pointed out shapes in their drawings. I realized parents (and all family members) can take a on diverse roles during a family program. Although these roles are sometimes fixed, often they are fluid – this is part of multi-directional learning.

When it came to working with patterns, the educator made a connection to the participants themselves by asking, "Is anyone wearing a pattern?" She also verbalized the process of creating a pattern, "Let's talk about this pattern and name it." As the group began working with small stickers of various shapes and colors, the educator announced, "You can make whatever pattern you want to make." During this structured, yet free-choice time the educator circulated among the group and announced, "Some people are making patterns with colors, others with shapes."

By commenting on the different choices she saw being made the educator modeled observation skills and verbally reinforced parts of the theme. Toward the end of the pattern activity she asked the group, "Can you make a pattern with someone else by taking turns?" She then modeled this activity with one of the assistants. I noticed the work of a mother and son. Their stickers were arranged in the following order: circle, triangle, circle, triangle, circle, and triangle. I heard the mother ask, "If we were going to continue this pattern, what would go next?" These moments in the program offered opportunities to scaffold family interaction and learning, producing shared meanings.

In front of a large painting with alternating black and white triangles the educator encouraged the group to outline the shapes in front of the painting in the air with their fingers, "Trace big, tall, up and down, triangles, back and forth" she said as she exaggerated gestures with her own body in front of the group. Similarly during the last stop, the group watched a video piece of an artist dancing and contorting his body into various shapes. "Can you move your body like what we see here?" she asked. These instances of embodied learning activated the bodily kinesthetic intelligence of the participants. Some participants were more willing than others to engage in these activities.

When it came to the handling of materials, the educator gave clear directions and kept it lighthearted. For example, after the drawing exercise she reminded the participants to write their names on the back of the paper. She then declared, "If your name starts with 'C,' please bring me your materials." She made a fun connection to language/literacy, which is appropriate for this age. After the pattern activity, she told the families that they could take home their remaining stickers and

she offered to take any garbage. She reminded adults to hold on to materials and to "hold onto hands."

The educator made the transition to the last stop by asking the participants to walk on a line of the floor. She announced, "I'm going to be a line leader." By using a common school phrase, the children could recognize her cue and feel competent. As the group transitioned I overhear a girl point out another pattern on a different work in the same gallery.

To close, the educator summarized the various materials that the group used during the program. She also made a suggestion for continuing the theme at home: "Maybe you can make shapes and patterns with your body at home." She then asked the children to line up for "presents." She proceeded to distribute postcards.

Programs observed with combined gallery and studio activities

The Noguchi Museum

> The Noguchi Museum – chartered as The Isamu Noguchi Foundation and Garden Museum – houses a comprehensive collection of the artwork of Isamu Noguchi. Its purpose is to conserve and interpret this collection for the benefit of the public, and to maintain the unique environment created by the artist for the display of his sculpture (Education Department Fact Sheet, internal document, 2010).

Located in Long Island City, Queens, the Noguchi museum includes thirteen galleries within a converted factory building and encircles a garden. "The Noguchi Museum offers a variety of education and public programs that seek to introduce the work and vision of Isamu Noguchi to diverse audiences. These programs encourage the investigation of Noguchi's work from different vantage points, and support participants as they experience the artist's work from their own perspectives" (Noguchi Museum website).

Art for Tots is offered to families with children ages 2-4. The families are invited to explore art materials and methods, participate in movement activities and experience the Museum's galleries together (Noguchi Museum website). The *Art for Families* workshop is for families with children ages 5-11. The workshop includes interactive conversations in the Museum's galleries and hands-on art making (Noguchi Museum website). Both of these classes are also offered in Japanese. The museum also offers an annual *Family Day* in the summer. Activities at the *Family Day* include art-making, gallery explorations, and live performances.

Isamu Noguchi's career spanned sixty years from the 1920s until the 1980s. Most well known for his sculpture and public works, Noguchi also designed stage sets for various Martha Graham productions and he designed furniture. Noguchi's

career overlapped and paralleled many of the artists at the core of the Dia Foundation's permanent collection. Likewise the Noguchi Museum, has a similar aesthetic to that of Dia:Beacon, since both former factories. Natural light, minimal signage, a presence of nature, and a lack of barriers between the public and the artwork characterize both museum settings.

Observation

I observed the *Art for Tots* program at the Noguchi Museum. Of all the observations I made, this program had the youngest participants, ages 2-4. The program began with activities in the studio and then the educator prompted the families to go into the galleries on their own for a self-guided independent activity that the educator provided. The program ended back in the studio with a discussion and a closing activity. This sequence of events allowed for an independent, fun, relaxed, atmosphere to the program overall.

The educator began the program with a combination of social and movement activities, stimulating both the interpersonal and kinesthetic intelligences. As the group sat in a square on colorful cushions the educator asked participants to say their names aloud and then "wave to me and wave to others." She then led the group in a stretching routine – she began, "To start class, we like to stretch. Arms up high, wiggle fingers. Touch the ground. Now cup our hands and make a telescope – look around." The energetic group gladly followed along and became more focused. The educator led the group through the routine again later after the art making activity, except during the second time, she said, "This time watch me, because I won't *tell* you what to do." These activities exemplified a probable goal of the program - for the young people to practice listening, watching/following along,

interacting with others, and looking closely. Additionally the program modeled for the parents that children this young need multiple outlets for expression due to their curious natures and limited attention spans.

After the initial stretching routine the educator turned a usually simple act of giving participants postcards into an educational experience. A sign on the wall behind her read *The Noguchi Museum Shop*. Thirty postcards in three columns of ten were stuck to the wall under the sign. The educator introduced the "shop" by pointing out the sign and the postcards. She asked the group, "What do we need to shop?" Everyone agreed, "We need money!" Before the "purchasing" began, the educator and three assistants distributed "a pocket of shapes" to each family – this included a blue rectangle, a red circle, and a green triangle. "I would like to invite you to come and shop at my store," the educator said, "But it's going to cost you – one rectangle and one circle. Can everyone take out these shapes?" She held up the specific shapes for the group to see and then modeled the activity with one of the older children in the group. The child came up to the educator and gave her one rectangle and one circle. The child then took a postcard off of the wall. Other children and families followed suit. During the exchanging process I noticed that a child went to pick out a card and the child's father followed behind bringing the appropriate shapes. The educator gently reminded the group, "Remember you have to trade." This activity provided an opportunity for the young people to work with shapes and interact with the educator, one-on-one. Furthermore the children experienced the act of trading – giving and receiving.

The postcards, which showed pictures of Noguchi's sculptures in the museum, served as a starting point for both the art making activity and the gallery activity

that followed. Following the "purchasing" activity, the educator asked, "Can someone tell me about their picture [the postcard]?" After a brief discussion of the images on the postcards, the educator announced that the families would now have a chance to make their own pictures. She presented a bag of materials that included various sized shapes along with a piece of red cardboard for the base. With the help of a child, the educator modeled the process of making a collage and detailed the steps:

- Pick a shape,
- Put glue on it,
- Choose where to put it, and
- Stick it on.

The families dispersed to tables and again, the assistants helped to distribute the paper bags of materials. The educator turned on pop music and proceeded to pass out the remaining postcards of Noguchi's work from the "shop." She allowed the children to choose between the two remaining postcard choices (not including the postcard they already chose). After the children finished their artwork, they played in the meeting area on the cushions.

Afterwards the educator directed the families to go upstairs into the galleries individually and find the works by Noguchi that were pictured in the postcards. To prepare the families, she gave the parents pencils and a piece of paper with a list of questions to ask the children about the sculptures. This list served as a starting point for discussion within the families, about the artworks pictured in the postcards. When giving verbal instructions to the families the educator kept her instructions concise and simple. She read a couple of the questions on the paper aloud for the whole group before the families went upstairs to the galleries, for

example, she read, "What color is this sculpture?" and, "Is it like anything you have ever seen before?" With the postcards in hand, the families went to the galleries. In the galleries I overheard a parent asking a child about a sculpture, "Does it look pokey or soft?" I also noticed that the families seemed to naturally congregate in a large group on their own - of course they did all have only a slight variation if not the same postcards of artworks to find. This was an interesting way to encourage both inter-familial and intra-familial interaction without a formally structured, educator guided gallery experience. When the families returned to the studio, the educator led the group through another movement exercise in the meeting area. This time she suggested the participants create shapes with their bodies, similar to the shapes of Noguchi's sculptures. "Arms up, be a tree, lift one foot. Now bend down on the floor like some of Noguchi's sculptures. Move your arm around"

After the movement exercise, the educator asked the group about their experiences in the gallery. A few parents read from their notes. Many of the families' gallery observations included comments on the colors, textures, and natural materials used in the sculptures. They also made many references to *how many* things they saw (opportunities for counting). I think that perhaps the parents were somewhat hesitant to discuss the observations at length once they were back in the studio. Unlike an interactive inquiry in the gallery, the actual objects were not in front of the participants and the program was coming to an end (the young children were getting restless!).

The educator asked if anyone else wanted to share his or her experiences in the galleries before moving on to the final activity. She explained, "*I'm* going shopping now. What's different about the wall now?" During the twenty minutes

that the families were in the galleries, the educator replaced the postcards from the "shop" with the postcard-sized collage artworks that the families had each created. The group agreed the wall was different because now it showed *their* postcards. The educator proceeded to take the families' works down one at a time and pass them out to the children. Before she began she stated, "I'm going to pick one [artwork] from the bottom, in no particular order." After each child came up to collect the work, the educator led the group in a round of applause. I thought that this was a charming way to affirm and acknowledge each family's participation in the program, while also recognizing that each artwork created was unique. To close, the educator succinctly stated what the group did, "Thank you all for first buying postcards, then making postcards, then going upstairs to find sculptures. Let's give a round of applause for all!"

The Brooklyn Museum

The Brooklyn Museum offers a variety of programs and resources for families. *Meet the Museum,* a program for families with children 18 months old to three years of age, provides an opportunity for families to, "experiment and explore art and culture through songs, gallery activities, and art making" (Brooklyn Museum website). This program meets once a week and runs for four week sessions. *Hands-On Art* occurs during the museum's *Target First Saturdays.* "Artists of all ages are invited to this drop-in art workshop to explore new materials and ideas and the art of the Museum" (Brooklyn Museum website). This program offers a different art-making experience each month. *Arty Facts,* for families with children ages four to seven, offers families a chance to "explore the galleries, enjoy a family activity, and make [...] art in each ninety minutes class" (Brooklyn Museum website). *Arty Facts* occurs twice on Sundays (with a hiatus in the summer) and is entering its 25th anniversary year. The program features a different theme each month.

The Brooklyn museum also provides families with free *Family Guides.* The guides are "designed for young people on their own or [for] very young people accompanied by a adult" (Brooklyn Museum Website. The guides include such topics as *Dutch Houses/Brooklyn Homes, Masks and Masquerades in Africa,* and *Lotuses and Lion-Dogs: Nature in the Arts of Asia.* Lastly, the Brooklyn Museum's website provides information on planning a family visit to the museum, including information on amenities, conversation starters, and activities.

Observation

I observed an afternoon session of "Arty Facts" at the Brooklyn Museum. The program began with the children, the educator and the assistant gathered in a

circle. The group discussed, "What we do at 'Arty Facts'" and "What we don't do in the museum." The educator then reminded the group that the theme for "Arty Facts" that month was stories. She went on to introduce a sub-theme of "texture." "What is the texture of the ground?" she asked. "What about the texture of your hair?" This brief introduction to the theme served as a functional "advanced organizer." The educator activated the children's awareness in the immediate environment and grounded their initial experiences in tangible examples. After asking the question about hair, the educator stated, "Thumbs up if your hair is curly." This non-verbal response varied from the standard "raise your hand if..." and allowed for a structured yet light-hearted atmosphere. During the introduction the educator also introduced the idea of a "collage." She explained that a collage is, "something you combine, like a picture, but you don't draw." She informed the group that they would have a chance to create a collage of a wintry scene during the second half of the program. Up until this point, the parents were sitting on benches nearby or standing behind the seated group. The educator announced, "Let's grab our grown-ups and head upstairs."

Similar to the program at The Whitney Museum, the educator maintained a continuity of the theme by remarking on various textures as the group transitioned. The group began gathered in a sitting area of one of the galleries. The educator sat in an armchair and the children gathered around, along with some seated adults. She read *The Snowy Day* by Ezra Jack Keats. She prefaced the reading by saying, "Some of us have read this book, but when we read it this time, let's think about it a little differently, with the idea of texture in mind." This statement provided a focus for the reading, while also reminding the group that books, can be read (and

enjoyed) more than once (and for different reasons). Furthermore, the reading of a book in a family program made a useful connection for parents, modeling how a commonplace practice in most homes (reading books to children), relates to other visual (and narrative) objects families find in places such as museums.

The group next went into a nearby gallery and the children sat in front of a landscape painting of a wintry scene. The painting served as a starting point for another layer of the discussion about texture. The educator said, "Think about how the artist used paint to create texture in this painting." The group discussed how the snow in the painting might feel, along with the trees. The educator then asked the children, "What [in this painting] let's us know that it's cold?" Responses included, "Snow," "hats and jackets," and "there are no leaves on the trees." The educator also referred back to the illustrations of the book, which includes colorful two-page spreads full of various shapes and textures. She commented that these are all "clues for when you make your collages, to show it's a cold place." The educator had the group thinking about their own eventual creations right from the beginning of the program, building layers of ideas and culling concrete examples along the way.

Soon afterwards the educator introduced a collection of sample textures. She passed out these plastic squares with varied textures along with paper and colored pencils. She modeled how to hold the pencil to achieve the most effective rubbing and she then explained that the rubbings could be used to make the collages down in the studio – "you can use the whole paper, tear it, or cut it". The parents joined their children when making the rubbings and looking around at the other works in the gallery. I noticed parents helping to hold the paper, telling the child how to hold

the pencil, and commenting on the texture being created. Overall, I noticed that the families spent more time coloring the textures than looking for other examples of texture in artworks throughout the gallery. The educator announced, "If you finished two [rubbings] you're done." This combination of art-making and independent looking allowed for a sort of free flowing intermission in the program between the first half which included the introduction, book reading, and inquiry discussion in front of the landscape painting and the second half of art-making in the studio. When the educator stepped back as the guide/leader of the group and circulated throughout the gallery, the parents stepped in to interact more fully.

In the education gallery, a large tarp was laid down on the floor. The families worked on their collages in this space. The educator introduced a special mixture to create "snow" in the collages- a combination of shaving cream and glue. She explained that when the mixture is applied to the collages it is, "3-d, like a sculpture." She modeled some collage techniques and encouraged the families to "fill the whole page," again referencing the Keats story. Each family received a small cup of the mixture and a Styrofoam tray of various collage materials such as construction paper, small fabric scraps, and sequins. The families also had their rubbings from the gallery experience to incorporate into their works. The educator and the assistants circulated amongst the families and asked questions such as, "Do you want to tell me about your scene?" and "Where is this place?" The educator closed the experience by asking the participants to put all the scraps back on their tray when they finished. Families worked at different paces, finishing at different times. The families had the option to go back into the galleries to look around and return to the education gallery later to pick up their artwork.

The Queens Museum of Art

The Queens Museums of Art (QMA) is located in Flushing Meadows Corona Park. The museum's building was originally built to house the New York City Pavilion during the 1939 World's Fair. The building served the same purpose in 1964. In 1972, the building became the Queens Museum of Art. For families, the QMA offers *Drop-in Art Workshops* on Sundays as well as an expanded program called, *First Sundays for Families* once a month. According to the QMA website, the *Drop-in Art Workshop* offers, "fun and educational activities to fuel conversations about art on view." The workshops are "a means to develop art skills through a variety of materials and themes," the website continues, "all of these elements create a palpably pro-family, personable, and friendly atmosphere." The *Drop-in Art Workshop* is open to children five and up with their adult companions. The *First Sundays for Families* engages participants of all ages "in a roster of studio art, family-designed gallery tours and live music and dance performances, inspired by the museum's permanent collection and changing exhibitions" (QMA website). Free refreshments are also included during this program. Children with special needs are welcome to both programs as adaptations are available. Participants for whom English is a new language are also welcome. These programs for families, along with the QMA's *New New Yorkers* Program for immigrant and ESL visitors, are a reflection of the museum's historical and substantial commitment to diverse audiences with a variety of special needs in the borough of Queens and in New York City at large.

Observation

I observed a *First Sundays for Families* program at the Queens Museum of Art. Even though there was a planned sequence to the program, the atmosphere was loose and there was a "just drop-in" sense to the environment. The families could 1) join a brief tour of the recently opened temporary exhibition, 2) view a related performance put on by teen volunteers and QMA staff, and 3) end up in the studio for an art-making activity. The sequence repeated multiple times throughout the day.

When I arrived, I first observed the families at work in the studio. The artist of the recent exhibition had found numerous old coloring books in the former skating rink of the QMA building. He chose a two-page spread for families to work with and, as the staff present told me, the artist would eventually display the families' coloring book creations. Families filled two long tables in the studio as parents and children sat side by side. The energy in the room was boisterous. Some participants chatted as they worked, while others concentrated intensely. Some children and parents worked together on the two-page spread while other families had each member working individually on their own coloring book. An animated staff member enthusiastically praised each completed work as it was brought up to him to be returned. The overall atmosphere felt positive and relaxed.

The staff explained to me that on these *First Sundays for Families,* one of the goals is to adapt activities across age spans. Additionally, the flexibility of activities and programming is also important because the museum attracts many families with English Language Learners (ELLs). The staff explained that some of the ELLs are veteran museum-goers, but many are new to the museum. The particular

activity I observed with the coloring books not only connected directly to the exhibition on view and its artist, but it also provided the families with some scaffolding - a familiar activity that could be individualized or worked on collaboratively.

I also observed one of the short performances with a small group of families, including four children and two adults sitting, with two adults standing as well. The performance was telling the story of *Moby Dick* (a theme of the exhibition). The staff and teens who performed made continued efforts to reassure the audience that the performance was "only pretend" and not to be scared. The performers also provided background information throughout the performance, such as defining the word "revenge." At one point a performer asked the audience, "Has anyone ever been on a boat?" She then instructed us to, "Move like you're on a boat." The performance maintained a sense of interaction between the performers and the audience until the end. To close, each performer was introduced and they asked the audience if they had any questions. This lively, supportive storytelling engaged all members of the families and helped to relate the relevant aspects of the story to the nearby exhibition on view. I was unable to observe a tour of the galleries during the day's events.

Summary of observed Programs

The observations provided me with a comprehensive perspective on family programming in art museums. My exploratory questions were answered in diverse and thought-provoking ways. I categorized information from my observations into two main sections: *Teaching Techniques* and *Family Behavior and Learning.* *Teaching Techniques* includes numerous sub-categories and suggests "best practice" methods for museum educators working with family programs. *Family Behavior and Learning* offers the reader first-hand insight into the unique and complex dynamics of family learning in museums. Naturally, this information was also essential as I continued to plan the pilot family programs at Dia:Beacon.

TEACHING TECHNIQUES

Language & Modeling

- Previewing new vocabulary by explaining terms at the beginning of the program
- Addressing both parents and children as learners
- Modeling through language by asking open-ended questions; using clear, direct, and descriptive language; encouraging deeper thinking by asking for evidence, making connections, and soliciting predictions
- Using family programs as an opportunity to model the art of conversation and the enactment of simple, routine tasks like "shopping" and other aspects of socialization
- Modeling activities with participants or other educators/assistants
- Directly encouraging collaboration

- Circulating among participants during activities and commenting on participants' work or how families collaborate
- Interacting with the group with a sense of humor, enthusiasm, and animation
- Addressing negative family dynamics in a positive way
- Treating children's artwork as *real* artwork
- Treating all participants as equals
- Using story time as way to connect to a museum experience
- Making age appropriate connections to literacy and other content areas

Use of supplementary materials and other contextual information

- Providing an art historical context through images and books (situate the works in the context of a larger body of work by the artist, while also showing that these works had a life outside of the museum)
- Providing contextual knowledge can elicit new ideas or help participants (young and old) "make sense" of a work
- Using postcard-sized images of an artist's work as a starting point for studio and/or gallery activities (child-sized and gives the participants a sense of ownership)
- Providing samples of materials for participants to touch – provides something tactile in contrast to the "no touch" rule

Use of raw materials and embodied responses

- Guiding participants to physically respond to or enact artworks
- Presenting hands-on activities in a gentle, guiding open-ended manner with modeling and visual examples

- Connecting participant-made creations with visual elements in artworks
- Providing pre-drawn activities that participants add to and make their own
- Providing hands-on activities in the galleries that are not necessarily related to a particular artwork, but instead connected to a theme – allowing for a free-choice style experience
- Using art-making activity in galleries to create work to be used in art-making activity in studio afterwards
- Encouraging raw materials to be taken home and used as an extension/connection to participants' outside experiences

Structure (Sequence of gallery/studio activities; themes/intros/transitions/closings)

Sequence

- Progressing the inquiry discussion from the visual elements to narrative elements
- Providing a studio art-making activity before the gallery visit, serves to focus the group and provide a context
- Including a variety of hands-on activities and movement activities for all groups, especially younger groups
- Allowing for a combination of structured activities such as conversations and free-choice/independent activities, such as working with hands-on materials in a program allows for varying focus and attention
- Providing a "Just drop-in" style allows families with free-choice options, as well as flexibility and one-on-one attention for diverse audiences (special needs, ELLs)

- Providing the art-making activity at the end of the program allows for participants to work at their own pace or return to galleries on their own sooner

Themes

- Themes can serve a variety of purposes, such as focusing a program, weaving a thread throughout a program, and by providing a common, grounding experience for all of the participants.
- Naturally establish the theme right from the beginning, for example, have the group sit in a shape, when "shapes" is the theme.
- Using variations on a theme throughout the program can serve to help participants' make connections.

Introductions

- Creating advanced organizers – through discussion and graphic organizers
- Using the built environment as a focus for warm-up looking exercises and/or to establish the theme
- Using story time as an advanced organizer

Transitions

- Using transitions as opportunities for everyday learning – counting, noticing, naming, etc.
- Using transitions as opportunities to compare/contrast artworks

Closings

- Closing with a fun, uplifting activity that recognizes everyone's hard work
- Connecting the closing to the beginning by summarizing the program

- Soliciting responses from the participants about their experiences in the day's program

Group management techniques

- Combining older children and younger children in a group can help create a productive group, as the older children are models too.
- Establishing an inclusive tone for participation of young and old right from the beginning
- Beginning the program in a circle with all participants, introductions, and using nametags
- Allowing the "rules" of the space to come directly from the participants
- Reminding participants of rules in a contextual way as the need arises
- Making direct suggestions such as holding hands to stay together and placing hands behind your backs so artworks aren't touched
- Reiterate expectations – verbally and non-verbally
- Acting as the guide for the group (during conversations & activities) and acting as a conduit for group (repeating responses, gesturing, & pointing to artwork)
- Providing diverse modes of instruction, verbal, written and visual
- Setting limits and maximums, for example, "If you've created two works, you're finished"
- Announcing times for simultaneous sharing so everyone's work is seen by someone else
- Using "Please do not touch" signs in studio spaces; providing both written and visual cues (e.g. a hand with a line through it)

Methods of facilitating intra-familial and inter-familial interaction

- Suggesting "turn & talk" activities within families and between families
- Facilitating collaborative whole group activities, such as word webs
- Using individual participant-made creations collectively as a point of departure for whole group conversations
- Directly encouraging collaboration through language
- Providing a prompt or other open-ended structure for families so they can engage with an artwork on their own
- Providing opportunities for natural inter-familial interaction with scaffolding and open-ended activities, for example distributing similar postcards of artworks to families so that they will congregate around similar works
- Suggesting continuing work on participant-made creations at home
- Distributing family passes and postcards after a program to facilitate further conversations/real-world connections, increase visual literacy and appreciation, and to encourage return museum visits/lifelong learning

Methods of encouraging adult participation

- Acknowledging adults' comments and asking for clarification and elaboration; "reading" body language and "giving" adults permission to speak
- Providing factual knowledge and information about artists' processes and techniques to provoke intrigue and curiosity about artwork
- Allowing adults to present ideas outside of the children's "zone of proximal development," but not letting this be the focus of the group's experience

- Asking adults to speak up if they or their child has something to contribute (small bodies can easily go unseen in large family program groups or tight spaces)
- Putting adults to "work" by asking adults to do certain tasks, such as writing names on backs of paper, carrying family-made materials, and participating in storytelling activities

FAMILY BEHAVIOR AND LEARNING

- Children often look to parents (literally and figuratively) when answering questions and participating in discussions (social referencing).
- Parents can act as a resources for children, such as helping them make connections to their own lives, reminding the children of the children's own personal experiences, and providing confidence resulting in mutually supported, deeper thinking.
- In programs for younger children, parents can act as "child assistants" (following behind the children and picking up materials or completing activities).
- In programs for all ages, parents can take on "jobs," such as holding materials, giving instruction, making comments, and providing feedback
- Families' "educative styles" (Leichter, 1973) vary; some work together, others work apart; sometimes the adult works, other times the child works; family members may converse as they work, or work silently
- Families' patterns of behavior can be fixed or variable over the course of a program and/or a series of programs.

- Family members can take on diverse roles that are fixed and variable over the course of a program (this characteristic is part of multi-directional learning).
- Materials offer opportunities for parent-child inquiry, helping to scaffold experiences, and create a "zone of proximal development."
- Some activities allow for more independent family member exploration (e.g. drawing), while other activities encourage and engage the whole family in exploration (movement activities).

Three pilot programs at Dia:Beacon

When planning the three pilot family programs at Dia:Beacon, I drew upon my new experiences observing the family programs, my previous experiences with school group programs, and the knowledge I gained through researching constructivism as it relates to family programming. Additionally, I created a structural and logistical framework for the programs based on ideas I discussed with the Manager of School and Family Programs, and ideas I discussed during a meeting with the visitor' services departments at Dia:Beacon.

One of the main points that the manager brought up was Dia's interest in the Reggio Emilia approach to education. I researched Reggio Emilia and found that the style of pedagogy was similar and very much in tune with my own teaching beliefs. Examples of the ideas integral to the Reggio approach, which I looked to for inspiration include:

- Child as collaborator
- Environment as third teacher
- Teacher as partner, nurturer, and guide
- Teacher as researcher, and
- Parent as partner (Caldwell, 2003)

Furthermore the Reggio Emilia *atelier* or workshop (similar to the art studio in most schools), seeks to cultivate children's ideas as they manifest through the use of raw materials. Reggio Emilia views materials as languages and vehicles for expression and communication, emphasizing process over product (Gandini et al., 2005). This philosophy, which connects to the collection at Dia:Beacon in interesting ways,

influenced my approach and techniques as I planned and refined the family programs.

While I was still observing family programs at other institutions, I held a meeting with the education and the visitor's services departments at Dia:Beacon. We discussed the need for family programming at the museum from the staff's point of view, as well as the need for programming from the visitors' perspective, as demonstrated to visitors' services staff through questions and requests over time. During this meeting I was also alerted to the fact that many families with children between the ages of 2-5 visit the museum. Because of this new knowledge, at the time I decided to switch the focus of my family program observations to younger groups. Everyone agreed that the space of the Dia:Beacon is attractive for young people, but that safety is a main concern – safety of the young visitors and safety of the (often) unprotected artwork. Finally, the staff agreed that the pilot family programs would have a "soft" opening, meaning there would be no widespread advertising efforts. The program would occur for three consecutive Sundays and participation would be determined on a drop-in basis. Families would be notified at admissions that the program was happening and they could sign up ahead of time or join in when the program began. Moving forward I kept all of these ideas and this information in mind.

Preparation

In preparation for creating the three pilot family programs at Dia:Beacon, I first simplified my options by choosing artworks in the collection that I had become most familiar with and most interested in through school group observations at the museum. This included works by artists Robert Ryman, John Chamberlain, Dan

Flavin, Donald Judd, On Kawara, Fred Sandback, and Sol Lewitt. Second, I thought about what was essential to each of these artworks - what concepts or formal elements of each artwork (or group of artworks as is the case for many artists' works at Dia) might family program participants connect with and be curious about within the group experience? I generated the following essential questions and began to group artists based on these ideas:

- What makes a painting a painting? (Ryman, Kawara)
- How do artists use different materials for sculpture? (Chamberlain, Flavin, Judd, and Sandback)
- What makes something unique e.g. a day or a sculpture? (Kawara and Judd)
- How do artists use space? (Sandback)
- Who owns an artwork and what happens when the artwork is destroyed? (Lewitt)
- How does performance play a role in particular artworks? (Sandback and Lewitt)

After brainstorming these ideas, I continued my research by reading the artists' biographies and the curatorial essays on Dia's website and in the Dia catalogue. Many of these biographies and essays are also the content for the laminated label copies in the galleries at the museum. These copies are often the only information about the artwork that is accessible to the public. Reading this information provided me with more background information as an educator, as well as a chance to distill the information that my potential family audiences may have access to and questions about. I then began to think about participatory activities and embodied responses that might work well with certain artworks, engaging the spectrum of

multiple intelligences. These activities included inquiry discussions, storytelling, sound and movement activities, writing and drawing exercises, and the use of raw materials to create temporary or take-home artwork.

From this point, I continued to group the artworks in order to make dynamic combinations for each of the three pilot programs. The following issues were considerations for grouping artworks:

- Medium
- Location (accessibility/mobility), gallery size, and how the unique built environment of the museum space could contribute to the group's experience
- Intellectual/emotional entry points
- Possible activities and the materials involved
- Creating different program plans in regards to the possible age range of children that might participate (effectively combining ideas and activities of both an abstract and concrete nature)

Because so much of the artwork at Dia:Beacon is characteristically abstract, I attempted to selected works and create groupings that provided concrete connections to participants' everyday lives and engage a wide range of ages. My intention is that the reader will refer to the detailed program plans in the appendix, before reading the following descriptions/reflections. The reader will notice that what is outlined in the program plans and what is described here as to what actually happened during the program, do not always match exactly. Naturally, the program in theory took on a life of its own, when put into practice. Often the plans I created for the programs intentionally included more information, questions and/or activities than the

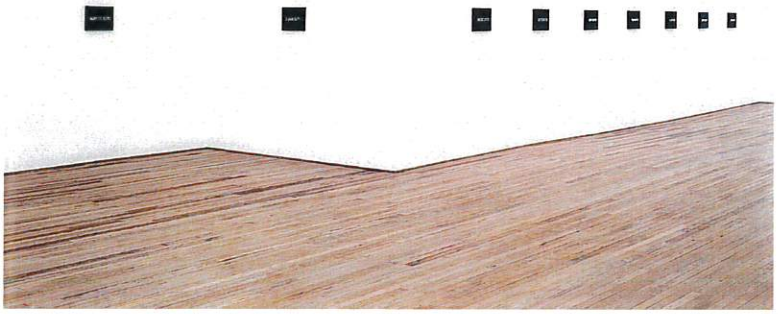
program could realistically encompass. I did this because 1) I wanted options for different age ranges and 2) I wanted options for varying group dynamics.

Pilot Family Program #1

I chose the following artworks for the first program (see appendix):

1) Blinky Palermo's *Times of Day* series (not pictured)

2) On Kawara's *Today Series*

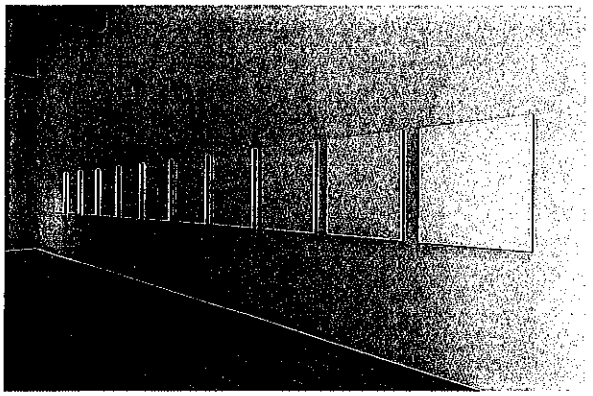


On Kawara, *Thirty-six Date-Paintings of 35 years from the Today Series* (1966-2000). Installation at Dia:Beacon, Beacon, NY. Dia Art Foundation; Lannan Foundation, long-term loan; collection of the artist. Photo: Bill Jacobson.

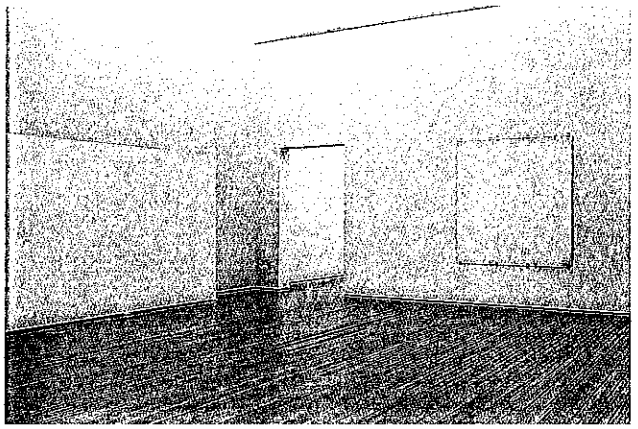
3) John Chamberlain gallery

John Chamberlain, Installation view, Dia:Beacon, Beacon, NY. Photo: Bill Jacobson.

4) Robert Ryman galleries



Robert Ryman, *Vector*, 1975-97. Installation at Dia:Beacon, Beacon, NY. Dia Art Foundation; promised gift of Judy and Michael Ovitz. Photo: Bill Jacobson.



Robert Ryman, Installation view, Dia:Beacon, Beacon, NY. Photo: Bill Jacobson.

Palermo's *Times of Day* series consists of eight paintings (four on each of two facing walls in a small gallery space). Each painting consists of a solid rectangle of color bordered by horizontal strips of a different color on the top and bottom. On Kawara's *Today Series* at Dia:Beacon, consists of thirty-six Date Paintings in a medium-sized gallery space, spanning from 1966 to the millennium. Each date painting consists of "a monochrome field on which is inscribed the date of the day on which the individual painting is executed, in the language and according to the

calendrical conventions of the country in which Kawara is present when he begins it" (Dia website). The Chamberlain gallery is large and displays monumental-sized sculptures of crushed metal, mostly from old cars. The colors of the original material show, as well as paint that the artist (and his assistants) added. The Ryman galleries range in size and shape. Ryman's paintings consist of various sized paintings in both subtle and overt shades of the color white. The textures of the paintings also vary, as well as how the paintings are attached to the walls. I included two options for the second stop (Kawara or Chamberlain) because although I wanted to work from both artworks at some point during the three programs, I saw the Kawara work being better suited for older children and the Chamberlain as more accessible to a wider range of ages. I did not know the age range of the group until the day of the program, so I included both.

The grouping for this first program was based on practical ideas rather than thematic connections. All of these galleries are near each other, which meant increased mobility for the group and additionally, I felt that each work was conducive for exploration through the activities I decided upon. It also helped that all of the works, besides the Chamberlain pieces are paintings, a familiar medium to most art museum goers. I also wanted to guide the progression of the group from a smaller, more intimate gallery into larger gallery spaces, utilizing the Reggio Emilia approach of the environment as the third teacher. Once I sequenced the artworks I began outlining the program plan. This plan included: information necessary for the introduction, the sequence of the artworks/the pacing of the program, transitions, questions for inquiry conversations, contextual information to provide, techniques to

encourage adult participation and intra-familial interaction, participatory activities to do and materials needed, opportunities for embodied responses, and the closing.

I was able to have a walk-through of the first program plan with the Manager of School and Family Programs. This opportunity was extremely useful and important. It helped me to feel more comfortable in the space and with the plan. I was able to practice the language, pacing, and logistics of the tour in real space and time. The manager and I talked through each program stop and we brainstormed ideas about what might happen and what might work better or differently. This walk-through gave us a chance to simply discuss the works and let our minds wonder and make connections. It was also an opportunity for fact checking, sequencing, material handling, deciding whether of not to incorporate visual aids, and to truly connect the space and the artwork with the program plan. For example, while in the Kawara gallery, as I led our discussion based on the inquiry questions I created, I commented that some dates of the year suggest similar meanings to many people e.g. New Year's Day. The manager pointed out that one of Kawara's *Date Paintings* on the wall, showed "Jan 1." I had not noticed this painting previously. This simple walk-through was very valuable in that it gave me a second set of knowledgeable eyes through which to see my plan and the artworks I had chosen to work with.

Pilot program #1 consisted of nine participants. There were four adults and five children. Families included:

A) A father and his five-year old daughter

B) A mother, a father, their ten year-old daughter, nine year-old daughter, and seven year-old son

C) A mother and her eight-year old son

Family A came specifically for the program (the mother of Family A works at the museum). Family B had visited the museum before, but joined the program after being told about it at admissions and after being approached by me. (The family was about to have lunch, so we agreed to wait for them.) Family C was in the gallery when the program was about to start. I approached them and they joined in immediately. Additionally, two museum staff members assisted and observed the program.

During the introduction, we decided to state not only our names, but also the ages of the children, and where each family was from. Considering many visitors to Dia:Beacon come from farther all over, I thought that this might be a nice way to establish each family's presence and possibly make connections between families. As I explained what we would be doing together in the galleries, I specifically emphasized the importance of grown-up participation. I saw this emphasis as a way to establish a tone for modeling and to create a "zone of proximal development." Just as I provided guidance for the group, the parents would guide their children as well through the various activities. During the last part of the introduction when I told the group that the building used to be a factory and I asked, "I wonder how the building has changed...?" the young people's responses included, "I think it was noisier as a factory - like gear sounds; There were more people; It was dirtier, darker." This question and brief conversation served as a warm-up, tapping into the groups' linguistic intelligence. The questions brought the group's attention to the space, and like many of the family programs I observed, used the built environment as a starting point for shared looking. The question also encouraged the group's

spatial and kinesthetic awareness, setting a tone of imagining and curiosity for the program.

As we transitioned to the Palermo gallery in two lines – grown-ups and young people, I used the opportunity to ask – which line has more people? I observed many small "teachable moments" like this one during the observations and realized they were opportunities to model everyday learning opportunities for parents. The Palermo space is small and worked well as a first stop because of the intimacy it offers. Everyone could take time to look at the works, but not wander too far away. I noticed the girls in Family B going from one work to another, seeming to compare works and make comments to their parents. Family members seemed comfortable to "turn and talk" when asked the question, "What do you do in the morning?" etc. (These questions were also distributed visually, printed on paper.) Responses varied from, "I have breakfast" (an older child) to "I go outside with my mom" (the youngest child).

Originally with the activity for the Palermo space, I planned on giving an envelope of construction paper pieces and a large sheet of white paper to *each family*. I soon realized that this was necessary for *each young person*! The young people each worked with the materials in very different ways – e.g. orienting the pieces differently, overlapping, and folding. The boy from Family C insisted he needed a certain color – I enjoyed going through the additional envelopes and helping him find what he needed. When asked about his work, he responded, "I chose night time, because at night I can sneak out of the house and do whatever I want." The grown-ups, especially his mother, had a good laugh about his reasoning.

This moment illustrated "multi-directional" learning. The adults learned from this young person – how he was thinking and what was important to him.

Before leaving the space I specifically asked the grown-ups if the Palermo works reminded them of anything. One father spoke up and said, "Military ribbons." The other father agreed with him. I commented that the works remind me of flags and immediately both mothers agreed and commented that they had thought the same thing. I realized that similar to the family programs I observed, adults can need direct questions as a way a granting them "permission" to share in a family program. This experience holds true especially if the adults have not participated in many programs before.

I decided to transition to the Kawara gallery after Palermo (instead of going to Chamberlain). The ages of the children in the group ranged from 5-10 years (with mostly older children participating), so the choice to go to Kawara and discuss more abstract ideas seemed appropriate. In the Kawara gallery, the group had a lively discussion about the various subtle visual elements of the works. Participants commented on the works' colors, the different languages and the different formats that the dates were written in. I showed examples of different ways to write a date: "3/11/10" and "March, 11, 2010." Coincidentally, it was the birthday of the boy in Family C, so this provided an effective segue into the discussion about how different dates can represent different ideas to different people. This discussion connected each family's background knowledge of important personal dates, with concepts of the artist's work: the passage of time and the nature of memory. Discussing Kawara's work naturally led to the topic of journals and diaries and why people keep and use these things. The boy from Family C explained to us that he has three

diaries: 1) one for school, 2) one for his opinions about other people, and 3) one for his secrets. Needless to say, this young person kept me on my toes and kept the conversations moving.

During the activity in this gallery, family members worked together to decide which important date the grown-ups would describe and the children would then draw a picture of. I heard the mother in Family B asking one of her daughters, "Do you want to do [draw a picture of] your birthday or another day?" The girl in Family A drew a picture of the day *before* she was born - her father helped her to explain the image, scaffolding her experience. He started to tell the story of the day, but the young girl took over as she explained the image. The father's tone was gentle and warm. He asked her direct questions about the image for the group's benefit, such as why she chose a particular color for her mother's clothing. The girl happily explained the picture - her mother in the hospital, waiting to have her. The boy in family C drew a picture of his birthday with *both* of his mommies there. Again, with him it felt like a moment when everyone on the group, young and old, was learning from this young person. His uninhibited matter-of-fact nature naturally engaged the group. The storytelling/drawing activity allowed for the families to artistically share personal narratives in an open, caring environment.

I noticed that during the activity in the Kawara gallery, the boy in Family B was having trouble focusing. His father sat with him and attempted to help him draw a picture, but he seemed to have too much energy to focus. When the group moved on the last stop in the Ryman galleries, the boy in Family B was intrigued by the "sound-scape" activity I introduced. After giving the group a moment to look at Ryman's work, I provided them with some contextual information about his life.

Ryman had been a jazz musician before he took up painting. With this information in mind, I suggested that each family collectively think of a sound they might hear, if the family could step into one of Ryman's paintings. The father and son in Family B stood together in front of one of the white paintings and discussed the sound they would each create. I heard the father say, "What does a trumpet sounds like? You could make a trumpet noise." I realized that like many of the programs I observed, different family members take on different roles within a group experience. Furthermore, the intimacy involved with a family allows for parents to know how and when their child might thrive best during an activity. The group in general was slowing down by this third stop. The "sound-scape" activity was still able to involve all of the participants and provide an opportunity for intra-familial interaction, but the activity was brief, fun, and different than the previous activities. The activity also did not require tremendous focus.

The closing of the program was loosely organized. Family members mingled amongst themselves, with me, and with the other two staff members who were present. I distributed evaluation sheets (see appendix) to the two mothers and another staff member distributed postcards to the children. As I reflected on the first program I took note of the ratio of conversation versus hands-on activities. I realized that when the group used the art materials during the Kawara activity, it was difficult to come to a stopping point and move on. It was also sometimes difficult to sustain conversation with the group, especially with the adults involved. I think this difficulty was aggravated by the fact that over the course of the program participants were never all physically grouped around one artwork, focusing on a single piece at a time (as is the case at many other museums).

Pilot Family Program #2

I chose the following artworks for the second program:

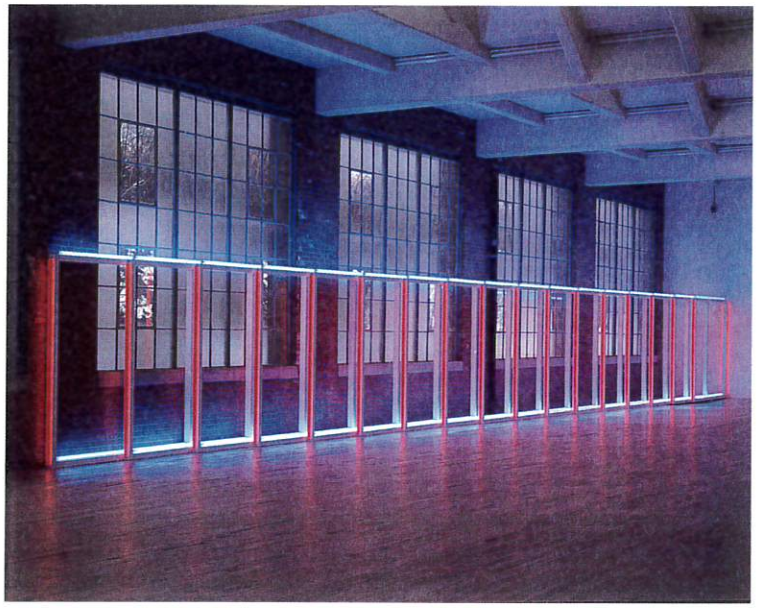
1) Donald Judd's wooden boxes

Donald Judd, *untitled*, 1976. Installation view, Dia:Beacon, Beacon, NY. Dia Art Foundation; gift of the Brown Foundation. Photo: Bill Jacobson.

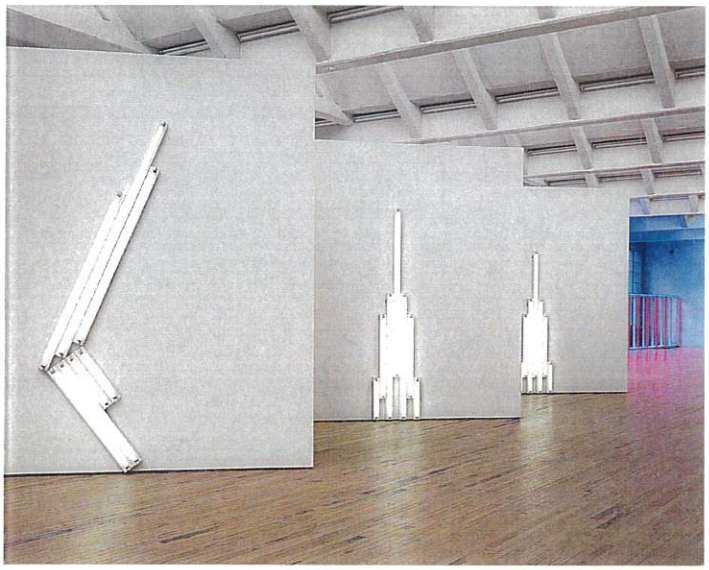
2) Chamberlain gallery

John Chamberlain, Installation view, Dia:Beacon, Beacon, NY. Photo: Bill Jacobson.

3) Dan Flavin Gallery



Dan Flavin, *untitled*, 1970. Installation at Dia:Beacon, Beacon, NY. Dia Art Foundation. Photo: Bill Jacobson.



Dan Flavin, *"monuments" for V. Tatlin* series, various dates (1964-1981), and *untitled*, 1970. Installation at Dia:Beacon, Beacon, NY. Dia Art Foundation. Photo: Bill Jacobson.

The second pilot program (see appendix) was centered on the theme of materials. The artworks are all made of readily available, industrial materials. I wanted participants to think about how each of these artists uses materials and how the materials are similar and different. The Judd work is composed of fifteen plywood boxes, evenly spaced. At first glance the boxes appear uniform, but while the dimensions of the boxes are identical, each box is different - unique in its interior configuration. As mentioned previously, Chamberlain's gallery consists of monumental-sized sculptures made of crushed metal, mostly from old cars. Lastly, Dan Flavin's work is composed of light – commercially available fluorescent tubes in various arrangements.

The program began with three families, two assistants, and my advisor from Bank Street who had come to observe. The families included:

A) A father and his five-year old daughter (This was the same family from the first program. The mother of the family works at the museum.)

B) Another father and his five-year old daughter

C) A mother, father, a fourteen-year old girl and a twelve-year old boy

Immediately I knew that the enormous age range of the children could be problematic. The program got off to a good start though. We began by thinking about the word "materials." Each family created a word web centered on "materials" on a piece of paper. Families A and B worked off of one paper, with both young girls writing. While in Family C each family member had a sheet of paper and created individual word webs. Many of the families' responses to the word web were clearly based on their prior experiences in the museum. Although the two young girls had

not met until the program began, they became fast friends and stuck close to each other throughout the program.

As we transitioned to the first stop, I noticed Family C trailing behind. I saw one of the assistants speak to them and by the time we arrived at the second stop, they had caught up with us. The young girl in Family B immediately approached one of the Judd boxes when we arrived and touched it and leaned over to look in. Her father and I quickly approached her and reminded her to step back. After the group spent some time looking at the boxes we stepped aside to have a discussion. The young girl in Family B dominated the conversation. She had trouble raising her hand to speak and even when I directly asked someone else a question, she enthusiastically offered a response. Her father attempted to remind her, firmly yet gently, that other people needed a chance to speak as well, but his attempts fell flat!

As I introduced the activity asking each family to think about what the family members do well individually, as well as what the family enjoys doing collectively, Family C decided to leave the program. Perhaps they thought that the program was too "young" for them. Additionally, I had used Family C as an example when introducing the activity. I referred to them as a family unit, a collection, similar to the idea of Judd's collection of boxes. One of the assistants later told me that she overheard the children in Family C address the woman in the family by her first name. Perhaps it made them uncomfortable to be referred to as a family if they were in fact, not all biologically related, something Dierking (*Laughing and learning together,* 2010) points out as a normal occurrence in the ever-changing make-up of American families nowadays.

The group moved on to the Flavin Gallery. The participants were intrigued by the light sculptures and we briefly discussed the artist's materials, but with the eagerness of the young girl in Family B, it was difficult to maintain an equal conversation. I decided to introduce the pipe cleaner activity sooner. The idea in the program plan to arrange the finished individual pipe cleaner sculptures, into a collective sculptural arrangement worked well. This suggestion gave the families an opportunity to reconnect and collaborate. As the group moved on to the next stop, we walked through the remaining section of the Flavin gallery and had a chance to take a closer look at the other works.

During the last stop in the Chamberlain gallery, I again limited the amount of conversation and introduced the activities instead. With only two children and many more adults, it was difficult to activate and maintain the movement activities prior to the art-making activity. Conversely, the young girls, as well as the grown-up participants, enjoyed manipulating the materials and imagining what the resulting shapes could be. The foil and colorful tissue paper were engaging and created a similar visual connection to the large crushed metal sculptures. Participants shared thoughts about their creations aloud and in small groups created mini installations of the sculptures. We ended the program by summarizing the different works we looked at and describing the materials we saw.

The two biggest challenges with this second program were 1) the small amount of family participants and 2) the dominating presence of the young girl in Family B. After discussing the experience with my advisor I realized how I could have attempted to be more direct with the girl, by saying for example, "I know you have a lot to say, but let's try to let others speak too/first." Similarly, when it came

to her touching the artwork in the Judd gallery, I realized I was not as prepared for a situation like that as I could have been. Looking ahead to the last pilot program, I knew I had to be more conscientious and direct when managing the group near the artworks.

Pilot Family Program #3

I chose the following artworks for the third program:

1) Andy Warhol gallery

Andy Warhol, *Shadows*, 1978-79. Installation at Dia:Beacon, Beacon, NY. Collection Dia Art Foundation. Photo: Bill Jacobson.

2) Agnes Martin's *Innocent Love* series (not pictured)

3) Sol Lewitt galleries

Sol LeWitt, *Wall Drawing #136: Arcs and Lines,* 1972. Installation view, *Drawing Series...* September 16, 2006—November 2010. Dia:Beacon, Riggio Galleries. Photo: Bill Jacobson. Courtesy of the artist.

4) Fred Sandback galleries

Fred Sandback, *Untitled (from Ten Vertical Constructions),* 1977. Two-part vertical construction, red (variation). Installation at Dia:Beacon, Beacon, NY. Dia Art Foundation. Photo: Nic Tenwiggenhorn.

It was during a discussion about pilot program #2 with my advisor that I first thought of the theme that I used for pilot program #3 (see appendix). Many artists on view at Dia:Beacon work in a series. The series can serve as a model for experimentation, progression, and making connections between works. I began each program in the Warhol space because it is near the entrance and offers couches to sit on, but I hadn't actually incorporated Warhol's work into the gallery experience until this third program. The series by the other three artists offered intriguing visual and conceptual aspects as well. Warhol's work at Dia:Beacon consists of 102 silkscreen pieces, installed side by side creating one vast environmental work. "The peak" of the shadow in the images "always appears as a black positive on a colored background" (Dia website). Agnes Martin's *Innocent Love* series is made up of eight

paintings. The pastel colors of the works "emanate light rather than reflect it" and "gently insistent horizontal lines suggest an infinite space beyond the serial grid" (Dia website). Lewitt's work consists of meticulous, systematic drawings on the gallery walls. Trained assistants and volunteers followed specific instructions to create the drawings. The sets of instructions are also included on the gallery walls. Finally, Sandback's work is made up of a series of yarn sculptures that define edges of virtual shapes.

The last program was the largest with five families, totaling eighteen participants. Families included:

A) Again the same father and five-year old daughter form the previous two programs

B) Two women (one mother, perhaps the other woman was an aunt or family friend), a father, one boy age twelve, one boy age fourteen and a six-year old girl

C) A mother and her four-year old daughter and six-year old son

D) A mother and father and their twins - a five-year old son and daughter

E) Two women (they might have been a mother and young adult daughter) with two girls ages eight and ten (I found out later that the women were "big sisters" to the young girls.)

Family B was Belgian and had recently moved to the Hudson Valley region. The adults and the older boys in Family B drifted in and out of the program. The six-year old girl from Family B stayed with the group the entire time. At first I thought the family had just left the girl with us and gone off on their own, but as I said, they

would come and go. The mother of Family D was also an educator at the museum. Family E joined the group halfway through the first stop in the Martin galleries.

Like the second program, there was a wide range of ages, from 4 – 14. Considering that the two older boys didn't always stay with group, the age range was still diverse, but became 4-10. For the most part though, the participants were age six or under. The theme of "series" and the essential questions of "What makes a series?" and "Why might an artist create a series?" were not the most conducive for younger children, so I tried to focus the program on the visual aspects of the works as they related to the concept of a series. This program also included a number of participatory activities to engage the group - these were helpful with the boisterous younger crowd.

After beginning in the Warhol gallery and noticing how his works are similar and different, I distributed packets of post-its and miniature golf pencils to the each family. My hope was that the post-its could help the participants to capture their first reactions to each of the works and then at the end of the program, we could stick the post-its on a large sheet of paper and collectively compare our notes. The mother in Family D who was also an educator at the museum, later shared with me that handling and keeping track of the post-its for her two children actually made the experience more stressful. The post-it activity seemed well suited for an older age group when the children could keep track of the materials.

The first stop in the Martin galleries served as a continued warm-up for conversation and looking. I attempted to bring in biographical information about the artist as it relates to her *Innocent Love* series. Martin lived in New Mexico, in the desert. Once I told the group this, we imagined other places that the colors in

the works reminded us of, for example the girl in Family A offered, "The beach." I decided to borrow some ideas from another educator at Dia who I had seen guide a second grade school group. I asked the group to notice the similarities and differences among the works. The boy in Family C astutely pointed out that all of the works contained the color blue. This similarity was subtle and the rest of us were impressed with his close observation. We continued on to the next stop by walking through two other gallery spaces of Martin's work. This opportunity gave the group a chance to see a different style of works by the same artist.

The numerous and diverse Lewitt galleries offered the families ample space to wander and look on their own before beginning the group activities. I noticed the mother from Family D who was also an educator, leaning down next to her children and explaining Lewitt's works to them. One of Lewitt's works titled *Copied Lines* gives instructions for one person to start at one end of the wall and draw a vertical line starting as high as they can reach to the bottom of the wall. The next person draws a line close to the first person's line in the same manner. The lines continue this way until the end of the wall. The resulting work shows many lines that are similar with a range of slight and dramatic variations in height and shapes. In an effort to emulate this artwork through an embodied response, I introduced the "telephone" activity to the group. The group sat in a circle and I began by whispering a sentence into the ear of the person sitting next to me. The goal was to see if the sentence could make it all the way around the circle intact. The foreign family (Family B) was with us during the telephone activity and when the sentence reached them, they had trouble understanding what was said exactly. They were in

good humor about the miscommunication and this made for an interesting twist in the activity.

The group moved on to the drawing activity in Lewitt. The children enjoyed the opportunity to tell their adults what to do as they gave them directions for drawing, similar to Lewitt's work. I suggested the families give each other directions for various shapes and different kinds of lines to draw, but the boy in Family C immediately told his mother, "Draw a body!" The girls in Family E, who had been fairly quiet up until this point, shared their work with the group, describing the instructions they gave. Before moving on to the final stop, I reminded the group of the "no touch" rule and suggested different ways that families could help each other follow this rule.

The Sandback space is near another large-scale and especially intriguing artwork so it was difficult at first to focus the group on the subtle Sandback yarn sculptures. When the group came back together, the children stood on one side of a sculpture and the grown-ups stood on the other side. The participants took turns mirroring each other's movements. After this activity, the group seemed out of steam and I decided it would be best to close and not go on to the hands-on yarn activity. We closed by putting all of the post-its on a large sheet of paper and briefly discussed what they showed. Many of the younger children chose to draw pictures instead of writing words. It was hard to keep track of which post-its had been created in which galleries, so the post-its became more about the overall experience of the program, which was a nice way to end.

Final reflection and looking forward

The nature of contemporary art in museums like Dia:Beacon is often challenging. However contemporary artwork can offer visitors stimulating experiences, especially when supportive resources are provided to facilitate engagement and interaction as visitors construct meaning. The three pilot programs at Dia:Beacon were thought provoking and helped me to see the value in embracing the unexpected and maintaining a flexible sense of purpose. My overarching goal for the family programs was to engage the families in exploring – exploring the physical space of the museum, exploring the artworks on view, and exploring the dynamics of a guided group experience. By using our bodies, manipulating raw materials, and having conversations based on looking and thinking, I hope families began to surpass any befuddlement with abstract art and have a chance to practice how to experience art together as a family.

Looking forward I envision exciting opportunities for regular family programming at Dia:Beacon. Like the museums where I observed, Dia:Beacon could offer guided experiences for families with very young children through upper elementary age children. Themes and activities could be developmentally appropriate and draw upon the basic and diverse concepts of Dia's collection, such as: color, shape, line, pattern, geometry, systems, myth, materiality, "moving away from tradition" and "breaking boundaries" (Conversation with education manager, 2010). Family programs could take advantage of the museum's beautiful outdoor space and the museum's studio space indoors to extensively explore art making in conjunction with gallery experiences.

There is an array of approaches and methods educators can look to when planning for the unique social group of families. From self-guided visits with printed guides and/or hand-held audio technology, to drop-in style programs that allow a combination of freedom and guidance, to structured programs with a defined start and finish that offer various combinations of gallery and studio activities, the continuum of experiences for families in museums is extensive. Just as the definition of "family" is wide-ranging, there is not just one formula for a family program. Organizing, synthesizing, and reflecting on this entire exploratory process allowed me to recognize the challenges and successes of creating and implementing family programming in many museums. For example, the unpredictability of age range in my programs kept me on my toes and encouraged me to adapt and modify my programs accordingly in the moment and over time. I also observed adult-related aspects of group composition. There are parents who view the family program as a personal teaching opportunity and those who view the experience as a time to relax and step back – both of these styles relate to how and when the educator can encourage adult participation and modeling. I now know that the invaluable walk-through I was able to have with the education manager prior to my first program led to a more successful experience. Similarly, my familiarity with school programs not only helped to know how and what to look for when observing the programs at the other museums, but also allowed me to create learner-centered programs with ease. The integration of my background and interests along with numerous constructive interactions with fellow educators culminated in a positive experience that I will readily refer to and expand upon as I continue my work as an educator.

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Museums' Websites

The Brooklyn Museum website: http://www.brooklynmuseum.org/

The Dia Art Foundation: http://www.diacenter.org/

The Museum of Modern Art website: http://www.moma.org/

The Noguchi Museum website: http://www.noguchi.org/

The Queens Museum of Art website: http://www.queensmuseum.org/

The Solomon R. Guggenheim website: http://www.guggenheim.org/

The Whitney Museum of American Art website: http://whitney.org/

APPENDICES

Pilot Family Program #1

Plan

- Sign-up at **entry & admissions** in café/bookstore area
  (Maximum number of children – 10) – How will we keep track in both locations?

- Gathering, **Nametags** & Introduction* – in Warhol gallery around couches
  *If it's nice out, introduction could be outside.

Introduction:

- Gather in circle.
- Has anyone been here before? First time?
- I would like to hear from someone who has been here before and someone who hasn't - (if applicable)
- *For the person who has been here before* – what do you remember about Dia: Beacon?
- *For the person who is hear for the first time* – what do you predict or think you will see/do today?
- Who am I?
- Who are we? Go around and say names.
- What will we be doing? / What *can* we do in the galleries?
  - Staying together
  - Looking at artwork – 1, 2, **3 artists** (hopefully)
  - Thinking about artwork
  - Having conversations with me, our families and other families (How will I know you want to talk? – raise hands!)
  - Experimenting with materials
  - Exploring ideas
  - Sharing – ideas & materials; **Everyone is invited to share – kids & grown-ups.**
- What can we *not* do in the galleries? – (*Consider passing out a small sheet with "gallery guidelines"* – Not yet...)
  - No touching
  - Not go too near the works
  - No running
  - No yelling
- What can we do so we will not go too close to artworks? (Listen to the grown-ups, help each other, **put down string, put down post-its**)

Let's take a moment to notice this space we are in right now (Warhol Gallery)...

- What do you notice?
- How does the space make you feel?

- *This building used to be a factory. The factory made boxes for a brand of cookies called Nabisco! I wonder how the building has changed since it was a factory...*
- Let's continue to think about the different spaces we go into today...

*As we move to our next spot,

let's try to walk in two straight lines,

one line of grown-ups / one line of kids.

Can we do it??

<Transition to - Palermo, *Times of Day*>

Blinky Palermo, *Times of Day*

- Any thoughts on how this space is different or similar to the space we just came from?

- Let's take a minute to quietly look at the works in this gallery...

- What do you notice? (Colors, Shapes, Designs, Patterns)

- (Look at Dia: badges – these colors are based on Palermo's work)

- What are some similarities among the works?
- What are some differences among the works?

- What do the colors remind you of?

Information:

- The artist who created these paintings was named Blinky Palermo. It's a fun name to say. Say his name aloud if you'd like. (In case anyone asks, his real name was Peter Schwarze aka Peter Heisterkamp. He was adopted. He was born in 1943 and died in 1977. He was German, but moved to New York City. He took the name Blinky Palermo from an American mobster.)

- All of these paintings are part of one work – the work is called *Times of Day.*

- What do you think of when you here the phrase – times of day?
- Why might the artist have called the piece *Times of Day*?

With your family/grown-up, answer the following questions: (consider passing out a sheet with questions for visual learners/everyone)

- What do you do in the morning?
- What do you do in the afternoon?
- What do you do in the evening?
- What do you do at night?

Activity:

I'm going to give each family a big sheet of white paper and an envelope. Inside the envelope you'll find pieces of colored paper.

With your family, choose a time of day that you want to represent. Maybe it's your favorite time of day, maybe it's your least favorite...maybe it's a time of day when you are all together (at home) or apart (at work and school).

Similar to what Blinky did with his paintings on the walls, arrange the squares on the white paper (like it's your canvas) to show the time of day that you and your family are thinking of.

I circulate and listen in/make suggestions/ask questions/document.

Which family would like to share? **Any comments, compliments or questions?**

*As we move to our next spot,

Let's form three lines –

One line is morning,

One line is afternoon, and

One line is evening.

Can we do it??

<Transition to – Kawara, *Today Series* through Palermo galleries>

OR

<Transition to – Chamberlain gallery>

OPTION #1 for 2nd STOP: On Kawara, *Today Series*

- Any thoughts on how this space is different or similar to the space we just came from?

- Let's take a minute to quietly look at the works in this gallery then gather back in a circle...

- What do you notice? (Numbers, Words, Repetition, Patterns, Colors)

- What are some similarities among the works?
- What are some differences between the works?

- What do these artworks remind you of? *Can you say more about that?*

Information:

- The artist who created these paintings is named On Kawara. Again, a fun name to say! Say his name aloud if you'd like. (In case anyone asks - he is still alive, he was born in 1933. He is Japanese, but lives in New York sometimes.)

- Each of these paintings is called a "Date Painting." How many different ways can we write the date? ***Show/write examples***

- Altogether the "Date Paintings" make up a series, called the *Today Series.* What are some reasons the artist might have called the series the *Today Series*?

- The artist has been creating these pieces since 1966 – that was before I was born, how about you, kids? What about you, grown-ups?

- The artist travels a lot. When the artist makes a "Date Painting" he uses the language and date format of the country he is in at the moment. If he doesn't complete the painting before midnight that day – he destroys it! (As a little girl once said to Sarah, "he crumples it up!") Some days, he'll make more than one; very occasionally (not often), a third painting is made for the same day. Most days he doesn't make any.

(I probably won't ask all of these questions...)

- 1) What are some reasons that someone might want to keep track of each day?

- 2) What are some possible reasons the artist destroys the painting if it's not finished by midnight that day?

- 3) When he stores each painting, he puts it in a box alongside a newspaper clipping published in the same city and on the same day that the painting was made. **SHOW POSTCARDOF KAWARA'S WORK.** What are some reasons he might store the paintings with pieces of newspaper?

- Does anyone recognize any of the dates you see in these paintings? Different dates mean different things to different people. Some dates mean the same thing to different people. For example, what is January 1st? (See example on wall) February 14th? March 17th? October 31st?

Activity:

Grown-ups, I want you to think of a date in your life that is very important to you. You are going to tell your child a story about what happened on that day. After a few minutes, I'm going to pass out a sheet of paper and pencils to each family. Kids, you are going to draw a picture to go with the story your grown-up told you.

Kids or grown-ups, write the **date in any format you like** on the lines below the picture.

Now, please share your picture, date, and story with another family. Then we'll come back together as a group.

What did you notice about the stories and pictures from other families? Did anyone recognize another date from another family?

Grown-ups, was it hard or easy to choose a date?

Kids, was it hard or easy to draw a picture? Did your grown-up tell you a story you had heard before?

...

I will be happy to collect your sheets and give them back to you at the end of our experience.

*As we move to our next spot,

Let's form three lines –

One line is for the **month**,

One line is for the **day**, and

One line is for the **year**.

Can we do it??

<Transition to – Ryman gallery>

OPTION #2 for 2nd STOP: John Chamberlain gallery

Sit at half-way point?

Sit against wall?

Gather around a sculpture?

- How is this space different from the other spaces we've spent time in today?
- Let's take a moment to quietly look at the works in this gallery. Maybe you want to make a viewfinder with your hands so you can focus on details of the sculptures...(demonstrate).
- What do you see? What do you notice?
- What are the similarities among the sculptures?
- What are the differences between them?
- Let's think about what the sculptures remind us of...turn & talk with your family about your connections.
- What materials did the artist use? (Metal, from cars!)
- The artist who made these sculptures is named John Chamberlain.

Activities:

- What are some action words or *verbs* we could say to describe what the artist (and his assistants) did to make these sculptures?

- **Bend, fold, crush, twist, crimp, squeeze, wad, compact, torque...**

- Can we (stand-up) and create these actions with our bodies?

- A brief stretch to warm-up...here we go!

- Now that we've tried those moves with our bodies, let's try to explore them with some materials.

- Each family will get two sheets of foil and some tissue paper.

- Try to create a sculpture inspired by Chamberlain's sculptures. You can move around the gallery, but remember to stay back from the artworks.

- (I circulate, assist.)

- Now let's set-up our sculptures on the floor (like Chamberlain's!) and have a "gallery walk."

- How was it making these sculptures?

- What did you think about? Which Chamberlain sculpture did you look at?

- What similarities/differences do you notice about the sculptures you made?

...

Grown-ups, can you hold on to the sculptures while we move to our next location?

*As we move to our next spot,

Let's form two lines –

One line is for the **squeeze**,

One line is for **twist**.

Can we do it??

<Transition to – Ryman galleries through long hallway; stop in middle gallery>

Robert Ryman

- This is our last stop. How is this space (the hallway we just walked through and the galleries we're in now) different from all the others we've been in today?

- Families, take a moment to walk around and look at the paintings in this gallery together. Remember we cannot touch the works or go too close.

- What do you notice about these works? (Color, texture, attachment to wall, etc.)

- How are the works in this gallery similar or different?

This artist is named Robert Ryman. For a long time, he has been making paintings with the color white (sometimes he uses a little of other colors).

- What are some reasons why he might have chosen to paint mainly with the color white?
- What does the color white make you think of?
- What do other colors make you think of? Red? Blue? Yellow? Green? Black? Brown? Pink? Purple?

- Robert Ryman has also spent time as a jazz musician, playing music.

- How might the works in this gallery relate to music?

Activity:

We're going to do a sounds activity – each family can choose a painting. Once you're in front of that painting, look at it together. Think about what sound(s) you might hear if you could step in to that painting...practice your sound, **quietly**.

Let's hear, each family's sound...

Now let's hear all the sounds together to make a "sound-scape."

How did it feel doing that activity?

How were the artworks we looked at similar/different?

If you were to tell someone a story about your experience here at Dia today – what would you say? (Partner share with another family)

Pilot Family Program #2

Plan

- Sign-up at **entry & admissions** in café/bookstore area
  (Maximum number of children – 10)

- Gathering, **Nametags** & Introduction* – in Warhol gallery around couches
  *If it's nice out, introduction could be outside.

Introduction:

  - Gather in circle.
  - Who am I? Introduce Andrea, Helen, & Nina.
  - Who are we? Go around and say names/ages/where you're from.
  - Has anyone been here before? First time?

  - What will we be doing? / What *can* we do in the galleries?
    - Staying together
    - Looking at artwork – 1, 2, **3 artists** (hopefully)
    - Thinking about artwork
    - Having conversations with me, our families and other families **(How will I know you want to talk? – raise hands!)**
    - Experimenting with materials
    - Exploring ideas
    - **Sharing – ideas & materials; Everyone is invited to share – kids & grown-ups.**

  - What can we *not* do in the galleries? – (*Consider passing out a small sheet with "gallery guidelines"* – Not yet...)
    - No touching
    - Not go too near the works
    - No running
    - No yelling
  - What can we do so we will not go too close to artworks? (Listen to the grown-ups, help each other, **put down string, put down post-its**)

- Let's take a moment to think about the word **materials.**

- Each family is going to get a piece of paper with the word "materials" on it. (Pass out sheets)

- Together as a family, I would like you to make a **word web** on this sheet. Any ideas what a word web could be?
- Think of as many ideas as you can when you hear and see the word "materials." Draw lines from the word "materials" and write the words at the opposite ends of the lines. MODEL EXAMPLE.

- Share. (Resources, equipment, supplies – **synonyms**; Paint, clay, canvas – **examples** of art materials; Build, paint, sculpt – **examples of processes** that use materials)

- Today we're going to look at artwork by 3 artists who all use different materials. The materials they use can all be found at the hardware store or the junk yard!

- These three artists were friends and they all made artwork around the same time. We'll be looking for similarities and differences in their artworks.

- One artist's work is near the back (south side) of the building, one is on the east side, and one is on the west side. Let's see what we notice in these three different locations/spaces. (Shapes, windows, light, size of gallery, etc.)

<Transition to – Judd, sit in space with wall pieces, away from green piece / walk around the perimeter of the progressions>

<u>Judd</u>

***Explain that we will walk along the perimeter. Re-emphasize the importance of not touching the works, even though they're on the floor.

- Take a few minutes to look at these pieces. Use all your senses – EXCEPT TOUCH (and taste)! – Sight, smell, sound...

- What do you notice? What do you see that makes you say that? Tell me more...

- (Maybe - 3 words to describe these pieces – you can't use wood or box!)

- How are the boxes similar or different?

- The artist who made these pieces was named Donald Judd.

- What can we say about the materials Judd uses?

- What does the material remind us of/makes us think of?

- How might the works be different if he used a different material?

- How could we describe this space here in the back of the building?

- All of these boxes make up one whole work. Similar to how this group of people makes up one family. They are each individuals, but together, they are a family.

Activity:

- With your family, talk about one thing that each person is good at doing. Then talk about one thing the whole family is good at doing together.

- Let's share.

<Transition to – Flavin>

Flavin

- Take a few minutes to walk through this gallery and look at the artworks. They were all created by an artist named Dan Flavin. We'll meet back here when I let you know you.

- What do you notice? What do you see that makes you say that? Tell me more...

- How are the artworks similar or different?

- What can we say about the materials Flavin uses?

- What does the material remind us of/makes us think of?

- Where do we usually see fluorescent light bulbs? (Offices, schools)

- How might Flavin's work be different if it was arranged like Judd's work? (Arranged in rows, hanging on the wall, without the alcoves)

- How could we describe this space here on the side of the building? (Artificial/natural light)

- How does it make a difference to have the windows closer, where we can see outside?

- How might it be different on a rainy day? In a different season? (The artwork stays the same, the outside changes.)

- Again, all of these individual works make up one whole art work.

Activity:

Each family member will get a few pipe cleaners – some straight, some round.

Each family member will create a Flavin inspired sculpture out of the pipe cleaners.

Once everyone has finished, arrange the artworks together to create one whole piece.

Let's have a gallery walk now. Anyone want to share?

<Transition to – Chamberlain gallery>

John Chamberlain gallery

Sit at half-way point?

Sit against wall?

Gather around a sculpture?

- How is this space different from the other spaces we've spent time in today?

- Let's take a moment to quietly look at the works in this gallery. Maybe you want to make a viewfinder with your hands so you can focus on details of the sculptures...(demonstrate). Make sure to go ALL the way around the sculptures. Think about how it changes...

- What do you see? What do you notice? (Lines, colors (main/other), shapes, reflections, etc.)

- What are the similarities among the sculptures?

- What are the differences between them?

- Let's think about what the sculptures remind us of – what they look like in our imaginations...turn & talk with your family about your connections.

- What materials did the artist use? (Metal, from cars!)

- The artist who made these sculptures is named John Chamberlain.

Activities:

- What are some action words or *verbs* we could say to describe what the artist (and his assistants) did to make these sculptures?

- **Bend, fold, crush, twist, crimp, squeeze, wad, compact, torque...**

- Can we (stand-up) and create these actions with our bodies?

- A brief stretch to warm-up...here we go!

- Now that we've tried those moves with our bodies, let's try to explore them with some materials.

- Each family will get two sheets of foil and some tissue paper.

- Try to create a sculpture inspired by Chamberlain's sculptures. You can move around the gallery, but remember to stay back from the artworks.

- (I circulate, assist.)

- Now let's set-up our sculptures on the floor (like Chamberlain's!) and have a "gallery walk."

- How was it making these sculptures?

- What did you think about? Which Chamberlain sculpture did you look at?

- What similarities/differences do you notice about the sculptures you made?

...

Maybe, grown-ups, can you hold on to the sculptures?

Closing

What did we look at today? Any surprises? What did you like most? Least?

Keep a look-out for the different materials artists use – at this museum and others!

How were the artworks we looked at similar/different?

If you were to tell someone a story about your experience here at Dia today – what would you say? (Partner share with another family)

Pilot Family Program #3

Materials: Nametags / markers

Post-its / golf pencils

Large white paper (– for drawing in Lewitt and post-its at the end)

Colored pencils

Yarn / tape?

Plan

- Sign-up at **entry & admissions** in café/bookstore area
  (Maximum number of children – 10, **ages 4 - 10**)

***REMIND staff at entry / REMIND gallery attendants throughout galleries.

- Meet in Warhol gallery around couches. Start **NAMETAGS** (helper)

Introduction:

  - Gather in circle. (Nametags!)
  - Who am I? My name is Jeanne.

I'm a museum educator here at Dia. I'm currently in graduate school for Museum Education & Childhood Education at Bank Street College in the city.

  - Introduce any helpers. This is....
  - Who are we? Let's go around and say our names, ages (if you're a young person), and where you're from.
  - Has anyone been here before? First time?
  - What do people do in museums? (Look, think, have conversations)
  - We will be doing all those things *and* doing some activities - playing with materials/moving around!

I'd like to think of us as partners today, collaborators working together. Grown-ups & young people, families & families, and families & me (the museum educator).

- We mentioned conversations - what do we have to do have a conversation?

(Participate (talk), take turns talking, pay attention to each other, get inspired by each other's ideas, agree, disagree...)

- What <u>can we *not*</u> do in the galleries?

What are some of the rules at the museum?

  - No touching – Why is this so important?
  - Not go too near the works – why?
  - No running – why?
  - No yelling – why?
- What can we do so we will not go too close to artworks?

(Listen to the grown-ups, put your hands behind your back, help each other, put-down string, put-down post-its)

<u>Advanced organizer:</u>

- Let's take a minute to look around at the space we're in right now – what do you notice? (About the gallery space and the artwork.)
- Paintings, color, repetition, lines, light, space, size, scale, how they're hung/installed, brushwork, pntg/photography etc. – 17 hues, 102 pieces!
- How are the paintings similar / different?

- This is a series of artworks by an artist named Andy Warhol. Artists often work in a "series" – they take an idea and try it out in different ways – sometimes with big, obvious variations, sometimes with small, subtle variations. We begin to see what the artist was thinking about...

- What are some reasons why an artist might want to make a series?
- These are all things we'll be thinking about and exploring today, especially **line** and the idea of a **series**.
- (What do you think of when you hear the word line? – younger children)
- When we enter each gallery, I'd like for you each (grown-ups and young people) to write down the first thoughts that come to your mind about the artworks in the gallery, 1-2 words, or you could make a quick sketch on these **post-its**. I'll remind you once we're in each space. We'll look at all the post-its at the end...

- **HAND OUT POST-ITS and PENCILS**

<Transition to Agnes Martin –> In a line?

***REMINDER about no touching/going too near the artworks - hands behind back>

<u>Agnes Martin</u>

Take a moment to look around and, write down your first impressions of this gallery on a post-it (or two).

- Let's meet in the middle of the gallery and sit in a circle.
- What do you notice about the paintings in this gallery?
- How are the paintings similar? How are they different?
- (Turn & talk with your family and discuss) - If you had to give these paintings a feeling/emotion what would it be? What makes you say that? (Turn & talk with family.) / SHARE
- (Turn & talk with your family and discuss) - If you had to tell us a place that these paintings reminded you of, what would you say? What makes you say that? (Turn & talk with family.) / SHARE
- The artist who painted these works was named Agnes Martin. She spent a lot of her life living in the desert in New Mexico. Has anyone here been to a desert before or seen pictures? If so, could you describe it?

- Dia commissioned Agnes Martin to make these works in 1999 – the artist was about 87 years old.
- All of these works are also a series. The title of this series is: *Innocent Love.*

Titles clockwise starting from left of entry: *Love, Contentment, Innocent Living, Happiness, Innocent Happiness, Perfect Happiness, Innocent Love,* and *Where Babies Come From*

- Let's move in to the next gallery...(look briefly at two other galleries of Martin's work – reactions written/drawn on post-its)

Notes from Ty's tour, may be better with a younger group:

- *Stand next to your favorite painting. Tell us what makes it your favorite.*
- *Can you tell me something you notice in every one of these paintings?*
- *They almost glow, don't they? The fact that this is a daylight lit museum helps. What do you think that means "daylight lit" museum?*
- *Similarities: lines, horizontal patterns, and it looks like she first used pencil then paint.*

In the next gallery:

- *Look closely & far away – it will tell you different things.*
- *Pick one that's your least favorite. What makes it your least favorite?*
- *Tell me one thing similar as the previous room.*
- *Tell me something different.*

<Transition to Sol Lewitt -> In a line? GO ALL THE WAY ROUND BY FLAVINS? I think so...

***REMINDER about no touching/going too near the artworks - hands behind back>

<u>Sol Lewitt</u>

- Take a few minutes to look around these galleries with your family. Write down your first reactions to this gallery on (a) post-it(s).

- We'll meet back here (near *Copied Lines*) for a conversation and an activity.

- What do you notice about these pieces of artwork?
- How is this gallery different from the previous one?
- Let's each find a line...try to follow it with your finger...
- This gallery shows the work of an artist named Sol Lewitt.
- Lewitt had the ideas for all of these artworks, but lots of other people (not Lewitt) worked together to create it. They followed the artist's instructions.
- Has anyone ever had an experience like that? You follow someone else's instructions? What about when you think of something, but other people create it for you? (architect, composer, songwriter/singer)
- What might the instructions for this artwork be? **(Older kids, grown-ups)**
- *READ SOME SAMPLE INSTRUCTIONS from handout*

* Look at *Copied Lines*:

Telephone activity:

- With this work each artist drew a line on the wall, from one end to the other. How are the lines at this end different from the lines at the other end?
- We're going to play a game called "telephone." I'll start by whispering something into the ear of the person next to me. She will whisper to the next person to her. I can only say it once. She has to repeat whatever he she thinks she hears. Let's see if it changes much by the end, like the lines on the wall.

<Move to gallery with arcs, broken lines, etc.>

Drawing activity:

- Take a look around this gallery / space...

- See this legend or key here that tells us about the different lines in this room and the instructions to create the artwork.

- We are going to create some drawings inspired by Lewitt's artwork.

- Each family will get a large sheet of white paper.
- Grown-ups and young people are going to take turns giving each other directions. What might be an example of an instruction you could give?
- Make sure to tell the person drawing what color of pencil to use and be as clear as possible with your instructions...
- Let's start with the lines used in this room (NAME THEM), then add other shapes if you want to.
- **Hand-out materials, circulate.**

* Start with family units giving each other directions.

* Then ask one young person to give a direction to the whole group.

*Then ask one grown-up to give a direction to all the young people, etc.

- **COLLECT MATERIALS and ask -**
- I have a question for you - what will happen to the artwork when this exhibition closes later this year??
- THE NEXT ARTIST WE'LL BE LOOKING AT USES STRING...keep a look-out and tell your grown-up when you think you see it...

<Transition to Fred Sandback -> In a line...stop in line just after Weiner word piece.

***REMINDER about no touching/going too near the artworks - hands behind back>

<u>Fred Sandback</u>

- All the string pieces you see were created by an artist named Fred Sandback.
- MOVE ON TO MIRROR ACTIVITY IF WIGGLY, OTHERWISE CONVO...*
- What do you notice about the pieces?
- What are some ideas that Sandback may have been thinking about when he created this series? (Space, volume, vacancy, length, measuring, proportions, scale, "pedestrian space – coexistence with spectator/environment, occupying space w/o taking it over")
- What are some reasons he might have chosen yarn instead or wire or another material? (soft, fuzzy, less crisp, less rigid, absorbs light not reflect it)
- ("My work is full of illusions, but they don't refer to anything.")

<u>*Mirror activity:</u>

- Grown-up stand on one side and young person stand on the other, young person move a part of your body, now grown-up move the same part of your

body and follow what the young person is doing...now switch. Grown-up start out the movement.

Then proceed to back Sandback galleries in the back...

- Write down your first reactions to this gallery on (a) post-it(s).
- Take a look around and discuss what you see with each other.
- Let's meet in the middle of the gallery and sit in a circle.
- What do you see? How do you feel about these pieces?
- How would you describe these sculptures to someone who had never seen them?

PRE-ACTIVITY CONVO...

- If you were gong to make a sculpture together with you family, like Sandback's, would it be big and monumental like his?
- What shapes would you create?
- Would the string be pulled tight and tense, or loose and soft? How would this movement change the shape?

<u>Yarn activity:</u>

- I brought some yarn for us to try and make our own Sandback inspired sculptures.
- Each family can choose a color and decide on a length.
- **PASS OUT MATERIALS & CIRCULATE**
- After you decide the size and shapes think about...
- How would you "install it?" Would you hold it up or attach it? Maybe you would place it on the floor (that's what Sandback did at first).
- If you could install it anywhere, where would you put it and why?
- Can people step through it like some of Sandback's sculptures?
- Let's take turns looking at each other's work when we finish. (ASK any pertinent QUESTIONS from ABOVE)
- **YOU CAN KEEP THE YARN!**

Closing – in Sandback space???

Let's look at all the post-its we have. **Let's stick them on a big sheet of white paper.**

Let's read some of the words we wrote. Categorize them! (Collective poem?)

What did we look at today? Any surprises? What did you like most? Least?

Artists use lines to tell us about places and feelings like Agnes Martin.

Artists use lines to explore many different possibilities and combinations like Sol Lewitt.

Artists use lines to explore space and volume like Fred Sandback.

Keep a look-out for how artists use lines – at this museum and others! (Like a detective)

You'll probably start to notice the lines all around you.

You could play "I spy" for different lines!

How were the artworks we looked at similar/different?

If you were to tell someone a story about your experience here at Dia today – what would you say? (Partner share with another family)

Space = distance ; Volume = quantity, amount, size (hmm...)

Family Program Evaluation

Dia:Beacon

Thank you for participating in the family program at Dia:Beacon.

We would like to ask you for your thoughts about the program.

We will use your comments to strengthen this and future programs.

Age of child(ren):

Why did you choose to join the program today?

How did you feel about today's program?

What could we do to improve this program and family programs in general?

As a family, do you attend other museums? If so, which museums and what do you do in those museums?

If you would like to know more about future Dia:Beacon family programs, please leave your email address below:

Thank you. Please feel free to leave any other thoughts/suggestions on the reverse side of this sheet.

Dia:

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John Chamberlain, Installation view, Dia:Beacon, Beacon, NY. Photo: Bill Jacobson.

Dan Flavin, *"monuments" for V. Tatlin* series, various dates (1964-1981), and *untitled*, 1970. Installation at Dia:Beacon, Beacon, NY. Dia Art Foundation. Photo: Bill Jacobson.

Dan Flavin, *untitled*, 1970. Installation at Dia:Beacon, Beacon, NY. Dia Art Foundation. Photo: Bill Jacobson.

Donald Judd, *untitled*, 1976. Installation view, Dia:Beacon, Beacon, NY. Dia Art Foundation; gift of the Brown Foundation. Photo: Bill Jacobson.

Robert Ryman, *Vector*, 1975-97. Installation at Dia:Beacon, Beacon, NY. Dia Art Foundation; promised gift of Judy and Michael Ovitz. Photo: Bill Jacobson.

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Robert Ryman, Installation view, Dia:Beacon, Beacon, NY. Photo: Bill Jacobson.

Andy Warhol, *Shadows*, 1978-79. Installation at Dia:Beacon, Beacon, NY. Collection Dia Art Foundation. Photo: Bill Jacobson.
Agnes Martin, Installation view, Dia:Beacon, Beacon NY. Dia Art Foundation. Photo: Bill Jacobson.

Fred Sandback, *Untitled (from Ten Vertical Constructions)*, 1977. Two-part vertical construction, red (variation). Installation at Dia:Beacon, Beacon, NY. Dia Art Foundation. Photo: Nic Tenwiggenhorn.

Blinky Palermo, *Times of the Day*, 1975. Installation at Dia:Beacon, Beacon, NY. Dia Art Foundation. Photo: Bill Jacobson.

Sol LeWitt, *Wall Drawing #136: Arcs and Lines*, 1972. Installation view, *Drawing Series...* September 16, 2006—November 2010. Dia:Beacon, Riggio Galleries. Photo: Bill Jacobson. Courtesy the artist.

Sol LeWitt, *Wall Drawing #1211: Drawing series-Composite, Part I-IV, #1-24, A+B*, (detail), 1968/2006. Installation view, *Drawing Series...* September 16, 2006—November 2010. Dia:Beacon, Riggio Galleries. Photo: Bill Jacobson. Courtesy the artist.

Sol LeWitt, *Wall Drawing #273: Lines to points on a grid*, 1975. Installation view, *Drawing Series...* September 16, 2006—November 2010. Dia:Beacon, Riggio Galleries. Photo: Bill Jacobson. Private Collection.

Sol LeWitt, *Wall Drawing #1085: Drawing series-Composite, Part I-IV, #1-24, A+B*, (detail), 1968/2003. Installation view, *Drawing Series...* September 16, 2006—November 2010. Dia:Beacon, Riggio Gallerie. Photo: Bill Jacobson. Dia Art Foundation; Gift of Melva Bucksbaum and Raymond Learsy and the Martin Bucksbaum Family Foundation

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