



Sample Museum Tours: pARTners Fall 2017 – The Senses!

Here are some questioning strategies and sample tour ideas for objects in the museum. Remember to always have an introduction and a conclusion to any tour!

from ANNIE BURBIDGE REAM, CURATOR OF EDUCATION

I. SIGHT -

Spencer Finch

American, born 1962

Great Salt Lake and Vicinity, 2017

1,132 ready-made Pantone chips and pencil

Commissioned by the Utah Museum of Fine Arts

Working in pairs, hand out a paint chip to each pair and ask them to find a similar color in the installation. Once they find it, have them write down the word or the note below the color. Afterwards, each person will tell the group their word, creating a collective poem. (Paint chips can be found in the docent cubby in the Classroom. Please return all supplies after your tour!)

Now, discuss with the group what a landscape is. A landscape is a picture of the land, or the places around us.

This artwork is a landscape of Great Salt Lake. How many of you have ever been to Great Salt Lake? What is it like? Based on the colors and words you found, what more did you discover about this place?

What is your favorite landscape? Sketch it in your sketchbook.

Materials: sketchbook, pencil, paint chips

2. SOUND -

Unidentified artist

Democratic Republic of Congo, Suku peoples
Mask (Kakungu), 20th century
wood, pigment, hair, and raffia
UMFA1985.052.282

What is the first thing you notice about this work of art?
Why do you think the artist created this object?

This is a mask that is worn for celebrations, dances and gatherings.
What would this mask sound like as it was being worn? How do you know?

One of the materials on this mask is raffia, or dried grass. I'm going to pass around raffia and I want you to move it around and crinkle it. What does it sound like? If you could make a mask that would make sounds when it moved, what materials would you use? (Materials can be found in the docent cubby in the Classroom. Let Annie know if there are any particular materials you would like to use on your tour. Please return all supplies after your tour!)

Now, let's listen to a song (Nyboma, Doublé double) from the Democratic Republic of Congo where this mask is from. This song was made in 2015. As we listen to this song look closely at this mask. In your sketchbook, draw the parts of the mask that look the closest to the beat and sounds of the music.

Materials: sketchbook, pencil, music: Nyboma, *Doublé double*, speaker

3. SMELL - 

Chakaia Booker
American, born 1953
Discarded Memories, 2008
Tires, wood, metal, and paint
UMFA2009.15.1A,B

We are going to explore this work using our sense of smell. Use your best guesses to tell us what you think this artwork smells like. What smells does it remind you of?

As we continue to look at this work of art, I will pass out three different smells. After you smell each one, give the smell a name and describe what it smells like in your sketchbook. Which one best describes this artwork? (examples of smells: thunderstorm, licorice, jasmine, turpentine. Smells can be found in the docent cubby in the Classroom.

Please return all supplies to the classroom after your tour!)

This is called *Discarded Memories*. What does the title tell us about this work of art? Do any of your memories have smells? Think of a favorite memory and write down three smells that remind you of it.

Materials: sketchbook, pencil, smells, cotton balls, paper cups



4. TOUCH -

Art of China – Emulation and Innovation Gallery

What is texture? Texture is the way something feels as you rub your hand over it. In art, real texture is the way something actually feels and visual texture is the illusion of how something feels.

Let's go on a scavenger hunt! Each of you will get a paper with a different texture written on it. When I pass out the papers, keep your texture a secret and find something in this gallery with that texture, either real or visual. After you find the texture, stand by the object and sketch what part of the object describes that texture. Once everyone has found their object, we will guess each other's textures. **REMEMBER!** Please do not touch the artworks! (Texture ideas: rough, smooth, soft, sticky, fuzzy, slick, squishy, bumpy. You could also use the materials rings or provide materials that visitors could touch to do this activity)

Many of the artworks in this gallery are pottery. Let's feel the textures of three different kinds of pottery: earthenware, stoneware, and porcelain (use the "What is pottery?" interactive to facilitate this.). Do they feel the way you expected them too? How are the textures different from each other?

Materials: sketchbook, pencils, textures printed on paper and cut into strips, materials ring



5. TASTE -

George Henry Hall

American, 1825-1913

September (September – Autumnal Fruits), 1858

Oil on canvas

UMFA 1993.009.001

How many different foods can you find in this painting? Let's name them. Have you ever eaten any of these foods? Anyone eat any in the last week? How do they taste? Any common flavors? Which might taste sweet, salty, sour, spicy, and yummy? Why do you think the artist picked these foods as their subject?

What is your favorite thing to eat? What are the ingredients or different parts of it?

In our sketchbooks, we are going to write a recipe for the foods in this painting. A recipe is the instructions you can use to make a certain meal or type of food. Please pick one of the following to create a recipe for: breakfast, lunch, dinner, snack, desert, or drink. Note what prep work needs to happen, what the oven temperature is, and what ingredients you need (inspired by the artwork), paying attention to measurements, tools, and techniques. *Show the group what a recipe looks like and have plastic foods of the fruits and veggies in the painting to help them get started. (Materials can be found in docent cubby in Classroom. Let Annie know if there are any particular materials you would like to use on your tour. Please return all supplies after your tour!) Share your creations with the rest of the group! Visitors can test their recipes at home to try out their artistic creations!

Materials: sketchbook, pencil, plastic fruit and veggies, cooking utensils, recipe example

from VIRGINIA CATHERALL, CURATOR OF EDUCATION

We are going to take a journey through our senses today. We will touch, smell, see, hear, and taste art from all over the world. Everyone take a sketchbook and pencil to record our journey. Let's go!



I. TOUCH -

Deborah Butterfield

American, b. 1949

Rex, 2003

Cast bronze

Purchased with funds from the Phyllis Cannon Wattis Endowment for Modern and Contemporary Art, UMFA2003.13.1

What is this sculpture made of? (Remember that we can't touch it.) Do you think it would be light or heavy if you could pick it up?

Rex appears to be made from driftwood, but the sculpture is actually created from pieces of bronze painted to look like driftwood. Look at a piece of driftwood and a piece of bronze. **Touch** the bronze piece and move your hand along it. Is it colder or warmer than you expected? How heavy is the bronze compared to the driftwood? Why would the artist want this horse to look like driftwood instead of bronze?

Get out your sketchbooks and let's choose just one piece of the sculpture to draw. Pay close attention to the texture of the piece you choose. How can you make it really look like a piece of driftwood? What are some of the ways you translate the rough texture into the drawing?

Materials: sketchbook, pencils, driftwood, bronze twigs

2. SMELL - 

Minerva Teichert

American, 1888–1976

Battle of the Bulls, ca. 1946

Oil on canvas

Purchased with funds from Jack and Mary Lois Wheatley and a gift from Bernard Simbari, M.D., UMFA2004.2.1

Imagine standing right in the middle of this scene: dust swirling around you, loud bulls running around, horses rearing up. Now close your eyes and imagine what it **smells** like.

The artist has given you some clues: notice the whirling dust, plants, and other features of the desert landscape, and look at how hard the horses are working. All of these clues can help you sense and understand the scene that Teichert has painted. Try describing the smell.

Now let's actually smell some scents. What is this first scent (dirt)? Was it one that you thought of in your thought experiment? What about the other scents passed around (fresh hay, cactus, stable)?

In your sketchbooks, try drawing a sketch of something, anything you want, that can evoke a smell. Let's look at one and see if we can guess the smell you are trying to draw.

Materials: sketchbook, pencils, dust smell, fresh hay smell, cactus smell, stable smell

3. SIGHT -

Coffin with Corn-Mummy

Egyptian, Ptolemaic Dynasty (330–30 BCE)

Wood, linen, earth, and pigment

Gift of Natacha Rambova

UMFA1952.020_A–C

Look at the Coffin with Corn-Mummy; notice the falcon head. Horus was the ancient Egyptian sky god usually portrayed as a falcon. What is a falcon? What traits does a falcon have?

While fighting his uncle Seth to avenge his father's death, Horus lost one of his eyes. The eye was restored and became a symbol of protection and royal power. You can see the symbol of the Eye of Horus on a blue ring right below the sarcophagus.

The Eye of Horus was often painted or carved on coffins, giving the dead the power to see again. Can you find the Eye of Horus drawn on the coffin in the middle of the room? How many can you find?

What are some other symbols of protection? What does protection mean to you? Let's draw a symbol that represents protection.

Materials: sketchbook, pencils

4. SOUND -

Melchior d'Hondecoeter

Dutch, 1636–1695

Birds in a Landscape, undated

Oil on canvas

Gift of Mrs. Herbert I. Michael, UMFA1965.017

Stop and **listen** to this painting. What sounds do you imagine? Is the scene loud or quiet? I am going to play two sounds, which one do you think is the sound of the painting (chickens clucking or rooster call)?

There are so many birds in this painting. The artist was an expert at painting birds and painted many different kinds over and over again. People paid him to paint scenes of birds they could display and look at in their own homes. If you were really good at painting one thing, what would it be?

Imagine a whole painting of other animals. What would a painting of all songbirds sound like (play a songbird call)? What about owls (play the owl call)? Or even frogs (play the frog voice)!

Get out your sketchbooks and draw a scene with a group of your favorite animals in it. We don't have much time so you can draw a quick sketch of the scene. Where will you put all the animals? Will they be in one area of the drawing or spread out? How many you put in your drawing will determine how loud your drawing is.

Materials: sketchbook, pencils, sound clip of chickens, sound clip of roosters, owl call, songbird call, frog voice



5. TASTE -

Bactrian Camel

China, Tang dynasty (618–906)

Earthenware with three-color (sancai) glaze

Lead-glazed earthenware

Gift of Professor and Mrs. Lennox Tierney, assisted by Friends of the Art Museum, UMFA 1977.240

Why would ancient Chinese potters make a beautiful sculpture of a camel? Camels transported food, minerals, and material along the Silk Road from China to the Middle East thousands of years ago. This made them important and valuable.

Spices were among the most popular traded goods. Have you ever **tasted** cinnamon, pepper, ginger, or nutmeg? Let's smell some of the spices. What do they remind you of?


Imagine riding this camel in ancient China as it carried these valuable spices to sell. Where would the camel carry you and the bags of spices? How long would it take you to complete your journey?

Let's draw this camel in your sketchbook, but let's load it up with all the spice packages that would be carried on the Silk Road. Where on his body would the camel carry all the packages?

Materials: sketchbook, pencils, cinnamon sticks, ginger crystallized, nutmeg, whole, peppercorns

We have taken a journey through our senses! We have felt bronze driftwood, smelled a bull stampede, seen the eye of Horus, heard a whole painting of chickens, and tasted spices from the Silk Road. You have a sketchbook full of souvenirs from our trip. What was your favorite artwork we looked at today? You can keep your sketchbook to practice drawing with all your senses at home.

from IRIS MOULTON, CAMPUS ENGAGEMENT COORDINATOR

I.SIGHT - 
Pumbu-Ya-Mfumu Mask
UMFA1985.052.719

What do you notice about this?

What colors can you find? What shapes?

What about the texture?

What is the use of this object? Was it worn, or just for display?

Describe the mood of this figure.

How would it feel to wear this?

Now, discuss with the group what a mask is. A mask is used for ceremonial purposes. Would this mask have been worn, or just for display? Take guesses.

Hand out a viewfinder to each student and ask them to look at the mask again. Have them glance around the room, at the floor, and at each other. How has their perspective changed?

Imagine that the person next to you is wearing this mask. How would it change the way you look at them? Would they seem scary, powerful, funny?

Get out the sketchbooks. Ask the visitor to design a mask that they would want to wear. What symbols are important to them? How big would they want the eye holes to be and why?

Materials: view finders, sketchbook, pencils

2. SOUND -



Philips Lodewijk Jacob Frederik Sadée (1837-1904), Dutch

Fisher Folk

Oil on canvas

Gift of Edward Bartlett Wicks

UMFA1926.039

What is the first thing you notice about this work of art?

What colors do you notice?

Describe the weather—is it cold, or warm? How do you know?

How does this information contribute to the mood of this work?

Pass around the conch shell/hold up app so that people can “hear the ocean.”

How many people can you see?

Who do you think these people are? What is their relationship to each other? What are they doing?

In this painting, two figures stand at the shore. What kind of noises might we hear? (Ocean, birdlife, distant calls of sailors, the women talking). A woman stands with a child, talking to another woman, who is holding fish. What language might they be speaking? Let’s recreate the conversation they might be having!

Get out your sketchbooks: (you can have them choose just one figure to consider, or have them write a conversation between all of them)

What do you think the woman with the child would be saying?

What would the woman holding the fish say?

What about the child? What is she saying?

Materials: conch shell or ocean sound app, sketchbook, pencil

3. SMELL -



Alfred Lambourne (1860-1926), American

Sunset on the Platte

Oil on academy board

Gift of Edward Shanks
UMFA1959.005

What do you see?

Notice the colors. What time of day is it? What do you think the weather is like?

What parts of this landscape might smell nice? Which parts might smell yucky?

We are going to explore this work using our sense of smell. Use your best guesses to tell us what you think this artwork smells like.

Get out your sketchbooks. As we continue to look at this work of art, I will pass out different smells. Decide which one best fits with this artwork (examples of smells: thunderstorm, dirt, wet grass). Find evidence in the painting for why you chose the smell, or call on your own memories. (Smells can be found in the docent cubby in the Education Classroom. Please return all supplies to the classroom after your tour!)

Think about some of your favorite smells—what places do you associate them with? Pick a favorite, and write about it in your sketchbook.

Materials: sketchbook, pencil, fragrances



4. TOUCH -

Jacques-Philippe Bouchardon (1711-1745/53), French

Equestrian Statue of Louis XIV (reduction), after François Girardon (1628-1715),

French

Bronze

Gift of Ethel Sorenson

UMFA1990.045.001

What is texture? Texture is the way something feels as you rub your hand over it. In art, **real texture** is the way something actually feels and **visual texture** is the illusion of how something feels.

It's important not to touch things in the museum because the oils on our hands can damage pieces over time. But imagine that we could touch this work of art. Which part is the smoothest, which the roughest? Which parts might feel sharp? Which part do you want to feel the most? Do you want to pet the horse, or feel King Louis' big hair?

After discussing how the piece might feel, ask them to imagine that they're able to touch the base that Louis is standing on. What would they find there? (shield of medusa, artist signature)

(Pass out bronze sample). What would the temperature of this piece be—is this cold or warm? Why?

There are many sculptures in the UMFA galleries. As we pass some, let's stop and talk about what it might feel like!

Materials: sketchbook, pencil, bronze



5. TASTE -

Spencer Finch

American, born 1962

***Great Salt Lake and Vicinity*, 2017**

1,132 ready-made Pantone chips and pencil

Commissioned by the Utah Museum of Fine Arts

Ask the visitors to find a color in this gallery that reminds them of something they've eaten before. (Pink bubblegum, bread, slushies and popsicles, etc). Make this plan together before sending them off: You will have them stand in front of their chosen color, and sketch the food they remember eating. Remember the circumstances—were they on vacation, at a family dinner? Were they much younger? Is it something they'd eat again (could be a favorite food, or something they hated!)

Come back together and share this information

Materials: sketchbook, pencil

from LAURA DECKER, COORDINATOR OF EDUCATOR PROGRAMS



I. SIGHT -

Unknown artist

India

***Dancing Siva*, 12th-13th century**

Bronze

UMFA2001.11.1

Let's spend some time just looking at this artwork. What do you see?

There are two figures in this artwork. Try acting out their body language with your body. What do you think their moods are? What is the relationship between these figures?

What is your mood right now? Try describing that mood through body language. Can we guess your mood?

Materials: sketchbooks, pencils

2. SOUND -

Spencer Finch

American, born 1962

***Great Salt Lake and Vicinity*, 2017**

1,132 ready-made Pantone chips and pencil

Commissioned by the Utah Museum of Fine Arts

This artwork is a documentation of a journey around Great Salt Lake. Has anyone ever been to Great Salt Lake before? What do you remember?

Walk around this gallery and pretend like you're walking around the lake. Were there any colors that were dominant? What stories did the colors tell?

Gather together in front of one wall. What images of the lake come to mind when you look at this group of colors? Use the instruments here to make a song or rhythm based on this artwork.

Now think about your neighborhood where you live. Imagine you could compose a song about the colors in your neighborhood. What would it sound like?

Materials: musical instruments (that you don't put in your mouth), nature sounds (to be played while walking around the gallery if you want)

3. SMELL -

Henry L.A. Culmer

American, 1854-1914

View of Salt Lake Valley, circa 1900

Oil on canvas

UMFA2011.18.1

This painting of Salt Lake Valley was made over 100 years ago. Is there anything in this image that you recognize as still being in Salt Lake City today?

We're going to pass around some scents for you to smell. Write some notes to yourself in your sketchbook: what would you name this smell, and two words to describe what it reminds you of.

Did any of these smells fit with this painting? (Go through the smells and identify them.) What other smells do you associate with Salt Lake Valley?

Materials: Fragrances (dirt, grass, salt air, sage)



4. TOUCH -

Unidentified artist

Kuba Peoples, Democratic Republic of Congo

Mask, Mukyeem, 20th century

Wood, pigment, beads, cowries, cloth, raffia

UMFA1985.052.815

How many different materials can you find on this mask?

Even though we can't touch the artwork, we can feel some of the materials here in the gallery. (Pass around materials rings). Can you find any of the materials you see on the mask on this ring?

Why do you think the artist used these materials? Why do you think they arranged them the way they did?

This mask is worn in a dance where the dancer plays a king or god. Think about someone important in your life. In your sketchbook, draw a picture of the mask you would make for them. What materials would you use? How would it feel?

Materials: Texture rings



5. TASTE -

Unidentified artist
Indonesia, Timor
Spoon, 20th century
Horn
UMFA1987.001.017

Look at this spoon and write three words to describe it in your sketchbook. Does anyone want to share their words?

(Show other, simpler spoons.) The spoons we just looked at are very different than this spoon. Why do you think it's so fancy? Look at the shape, size, and some of the designs. What kind of food do you think someone would eat with it?

What kinds of utensils do you use at home? Share with the group.

What's your favorite food? In your sketchbook, design a utensil you would use to eat it. For example, a spoon is better for eating ice cream than a fork. Is there anything that would be better than a spoon?

Materials: sketchbook, pencil, sample spoons