

## UTILIZING VISUAL MATERIALS: THE IMPORTANCE OF CLOSE LOOKING

## THE PROJECT RUBIN HIMALAYAN ART

### DR. KERRY LUCINDA BROWN

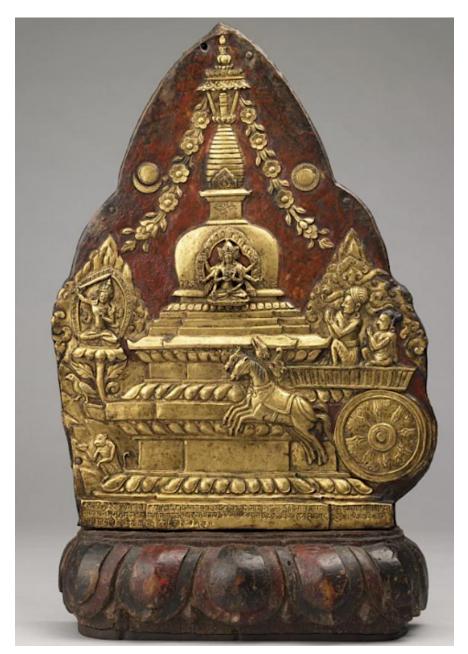
Art Historian and Museum Educator Specialist in the art and architecture of Nepal

#### THE PROJECT RUBIN HIMALAYAN ART

## UTILIZING VISUAL MATERIALS

- I. Centers the visual material as a primary source for student research and engagement
- II. Structured looking activities
- III.Using the digital platform to establish multiple modes of engagement
- IV. Opportunities for universal design, experiential learning, and engaging all types of learning abilities

## CLOSE LOOKING EXERCISES



These exercises are opportunities to learn **HOW** to look and encourages students to ask questions.

- 1. Identifying formal visual features
- 2. Identifying visual evidence of possible symbols or narrative content that may communicate meaning
- 3. Writing simple questions that arise while looking

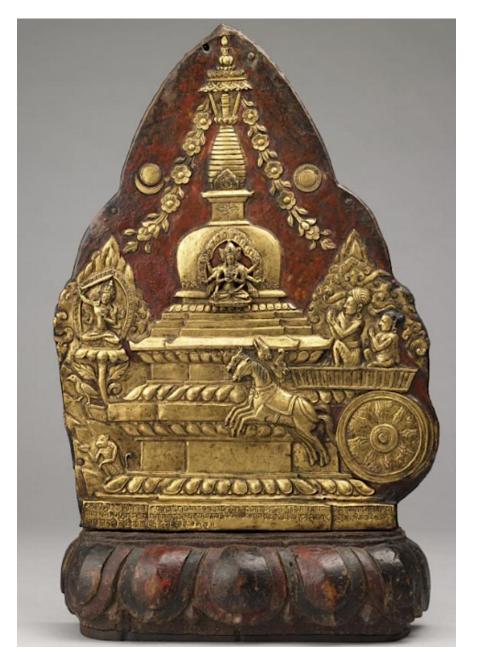
**BENEFITS:** 

- At its most basic level this is simply looking, describing, and asking questions.
- Removes the need for any background information.
- Provides a starting point for research and analysis.

#### **OBJECT No. 85:**

**Plaque Commemorating the Bhimaratha Old Age Ritual**, Nepal. Copper (repoussé); Rubin Museum of Art; Gift of Shelley and Donald Rubin; C2006.66.63 (HAR 700095)

## CLOSE LOOKING EXERCISES



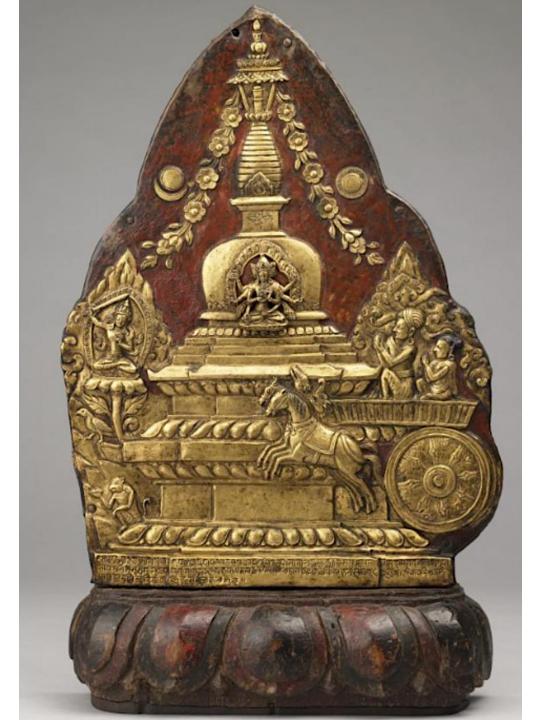
## TWO PRIMARY CLASSROOM ACTIVITIES:

# 1. IMAGE MAPPING 2. DIRECTED OBSERVATION

EASILY ADAPTED TO LARGE LECTURE HALLS, SMALL SEMINARS, OR ONLINE COURSES

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**Plaque Commemorating the Bhimaratha Old Age Ritual**, Nepal. Copper (repoussé); Rubin Museum of Art; Gift of Shelley and Donald Rubin; C2006.66.63 (HAR 700095)

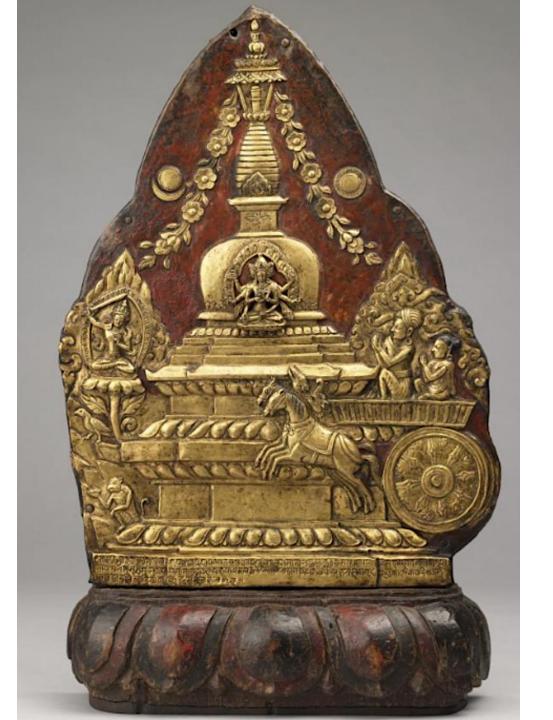


## IMAGE MAPPING

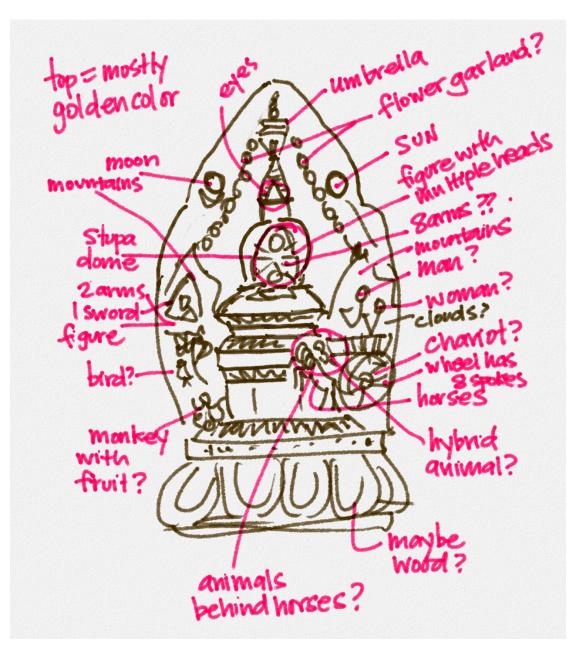
- 1. Start with asking students to sketch an unknown and unidentified object.
- 2. As they work, have them identify the visual features they can recognize (drawing lines and writing names of features).
- 3. Add question marks if they aren't sure about elements, or circle components they have questions about.
- 4. When time is over, students share features they have identified with the class or in groups.

#### BENEFITS:

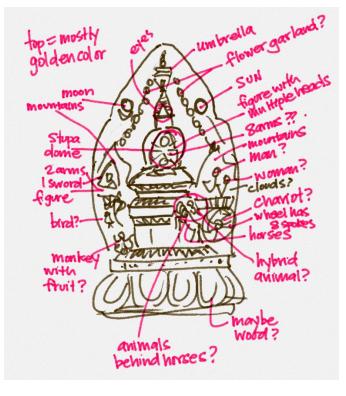
- Does not require any background knowledge.
- Gives students permission to be curious.
- Gives the instructor permission to NOT be the expert in the room.
- Demonstrates different ways of "SEEING".



#### DETAILED SKETCH WITH NOTATIONS AND QUESITONS MARKS





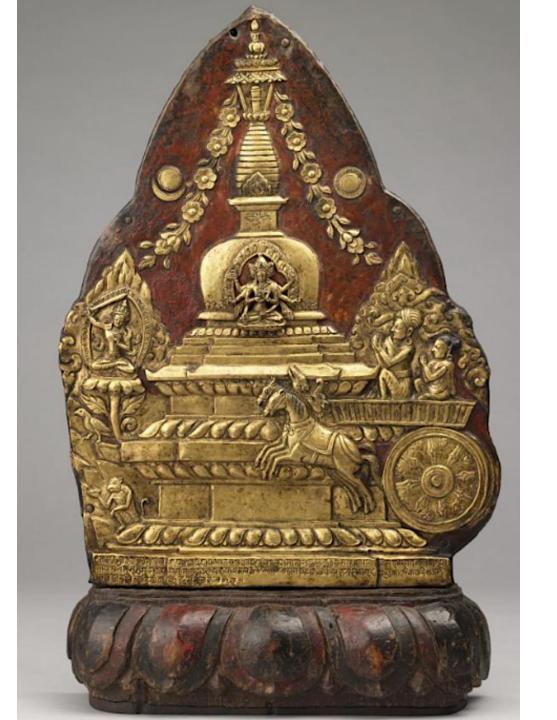


#### **DISCUSSION INSTRUCTIONS:**

Share your sketches with your peers and compare the features identified. Using your observations as evidence, what are some of the stories the work might be telling?

It's okay to be unsure about the meaning!

This is about interpreting using the observations you made.



## DIRECTED OBSERVATION

CLOSE LOOKING PRACTICE

Student Name:

**INITIAL OBSERVATIONS.** Use descriptive language to communicate your observations. Do not interpret, only describe the formal elements you can see.

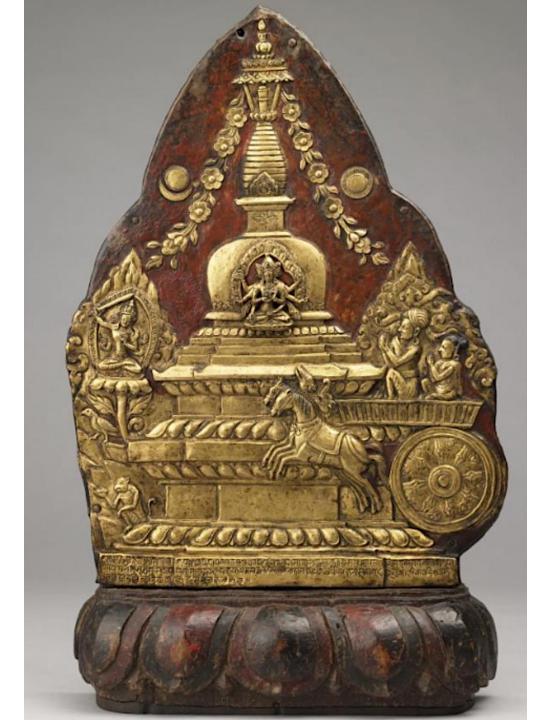
SCALE • SPACE • FORM/SHAPE • LINE • COLOR • LIGHT • TONE • TEXTURE • PATTERN



**DETAIL #1:** New observations & descriptions **DETAIL #2:** New observations & descriptions

DETAIL #3: New observations & descriptions DETAIL #4: New observations & descriptions

REFLECT. Following the instructor's prompt, add your ideas below.



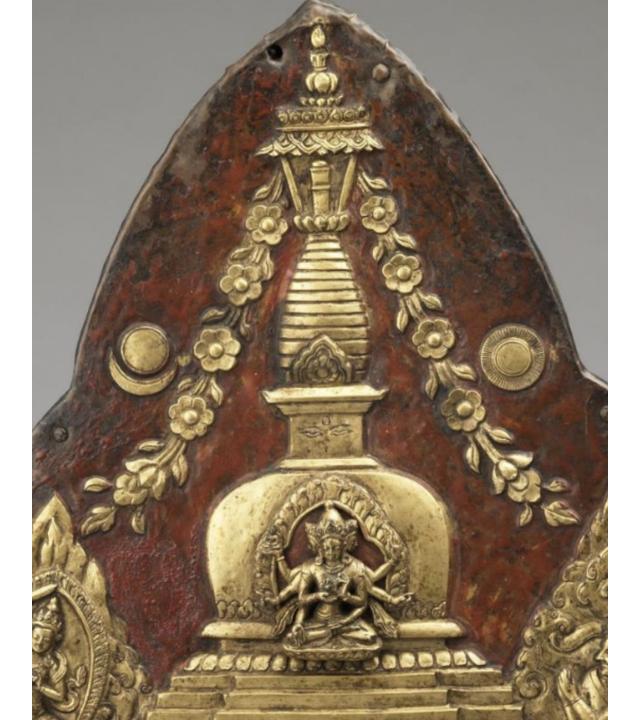
#### 1ST SLIDE: Provides an overview of the image without any identifying information

#### INITIAL OBSERVATIONS: For 3 minutes, write down your observations about this work of art. Find descriptive language to communicate your observations. **Describe, but do not analyze**.



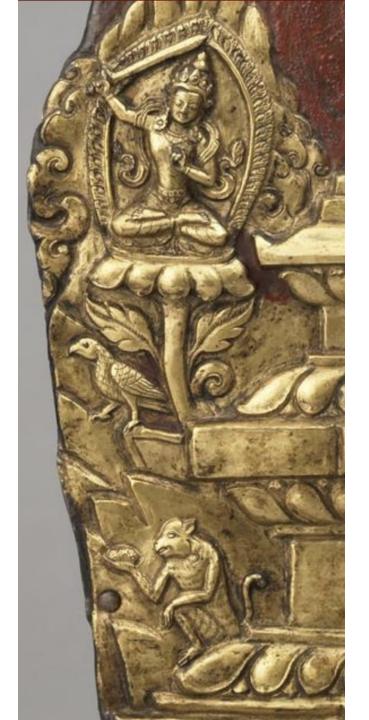
#### 2ND SLIDE: Provides a closer detail

Detail #1.



#### 3RD SLIDE: Provides a closer detail

#### Detail #2.



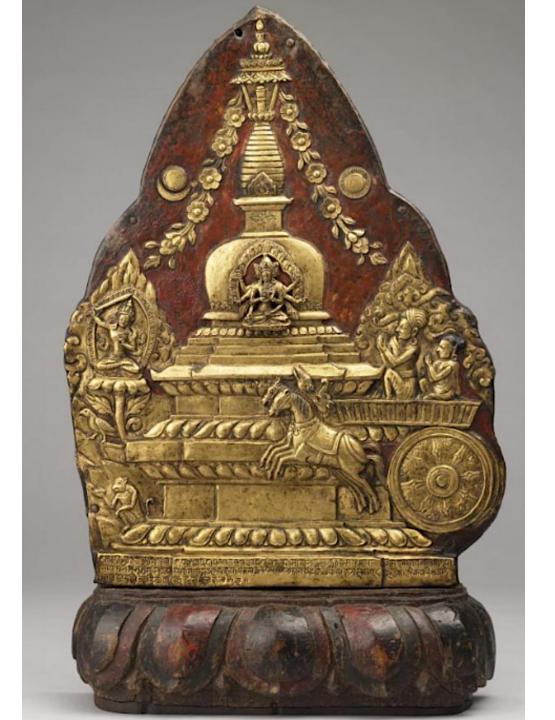
#### 4TH SLIDE: Provides an even tighter detail

Detail #3.



#### 5TH SLIDE: Provides an even tighter detail

Detail #4.



#### 6TH SLIDE: Returns to the overview and asks students to interpret the work in some way

#### DISCUSSION INSTRUCTIONS: Using your observations as evidence to support your claims, what are some of the stories the artwork might be telling? What theme(s) might the artist be exploring?

It's okay to be unsure about the meaning!

This is about interpreting using the observations you can see.



7TH SLIDE: Introduce the work AFTER students have compiled their viewing notes

#### **OBJECT No. 85:**

#### Plaque Commemorating the Bhimaratha Old

**Age Ritual**, Nepal. Copper (repoussé); Rubin Museum of Art; Gift of Shelley and Donald Rubin; C2006.66.63 (HAR 700095)



#### 8<sup>th</sup> and 9<sup>th</sup> SLIDES: Provides visual context(s) for students



Newar Janku Celebrations (Bhimaratha Ritual)

# THE USING DIGITAL RESOURCES TO RUBIN PROVIDE CONTEXT



**Key figural forms**, such as buddhas, bodhisattvas, female deities, wrathful deities, and humans are represented in paintings, sculptures, and graphic panels

An audio guide for each type

Examples on the digital resources platform: essays from the publication (QR code)

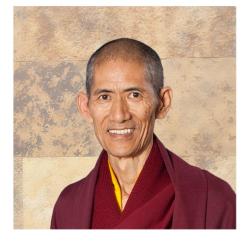
**Connections** to contemplative practices, mindfulness, Buddhism, and philosophy

**First-person story** from a Buddhist practitioner of taking bodhisattva vows (QR code)

### THE FINDING CONNECTIONS ACROSS DISCIPLINES RUBIN WITH VISUAL MATERIAL

## HIMALAYAN VOICES: A practitioner talking about three deities of longevity

Speaker: Khenpo Pema Wagndak





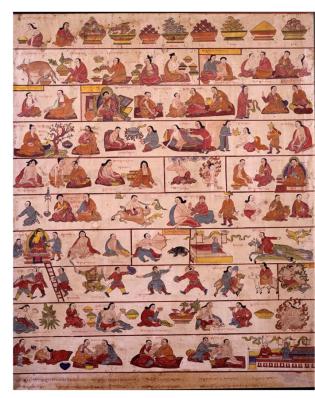
White Tara; Rubin Museum of Art; C2006.66.285 (HAR 658)

## HIMALAYAN VOICES: A Tibetan doctor talking about diet illustrated in medical painting

Speaker: Dr. Kunga Wangdue



Medical painting on Prophylactics, Diagnosis, and Therapeutic Principles (Blue Beryl chapters 23 - 28) Rubin Museum of Art C2006.66.514 (HAR 983)



## **BOOK: STUDENT-FRIENDLY LAYOUTS AND CONNECTIONS**

## Himalayan Art in 108 Objects



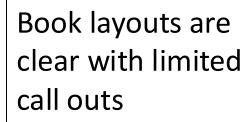


Representing the Sacred Site of the Buddha's Awakening

The MANU CANCED DEDUCTION DEDUCTI

Science or the Boothes Line Representations of the Mahabodhi Tample are not antiformly deamated, but many depict scanse of the Budden's restorer rebit partnerses, passing, at Kashingges."

> Model of the Mehabodhi Temple , belien India, probably Bothgaya, ca. 1th century, Stone (perpentintia); E &s 2 M x-(trig) & 6 yr too brin Stahn Maasum of Art, Centry zu (FWR SEpt); Purchasedwith Sunda Inter-Arm and Met Nimala en Maasym II Art



#### Section headings establish thematic focus

Essay formats serve as a model for assignments and class projects



No. 72 Arbats Viewing a Painting of Birds by the Tenth Karmapa (1804–1874)

A Tibetan Artist's Interest in Archaic Chinese and Kashmiri Art

LEAL DISECTION THE ADDRESS AND ADDRESS AND

#### The Karmapa's Life and Authorship

For the take of the wishes of the Prince Karma Pantuck Wangchak who possessor a wealth of faith, due one practiced in the arts called "Lakabwara," and who is persised as the tenth to be bloosed with the name "Karmapa," Choying Darje, painted in their entirety by his own hand."

The modes, shroat self-depressing phrasing suggests due Tends Karmapa wrote the inscription himself. Moreover, "Lakohrena," meaning "Leof of the Weeld," is a unusual quidet that the Tends Karmapa used to refer to himself, which negatives his authonologi, The name Lakohrens references the Karmapa identity as emanators of the bodhisantwa Avalokinshwara. Bodt Tibatas and Chinose marcos corroborate

Tenth Karmapa Choying Dorja (1604-18) a jiik tob Waang ta Paniling af Binds (Itom a Sait of Savan Painings), Lijang, Karman Provinsa, Ching dalad 560, inis and pigmant on sile, s6 Na. 16 Na. 16 Na. 2017). Lijang Municipal Waawam, no. 2015

RUBIN MUSEUM OF ART

Interactive maps, clean layouts, and curated selection of related media/articles reduce distractions, allowing students to stay focused.

KASHMIRI "LOVING-KINDNESS"

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nulla rhoncus mauris nisi, in

IN LADAKH: A TALL ORDER?

**ROB LINROTHE** 

## INTERACTIVE DIGITAL PLATFORM

THE

TYPE + TIME PERIOD •

ANCIENT

7TH-9TH C.

10TH-11TH C

12TH C.

13TH C. 14TH C. 15TH C.

16TH C.

17TH C.

18TH C.

19TH C.

20TH-21ST C.

PROJECT

HIMALAYAN

## ENGAGES STUDENTS WITH A VARIETY OF LEARNING STYLES AND NEEDS

ROCK CARVING OF

FOUR-ARMED BODHISATTVA MAITREY/ Mubekh, Ladakh ca. 10th-11th century RUBIN

PROJECT

ROCK CARVING OF FOUR-ARMED BODHISATTVA MAITREYA

Mulbekh, Ladaki

ca. 10th-11th cents

#### RELATED OBJECTS

All Related Objects

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eleventh century.

Technory Term & (Time Period) Technory Term & (Thema:Subject) Technory Term (I





1. See Linnahe, Kerin, and Luczanils 2015 2: These Include Driss, Karles, and Apati on the contex and a tex southares in Latt and Shey, all sites in greater Ladak's Set Lingths 2018, Alexander and van Schak 2011, Dersood 202 3. See Luczente 2008. 241. Rp. 4. and 250, Rp. 1. also Linnate 2016, 172. A. Studients 2013 5. Linothe 2016, 175-80 8. Bowing et al. 2018, 305. Anna Mys), who gives the height of the Malkeys at Multerich as new meters, connects the You'll of Mailreys' to "the dwinity of the Calinavatin" and "adoption for engineers taileted to the encrimous Buddhas." Miyaji 2004, 91, 98. Julia Shaw also points to "the Dharma being seally appropriated by kings who acupit to draw on analogies between themselves and the Buddhie as Dharmanca and California?", Shaw 1986, 10. 7. Watel 2018.12. 8. Locards 2008, 250-81 B. Alexander and van Schalt 2011, 438 10. Derwood 2008. 9. 11. "The insertation is permately not a largest recent of the creation and dedication of the mage, but a large graffine". arrier and van Schak 2011, 428. Insorptions monthed by A. H. France at Multanth are at Illuerith car are Franka 1905. 12. Day 1996, 182 15 Wilson 1841, 1:343 14. Leoenko 2005. 81. 99 Further Reading Essay Citation

some guidance in the absence of inscriptive or textual documentation. The rendering of the slender and elongated limbs without sacrificing the articulation

of a manced body structure suggests a working date of the late tenth or early



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