

WEBVTT

1

00:00:05.740 --> 00:00:10.030

Dr. Kerry Lucinda Brown: Hi! My name is Carrie. Listen to Brown. I'm. An art historian and museum educator.

2

00:00:10.440 --> 00:00:21.629

Dr. Kerry Lucinda Brown: Today we're going to be discussing how to best utilize visual materials, and i'll be focusing on different kinds of close-looking exercises that you can use along with the objects included in project Himalayan art

3

00:00:24.480 --> 00:00:36.130

Dr. Kerry Lucinda Brown: when utilizing visual materials, we'll be centering the object, whether it's a painting or ritual object a sculpture as the primary source for student research and engagement, 150.

4

00:00:36.320 --> 00:00:50.110

Dr. Kerry Lucinda Brown: The 2 structured looking activities today will be utilizing different ways of looking and operating. But the primary goal is to figure out different ways to establish modes of engagement using our digital platform.

5

00:00:50.470 --> 00:01:03.920

Dr. Kerry Lucinda Brown: There'll be plenty of opportunities for universal design and experiential learning that will engage all types of learning abilities. So what we're going to be speaking about and thinking about today is how these close looking exercises can really

6

00:01:03.930 --> 00:01:21.870

Dr. Kerry Lucinda Brown: extend, expand. Excuse me, expand the access and engagement of art objects to different disciplines, not just art, history, or visual culture and anthropology. we can also consider how other subject matter and the humanities can benefit from close looking

7

00:01:21.880 --> 00:01:26.179

Dr. Kerry Lucinda Brown: addition to considering the sciences and the importance of visual observation

8

00:01:26.570 --> 00:01:35.799

Dr. Kerry Lucinda Brown: so what we're going to be thinking about in terms of close-looking

exercises are creating opportunities to learn how to look encouraging students to ask questions

9

00:01:35.850 --> 00:01:38.400

Dr. Kerry Lucinda Brown: through objects. Themselves.

10

00:01:38.510 --> 00:01:50.830

Dr. Kerry Lucinda Brown: So some of the goals are going to be to identify maybe formal visual features, the visual features you can see and then enumerating or listing visual evidence of possible symbols or narrative content that might communicate meaning.

11

00:01:51.670 --> 00:02:08.430

Dr. Kerry Lucinda Brown: But a larger outcome is going to be having. Students really sit down and ask questions, writing simple questions that arise while looking that will generate research and analogous analysis. So at its most basic level this is simply looking, describing, asking questions.

12

00:02:08.750 --> 00:02:28.359

Dr. Kerry Lucinda Brown: It really removes the need for any background information, and I can't stress this enough whether it's the professor or the student. We don't need to understand the background or the meaning of a work to simply observe it and to analyze it. This is going to be the starting point for research and analysis.

13

00:02:28.800 --> 00:02:44.659

Dr. Kerry Lucinda Brown: These kinds of questions that arise, what's going on. Who is this? Why is this object larger than the others sort of what's the composition? These all lead to? Really great components of research down the line in other projects, but it really starts with close looking.

14

00:02:45.730 --> 00:03:00.109

Dr. Kerry Lucinda Brown: So the 2 primary classroom activities, I'm the outline for you very quickly. The first will be image mapping, and the second one will be similar, but slightly different, in terms of engagement with the class, and that's going to be directed observation.

15

00:03:00.170 --> 00:03:14.470

Dr. Kerry Lucinda Brown: Both of these classroom activities are easily adapted to large lecture halls, small seminars or online courses, we will be using the object number 85 a pla commemorating the number of the old age ritual from Nepal

16

00:03:14.480 --> 00:03:21.770

Dr. Kerry Lucinda Brown: as our example, and i'll stick with this for for most of our conversation, so you can get a sense of how this works in the different contexts.

17

00:03:22.770 --> 00:03:40.999

Dr. Kerry Lucinda Brown: So for image mapping and this is a term I get like to use to describe drawing and sketching in class. but then diagramming that object, i'll usually start with asking students to sketch an unknown or unidentified object that i'll show on the screen, such as what you see here

18

00:03:41.160 --> 00:03:43.920

Dr. Kerry Lucinda Brown: just one large overview.

19

00:03:44.210 --> 00:03:53.529

Dr. Kerry Lucinda Brown: I could set the time for 2 min. 5 min, 10 min. You could separate the time between only sketching for 2 or 3 min

20

00:03:53.800 --> 00:04:11.369

Dr. Kerry Lucinda Brown: upwards of 5 min, and then after that time they're then allowed to diagram or identify the visual features that they can recognize. But sometimes this happens organically as they're sketching. They have questions. so this can be a little bit more organic based on the classroom environment that you have.

21

00:04:11.380 --> 00:04:17.670

Dr. Kerry Lucinda Brown: but as they work they should start to recognize and identify visual features that they can see

22

00:04:18.370 --> 00:04:29.819

Dr. Kerry Lucinda Brown: those draw circles or lines, and right in their own language, their own words, the names in terms that they'll see. They can circle things and ask questions if they're not sure about elements.

23

00:04:30.010 --> 00:04:32.220

Dr. Kerry Lucinda Brown: When time is over.

24

00:04:32.270 --> 00:04:35.949

Dr. Kerry Lucinda Brown: students will then share the features they've identified with the class

25

00:04:36.030 --> 00:04:38.849

Dr. Kerry Lucinda Brown: or they can share this in groups.

26

00:04:39.010 --> 00:04:45.120

Dr. Kerry Lucinda Brown: The benefit is that you really don't have need any background knowledge. You don't need any extensive

27

00:04:45.150 --> 00:05:04.739

Dr. Kerry Lucinda Brown: understanding of art, historical terminology. I tell students that if something looks squiggly and wiggly, right squiggly and legally. You want the students to just have permission to be curious. but what this also does is allows the instructor permission to not be the expert in the room. They can also be doing this at the same time.

28

00:05:05.410 --> 00:05:23.870

Dr. Kerry Lucinda Brown: What you'll see and what students will see is that this demonstrates that people see things differently. They're drawn to different elements. There are some features that strike them more directly, and that they're drawn to, and everyone's going to have a different level of engagement with this.

29

00:05:24.110 --> 00:05:39.810

Dr. Kerry Lucinda Brown: Generally, when i'm doing this in class, i'll do it along with my students, or as they're sketching on my board on my whiteboard, i'll start to sketch and outline as well, so they can see this this isn't about artistic talent. This is about having a general sense of the the object.

30

00:05:39.920 --> 00:05:52.189

Dr. Kerry Lucinda Brown: but what i'll then invite them to do in the class is to start listing out things that they've identified in my classes that are lower or less than like 30 students or 35 students.

31

00:05:52.340 --> 00:05:59.659

Dr. Kerry Lucinda Brown: I might have each person give me one feature, and we can go around and add to that sketch that I made.

32

00:06:00.000 --> 00:06:02.560

Dr. Kerry Lucinda Brown: and have some larger overview.

33

00:06:03.080 --> 00:06:16.490

Dr. Kerry Lucinda Brown: In other instances I might have students take what they sketched in what they worked on, and then collaborate in groups, sharing information, expanding their diagram, adding more elements to their map.

34

00:06:16.520 --> 00:06:18.839

Dr. Kerry Lucinda Brown: Having conversations about meaning.

35

00:06:19.580 --> 00:06:25.210

Dr. Kerry Lucinda Brown: Once we start to have this conversation, and you know, in discussion.

36

00:06:25.260 --> 00:06:43.650

Dr. Kerry Lucinda Brown: sharing sketches with your peers, and comparing the features. what i'll then have them do as a next step is to then start to discuss, based on the evidence that they found what are some of the stories that the object might be telling, and it's really nice to have them working in groups on this, because

37

00:06:43.750 --> 00:07:03.359

Dr. Kerry Lucinda Brown: you know that smaller group context allows for more conversation. it allows them to be more creative. You can tell them to think, you know completely outside of the box and let them know it's okay to be unsure about the meaning. The idea is that they're just taking that evidence and applying these observations. And so what I,

38

00:07:03.510 --> 00:07:13.200

Dr. Kerry Lucinda Brown: one of the things that I stress to my students is, you know, thinking about the visual evidence that they see, and not making assumptions. Don't tell me I see a king.

39

00:07:13.360 --> 00:07:20.189

Dr. Kerry Lucinda Brown: Tell me I see a large figure wearing a a crowning element on their head or headdress.

40

00:07:20.210 --> 00:07:35.560

Dr. Kerry Lucinda Brown: They're dressed in rich regalia, but really getting into those details before you make assumptions about meaning. And then, once we have those details, we can start to talk about how we make meanings, and how we sort of learn more about these contexts.

41

00:07:36.390 --> 00:07:52.010

Dr. Kerry Lucinda Brown: Everything is really rooted in giving students an opportunity to do this rather than going through a visual analysis of an object and telling students what things mean and what they represent. having that curiosity in many ways. This is mirroring

42

00:07:52.020 --> 00:07:58.020

Dr. Kerry Lucinda Brown: work we do in museums work that happens in the field when you encounter unknown objects.

43

00:07:58.280 --> 00:08:15.659

Dr. Kerry Lucinda Brown: So another variant on the same assignment is something I refer to as more directed observation, and in this context i'll have the overview image again on the screen, but i'll provide the students with a handout rather than having them sketch

44

00:08:15.670 --> 00:08:35.210

Dr. Kerry Lucinda Brown: right, because many are intimidated by the sketching rather than having them sketch. I'll have specific boxes in a handout where they can post. They can write their initial observations, and then what i'll do is i'll take the next few slides of a Powerpoint presentation or something similar, and i'll roll through

45

00:08:35.220 --> 00:08:40.139

Dr. Kerry Lucinda Brown: sequentially different details for a certain set periods of time

46

00:08:40.179 --> 00:08:47.880

Dr. Kerry Lucinda Brown: to allow them to write new observations in new descriptions. So we'll go through those details, and then everything is contained on one sheet

47

00:08:47.920 --> 00:08:55.640

Dr. Kerry Lucinda Brown: and then at the end. Once we're done with that directed observation of those slides. The students will then have a reflection.

48

00:08:55.910 --> 00:09:02.480

Dr. Kerry Lucinda Brown: So what this might look like I've prepared in the next sequence of slides. You can see how each slide might be arranged.

49

00:09:02.970 --> 00:09:14.120

Dr. Kerry Lucinda Brown: The first slide would just have an overview of the image, and again, no identifying information. no information that provides any kind of context.

50

00:09:14.280 --> 00:09:22.539

Dr. Kerry Lucinda Brown: and then the instructions would be something like this: where we have initial observations for 3 min. Write down your observations about the work of art.

51

00:09:22.790 --> 00:09:30.000

Dr. Kerry Lucinda Brown: Find descriptive language to communicate your observations, but do not analyze it's all about describing and not analyzing

52

00:09:30.150 --> 00:09:34.590

Dr. Kerry Lucinda Brown: so in this set of examples we have 3 min units.

53

00:09:34.730 --> 00:09:39.789

Dr. Kerry Lucinda Brown: The next slide. After the 3 min has passed we'll go and closer.

54

00:09:39.870 --> 00:09:50.790

Dr. Kerry Lucinda Brown: so everything in this sequence is about getting closer and allowing the students to see further details. But notice the shift. We're no longer dealing with 3 min. We have 30 s.

55

00:09:50.990 --> 00:10:06.219

Dr. Kerry Lucinda Brown: And so it's really forcing the students to look more closely. Really start to define ideas. You could change this. You can make it a minute. but 30 s really seems to work in terms of the details, but again reminding them to describe and not analyze.

56

00:10:06.230 --> 00:10:13.059

Dr. Kerry Lucinda Brown: So you go to the next detail, which is another component of the work again for another 30 s.

57

00:10:13.270 --> 00:10:21.649

Dr. Kerry Lucinda Brown: Another detail going in closer, zooming in to show them even further details, so they can get more features enumerated.

58

00:10:22.090 --> 00:10:34.089

Dr. Kerry Lucinda Brown: And then this last detail detail number 4 again shows them another component at a closer perspective, so they can see more of those visual features, and hopefully enumerate more visual evidence.

59

00:10:34.100 --> 00:10:49.570

Dr. Kerry Lucinda Brown: Again, this is all about describing and not analyzing, so they don't need to know what they're looking at it's providing them an opportunity to try to use rich language, use descriptive language to point out what they see, and again potentially enumerate some questions

60

00:10:50.430 --> 00:10:52.590

Dr. Kerry Lucinda Brown: so as that

61

00:10:52.700 --> 00:11:11.100

Dr. Kerry Lucinda Brown: period wraps up. Should I want to work with students collectively as a class, or if we want to work in groups? i'll have in discussion. students think about sort of what might be some of the stories again, that the work is telling. What are the themes that could be explored by the artist

62

00:11:11.110 --> 00:11:29.159

Dr. Kerry Lucinda Brown: again reminding them making it okay to be unsure, I find that a lot of the hesitation and discussion is often due to fears of being incorrect. and really this exercise is about sort of an open ended conversation about meaning and observation.

63

00:11:29.670 --> 00:11:41.540

Dr. Kerry Lucinda Brown: Interpretations are meant to be open-ended. Interpretations can be as creative as possible, and I find that some students get wildly creative, and some students really try to nail down what they're looking at.

64

00:11:41.550 --> 00:11:51.320

Dr. Kerry Lucinda Brown: But especially when we're dealing with content. That might be so. Unlike what some students have already been experienced. exposed to

65

00:11:51.340 --> 00:11:59.510

Dr. Kerry Lucinda Brown: this will give them an opportunity to be okay with looking at something different, and not necessarily knowing what they're looking at.

66

00:12:01.880 --> 00:12:09.350

Dr. Kerry Lucinda Brown: Now, after that discussion of what something is and usually sort of what things might mean.

67

00:12:09.770 --> 00:12:15.200



Dr. Kerry Lucinda Brown: I like to then, as the instructor then formally introduce the work

68

00:12:15.290 --> 00:12:30.010

Dr. Kerry Lucinda Brown: on the screen, back to the overview with. Then the object information, the title, the location, the date and then giving some more information about the object. So this is a plaque commemorating the Bimarata old Age ritual

69

00:12:30.530 --> 00:12:42.450

Dr. Kerry Lucinda Brown: even in just in the title. the fact that we have the word ritual here might give us more evidence to help put those puzzle pieces together, and it could lead to more conversation.

70

00:12:42.530 --> 00:12:47.430

Dr. Kerry Lucinda Brown: But what I like to do here in these context is is give a little bit of background.

71

00:12:47.440 --> 00:13:03.769

Dr. Kerry Lucinda Brown: but also utilize more contemporary photography, contemporary images of these rituals and practice in the Kathmandu Valley. This is a screen grab of different images of the beamar at the rituals that take place in the Kathmandu Valley that celebrate

72

00:13:04.140 --> 00:13:18.350

Dr. Kerry Lucinda Brown: the old age celebrations for those in the neighbour community. so we have these celebrations at different moments of individuals, lives. beginning at the age of 77 in 7 months and 7 weeks and 7 days.

73

00:13:18.360 --> 00:13:30.180

Dr. Kerry Lucinda Brown: and then we have these celebrations continue at varying moments later in their life. So here is an opportunity, then, to take those more contemporary contexts and apply it to objects

74

00:13:30.190 --> 00:13:48.260

Dr. Kerry Lucinda Brown: from the early modern period, and have a conversation about contemporary in the past and commemoration of ritual celebrations and photography, and then commemoration of those same ritual celebrations in both paintings and sculptures like we saw on the slide on the screen. In class.

75

00:13:49.100 --> 00:14:00.689

Dr. Kerry Lucinda Brown: The reason why this context is important, especially in the Himalayas is, we have a rich, living, visual tradition, and so the resources that we have with project Himalaya and the digital content, provided one.

76

00:14:00.730 --> 00:14:19.220

Dr. Kerry Lucinda Brown: we'll be able to provide those context materials for faculty in their classes essays that can help with context essays that are clear, and we'll organize, but connections to contemporary practices. that are gonna then give context to those ancient forms and figures

77

00:14:19.230 --> 00:14:21.080

Dr. Kerry Lucinda Brown: shown and discussed.

78

00:14:21.480 --> 00:14:38.169

Dr. Kerry Lucinda Brown: For example, in terms of the Himalay invoices. We have a practitioner talking about white Tara, and deities of longevity. And so again, this could be a way of giving context to those visual observations that students have already made.

79

00:14:38.180 --> 00:14:56.630

Dr. Kerry Lucinda Brown: when we're thinking about longevity and health, and awareness and contemplation, these might be things that the students themselves observed. And so when we hear practitioners talking about this, there's a reward there. Similarly for the Hemley invoices. If we have a Tibetan doctor talking about

80

00:14:56.640 --> 00:15:09.040

Dr. Kerry Lucinda Brown: diet illustrated in a medicinal painting. Again, we have that really important context of both observation, but diagnosis and analysis that are culturally rooted. And so.

81

00:15:09.050 --> 00:15:25.640

Dr. Kerry Lucinda Brown: in providing those to the students after the fact. We're not prefacing and preemptively telling them what things mean. We're we're asking them to sort of seek that for themselves. And then, in experiencing and engaging with these other digital materials.

82

00:15:25.650 --> 00:15:35.950

Dr. Kerry Lucinda Brown: they're allowed to give richer context to things that they've already understood. So it becomes a much more meaningful engagement with with those objects, whether it's a painting or a sculpture

83

00:15:37.520 --> 00:15:50.089

Dr. Kerry Lucinda Brown: for project, Himalayan art the book hemlay, and Art, and 108 objects is a student-friendly layout that does allow for the same connections. So if you were to choose an object from this

84

00:15:50.100 --> 00:16:05.900

Dr. Kerry Lucinda Brown: but from the book and need a high resolution image to create those really detailed detailed clips. You can do this. The book itself provides clear layouts with very limited call outs the section headings

85

00:16:05.950 --> 00:16:19.360

Dr. Kerry Lucinda Brown: mit

86

00:16:19.370 --> 00:16:27.340

Dr. Kerry Lucinda Brown: Close-looking exercises and other activities that might be engaged and utilized for These Himalayan art objects

87

00:16:28.510 --> 00:16:41.619

Dr. Kerry Lucinda Brown: the interactive apps maps. Excuse me, in the layouts of the interactive digital platform will also be useful for students so Imagine doing this close-looking exercise and student really wanting to work on one of these

88

00:16:41.630 --> 00:16:59.280

Dr. Kerry Lucinda Brown: objects as a project, they can be directed to the interactive platform where they'll see the essays. They can do more detailed research, and then they can have tools for further research and further exploration. All of the organization of the material

89

00:16:59.510 --> 00:17:08.300

Dr. Kerry Lucinda Brown: is very clear, allowing students to stay focused. So you're gonna see that Students with different learning abilities.

90

00:17:08.310 --> 00:17:27.110

Dr. Kerry Lucinda Brown: we have students that are neuro divergent or who might be distracted by too many sort of their kind of colors or objects on pages, the clean layouts, and then the ease of mobility from site to site, and suggestions of related objects.

91

00:17:27.119 --> 00:17:36.610

Dr. Kerry Lucinda Brown: All are very helpful to sort of generating curiosity and directing that curiosity into more detailed research and analysis.

92

00:17:37.080 --> 00:17:54.099

Dr. Kerry Lucinda Brown: So I hope, in this overview of utilizing visual materials and these close-looking exercises you have a toolkit. Now, to engage with these objects to learn from these objects, and to help your students learn from these objects as well. Thank you for your time, Bye, bye.