



COLOR SCAVENGER HUNT

FOR KIDS AGES 5 AND UP

1. Find as many different objects as you can.
2. Sort them into color families: red, orange, yellow, green, blue, purple.
 - *How many unique objects did you find?*
 - *What similarities or differences do you notice about the colors in each family?*
 - *Do some objects fit into more than one color family?*
 - *Place an object next to another object. Do they reflect or change color?*
 - *How many ways can you arrange your objects?*
3. Take a picture of your colorful arrangements and enjoy!



Take a picture of your creations and share with us online #AldrichAtHome



SKY PAINTING JOURNAL

FOR FAMILIES + ADULTS

- 1. Gather a notebook, pencil, paints, and paintbrushes to set up outside or by a window.**
You can also fold and staple together sheets of paper to make your own notebook.
- 2. Look up at the sky...** what do you see? Notice the clouds, their colors and shapes.
- 3. Paint the sky** as you observe it onto a page of your notebook, then let your painting dry.
- 4. Write down** your thoughts and feelings of the moment on top of your painting.
Feel free to reflect on your day, offer notes, experiences, or draft a letter to a loved one.
- 5. Date the corner** of your journal entry and repeat these steps on the same day each week!



Byron Kim, *Sunday Painting 4/21/19, 2019*. Courtesy of the artist and James Cohan Gallery, New York.



THE INSIDE SCOOP — This activity is inspired by the work of artist **Byron Kim** (b. 1961), whose *Sunday Painting* series, as shown above, has been exhibited in *Weather Report* at The Aldrich Contemporary Art Museum from October 6, 2019 to August 23, 2020. Every Sunday since January 7, 2001, Kim has paused to create a quick, observational painting of the sky, then write down a brief autobiographical entry on top of the image. According to exhibitions director Richard Klein, “Kim sets up a conversation between the eternal and the mundane, between the objective and the subjective... the thoughts and feelings written in *Sunday Paintings* intimately connect the artist to those around him, while the act of capturing the sky links him to the eternal present.”



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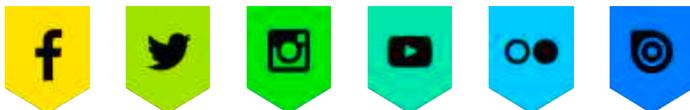
The Aldrich
Contemporary
Art Museum

Aldrich-At-Home Activities

MAKE YOUR OWN SUNCATCHER



Inspired by Aldrich-alumni artist Penelope Umbrico's
Sun/Screen (coloring book), for when screen light replaces sun light, 2020



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MAKE YOUR OWN SUNCATCHER

FOR ALL AGES

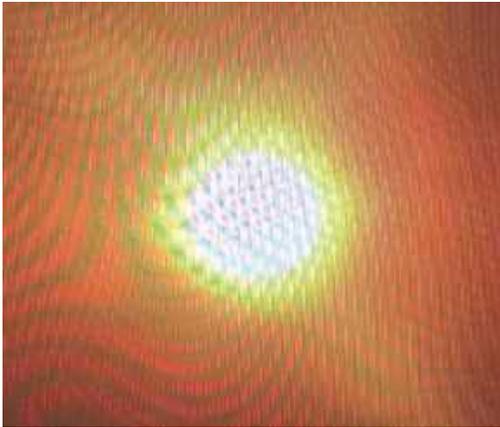


Photo: Penelope Umbrico, *Sun Screen (Camera Obscura)(detail)*, 2015.
Courtesy of the artist and Mark Moore Gallery, Culver City, California.

1. **Gather** a piece of recycled cardboard (ex. back of a cereal box), colorful tissue paper, clear plastic wrap or bag, scissors, tape, string, and a glue stick!
2. **Cut out** a plate-sized circle from your cardboard, then cut a slightly smaller circle inside of it to make a hole. You should now be left with a cardboard ring.
3. **Stretch** plastic wrap across the center of your ring and tape it along the rim.
4. **Glue** bits of tissue paper to either side of the plastic to create a design. Think about:
 - *What colors and shapes would you like to layer?*
 - *How much negative space (blank areas) will you leave for sunlight to filter through?*
5. **Decorate** your new suncatcher with more tissue paper and any other fun, reflective materials you can find (ex. aluminum foil, flowers, glass beads, etc.)
6. **Tie** string to the top and hang it up near a window.
7. **Photograph and enjoy** the light that shines through!



THE INSIDE SCOOP — Penelope Umbrico is part of the first generation of artists to have participated in the transition from traditional photography to digital media. Umbrico's work shown above, was exhibited in *Shallow Sun* at The Aldrich Contemporary Art Museum from May 3, 2015, to October 25, 2015, which explored how light—traditionally the most central element of photography—has become disembodied from the natural world, experienced solely through the screen via digital algorithms that replicate our nostalgia for it. In 2020, Umbrico created and released *Sun/Screen (coloring book)*, for *when screen light replaces sun light*: "I made a coloring book of suns I found online for these dark days." This suncatcher activity is inspired by her recent project.



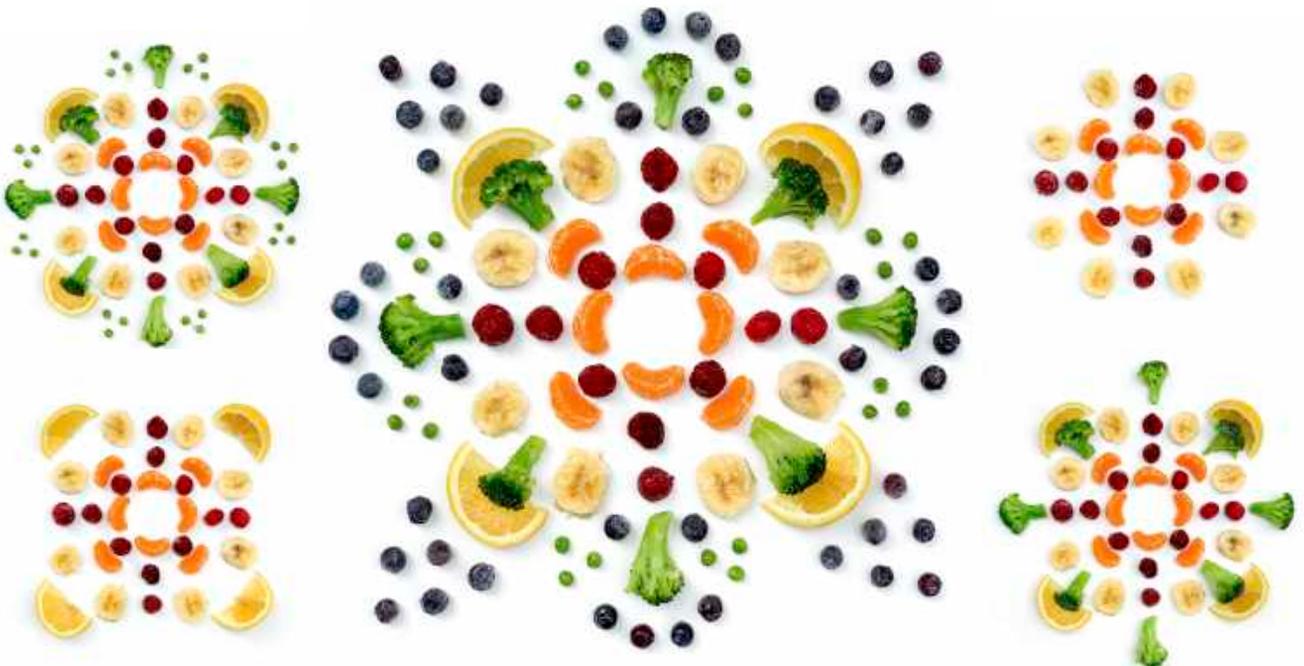
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MAKE YOUR OWN MANDALA

FOR ALL AGES

1. Collect a variety of small and colorful objects to build your mandala, such as:
 - Sliced fruit and vegetables
 - Magazine scraps
 - Twigs, leaves, and petals from outside
 - Colorful sand, beads, or buttons
 - Get creative!
2. Trace a circular plate onto a flat surface for an outline.
3. Starting at the center, design a symmetrical pattern from the inside out by placing similar objects across from one another (vertically and horizontally) until you fill the whole circle.
4. Enjoy your mandala! Think about:
 - What does its overall pattern remind you of?
 - How does its geometry or sense of balance make you feel?



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KAY ROSEN-THEMED WORD PLAY

FOR FAMILIES + ADULTS

1. **Grab your favorite** markers or pens, scissors, and paper!
2. **Write down** a list of funny expressions, common phrases, or idioms:

A drop in the bucket

Bun in the oven

Caught red-handed

Skeleton in the closet

Out of the blue

LIAR LIAR pants on fire!

As snug as a bug in a rug

Green thumb

3. **Cut out** each phrase and place them face down, randomly, in a pile.
4. **Pick a phrase** and illustrate its meaning! Use minimal text and creative positioning to give clues about the phrase without writing it fully, inspired by artist Kay Rosen below.
5. **Invite your family** to decode the meaning behind your illustration! You can take turns picking phrases, race against the clock, and see who creates the most clever design!



Kay Rosen, *Something Happened*, 2015. Courtesy of the artist and Sikkema Jenkins & Co., New York.



Kay Rosen, *Long Long Time*, 2015. Courtesy of the artist and Sikkema Jenkins & Co., New York.



Kay Rosen, *Push Comes to Shove*, 2015. Courtesy of the artist and Sikkema Jenkins & Co., New York.

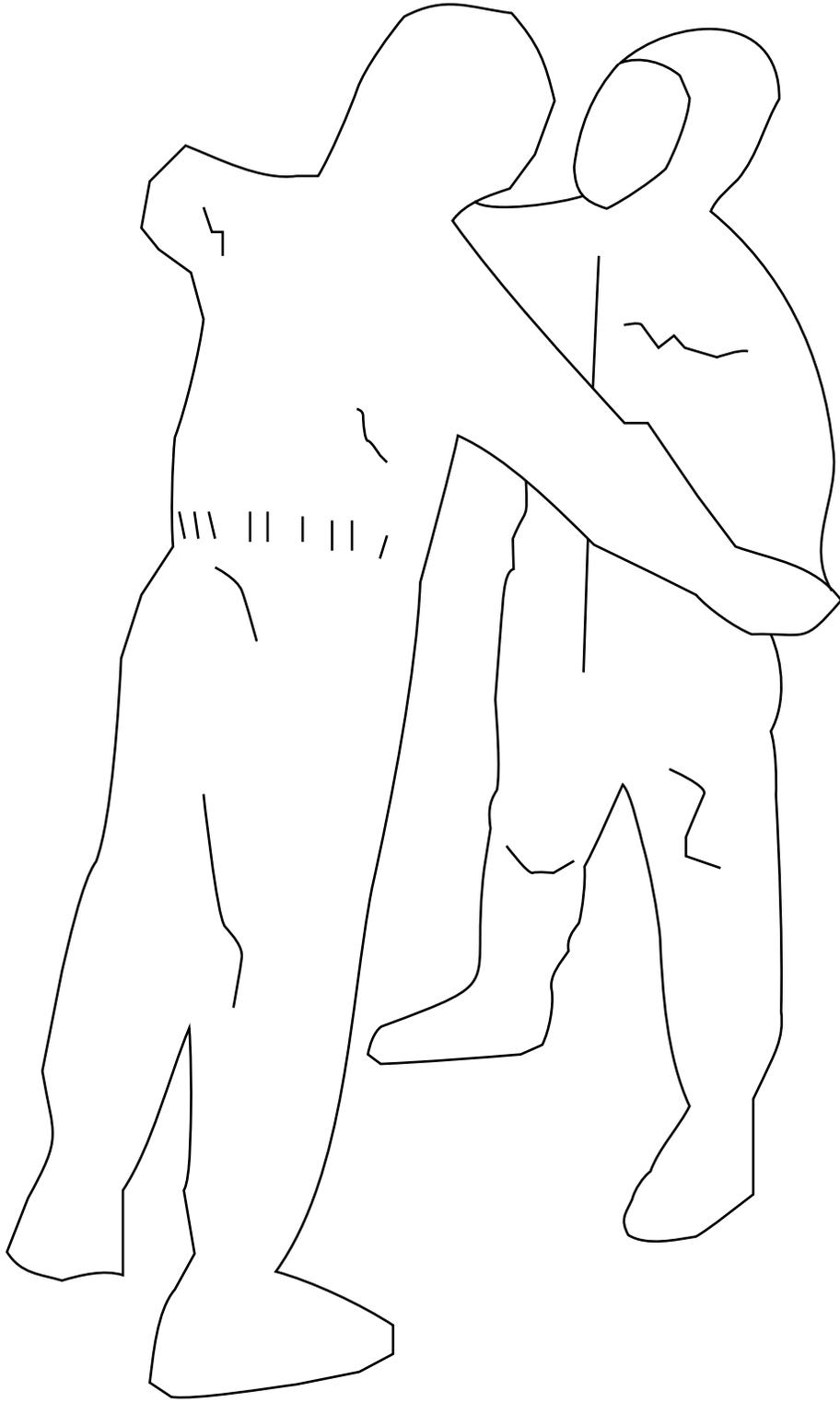


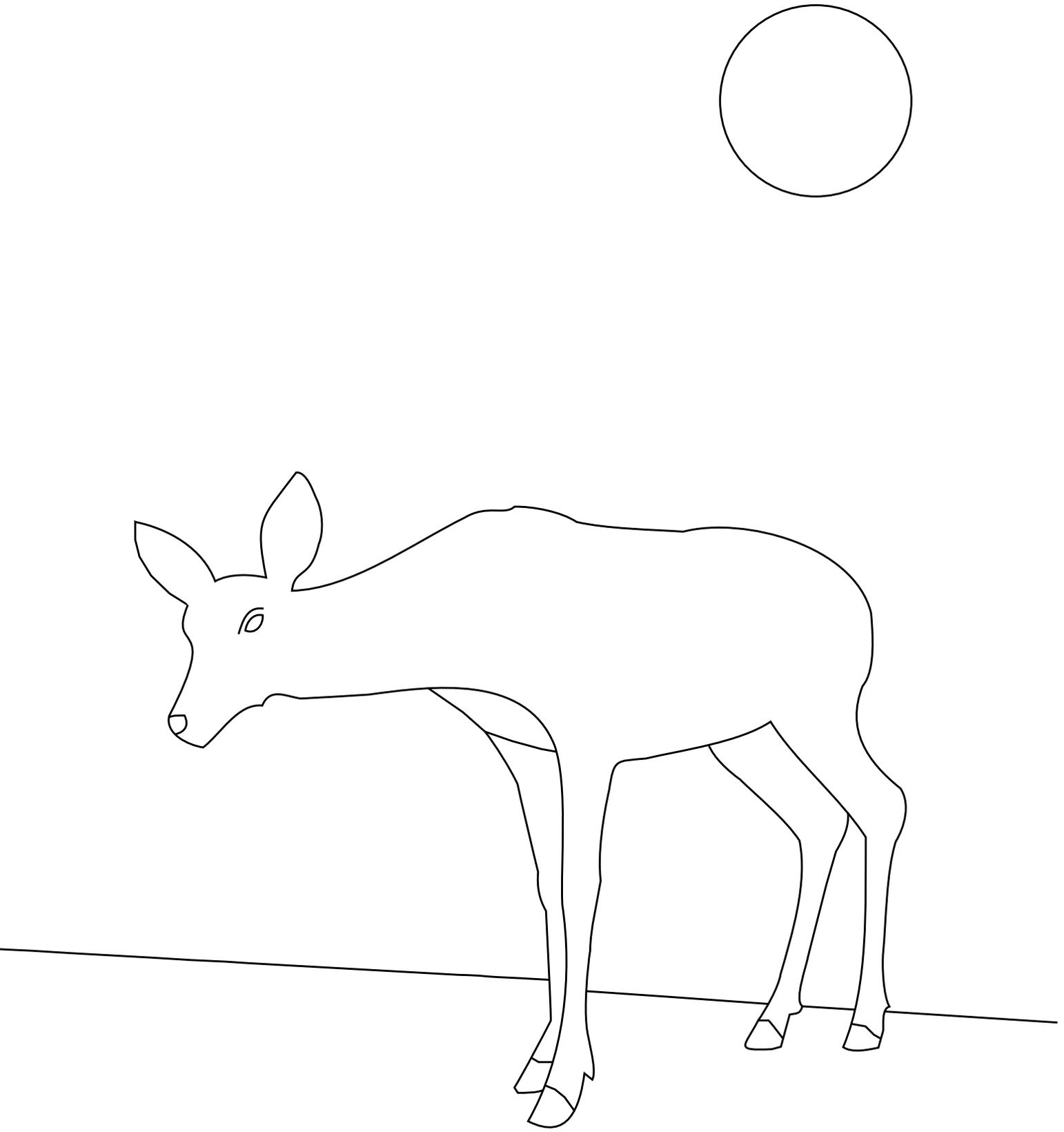
THE INSIDE SCOOP — Kay Rosen's works, as shown above, were exhibited in *H Is for House* at The Aldrich Contemporary Art Museum from March 5 to September 4, 2017, marking the artist's first solo museum exhibition in the Northeast in nearly twenty years. Organized by exhibitions director Richard Klein, "Rosen's text-based works use formalism, linguistics, and humor to reveal content that is hidden within both the structural nature of written language and the ways in which meaning can be generated through the manipulation of text."



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**The Aldrich
Contemporary
Art Museum**





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Art Museum**





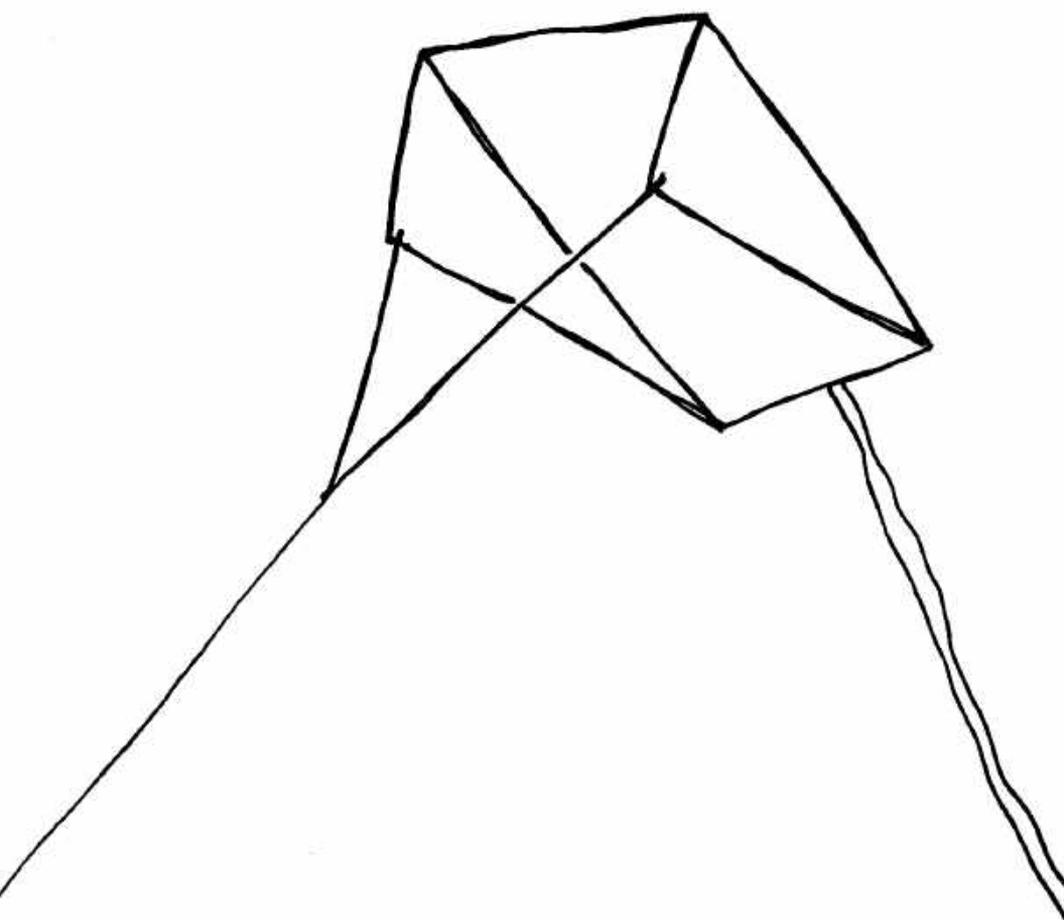
MORNING MEDITATION PAINTING WITH COFFEE

FOR ADULTS

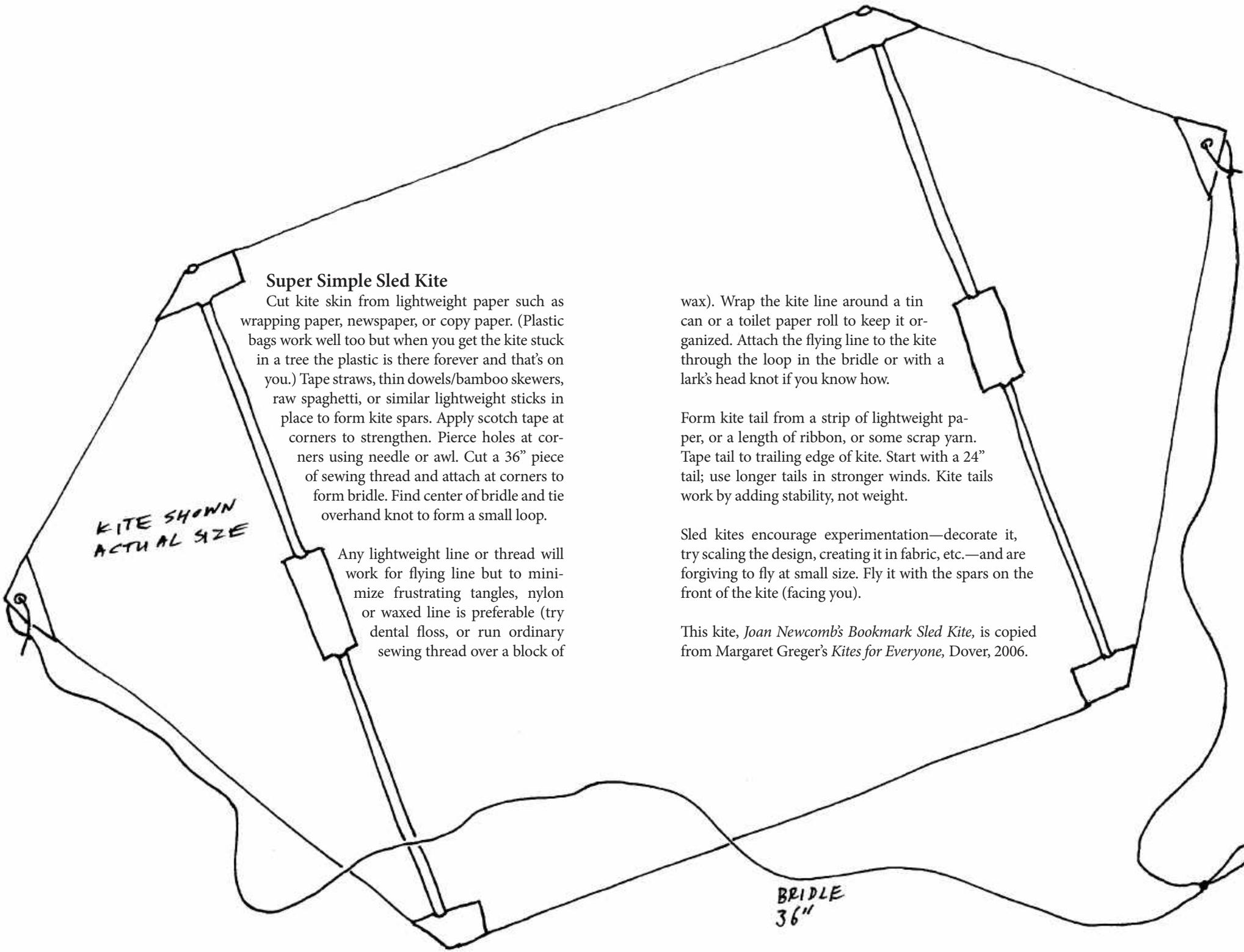
1. Make a pot of espresso and enjoy a cup!
2. Use the aroma to relax you and set some aside.
3. Dip a paintbrush (or spoon, paper towel) into the extra coffee and “paint” on paper!
4. See how many different marks you can make. You can:
 - *Tape off a section of your paper for crisp edges.*
 - *Sprinkle coffee grounds directly onto your paper for texture.*
 - *Add more grounds to your coffee to create darker stains.*
 - *Dilute the coffee with water to make more transparent stains.*
 - *Dab the coffee with a paper towel once slightly dry and print it like a stamp.*
5. How many more ways can you explore painting with coffee?



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Kite



Super Simple Sled Kite

Cut kite skin from lightweight paper such as wrapping paper, newspaper, or copy paper. (Plastic bags work well too but when you get the kite stuck in a tree the plastic is there forever and that's on you.) Tape straws, thin dowels/bamboo skewers, raw spaghetti, or similar lightweight sticks in place to form kite spars. Apply scotch tape at corners to strengthen. Pierce holes at corners using needle or awl. Cut a 36" piece of sewing thread and attach at corners to form bridle. Find center of bridle and tie overhand knot to form a small loop.

Any lightweight line or thread will work for flying line but to minimize frustrating tangles, nylon or waxed line is preferable (try dental floss, or run ordinary sewing thread over a block of

wax). Wrap the kite line around a tin can or a toilet paper roll to keep it organized. Attach the flying line to the kite through the loop in the bridle or with a lark's head knot if you know how.

Form kite tail from a strip of lightweight paper, or a length of ribbon, or some scrap yarn. Tape tail to trailing edge of kite. Start with a 24" tail; use longer tails in stronger winds. Kite tails work by adding stability, not weight.

Sled kites encourage experimentation—decorate it, try scaling the design, creating it in fabric, etc.—and are forgiving to fly at small size. Fly it with the spars on the front of the kite (facing you).

This kite, *Joan Newcomb's Bookmark Sled Kite*, is copied from Margaret Greger's *Kites for Everyone*, Dover, 2006.

KITE SHOWN
ACTUAL SIZE

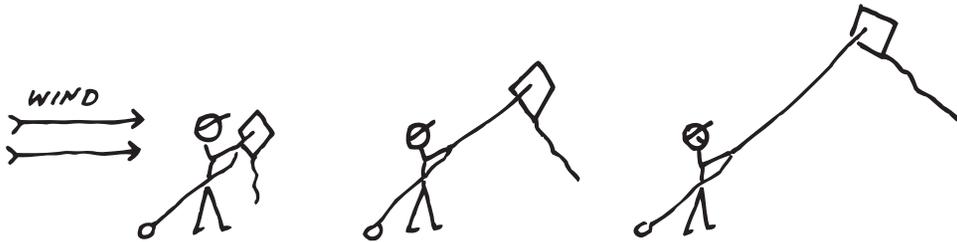
BRIDLE
36"

Flying a kite

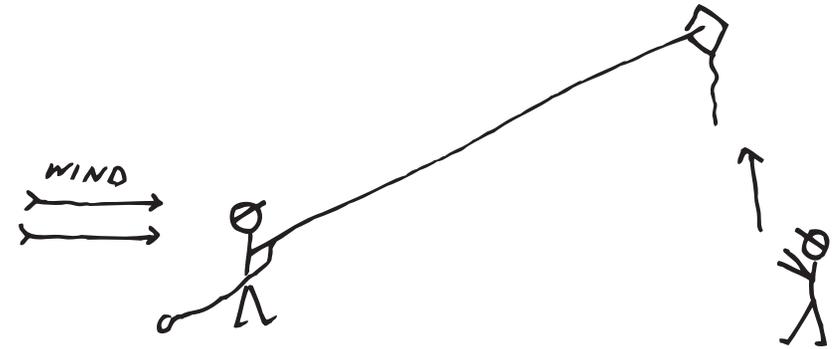
Most kites fly well in light-to-moderate winds (4–12 mph). Beaches are great locations for kite flying, as are desert flats, frozen lakes, open fields, large parking lots, flat rooftops, or anywhere you can find a steady, unobstructed breeze. Do not fly near power lines. Bring scotch tape and a knife or scissors with you to your flying session.

Launching the kite

Solo launch: Stand with your back to the wind and the kite in front of you. Hold the kite line at the bridle point with the reel of line on the ground next to you. Let the wind pull the kite away from your hand. Pay the line out slowly as the kite rises.



Two-person launch: If winds are light, or if you're a newcomer to kite flying, launch your kite with help. Stand with your back to the wind. Ask your friend to take the kite and walk downwind ~50' away from you, while you pay out the flying line as she goes. When she is at a suitable distance, put the reel down on the ground and hold the kite line firmly, taking up any slack. The line should not sag. Your friend should stand facing the wind with the kite held in front of her.



When you feel a gust of wind, signal to your helper to throw the kite straight up into the air. At the same time, you must quickly take the line in, hand over hand.

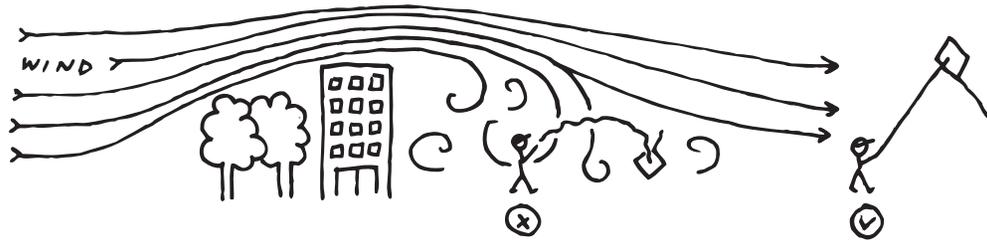
This action propels the kite into the air so the wind can catch it. When you feel the kite catch the wind, stop taking in the line. Begin slowly letting out a bit of line and let the wind carry the kite aloft. Don't let out a lot of line at once, as this will cause the kite to fall from the sky.

In light winds, it may be necessary for your helper to stand even further away from you during the launch. If winds are so light that not even 100' distance will suffice to launch the kite, wait for better conditions.

Flying tips

No self-respecting kite flier runs with a kite to launch it.

When choosing your launch site, stay far downwind from obstructions such as buildings or trees. These



structures interfere with the wind, creating wind shadows and rotor (turbulence). As a rule, stay at least five times as far from the obstruction as the obstruction is tall (see above).

Don't launch from the top of a hill. Instead, stand at the bottom or side of the hill on its upwind slope. The hill will channel the wind upward, maximizing lift (see opposite).

If the kite goes up a little way, but then starts to spin madly, the wind is too strong for it. Try using a longer tail for added stability. Or wait for better conditions.

Winds aloft are often stronger than those at ground level. You may find it necessary to lengthen the tail to suit strong wind aloft.

If the kite consistently pulls or leans to one side, try adjusting its balance by adding a bit of weight to the opposite wingtip.

While your instinct will be to pull in on the kite line when the kite dive-bombs precipitously, that will only make the kite dive faster. Instead, let out some line. The kite will take advantage of the slack to find the wind once more. Then take in some line once the kite goes upward.

When bringing down the kite in strong wind you may want to pull the line down hand over hand rather than putting all the line tension on the reel. No matter the

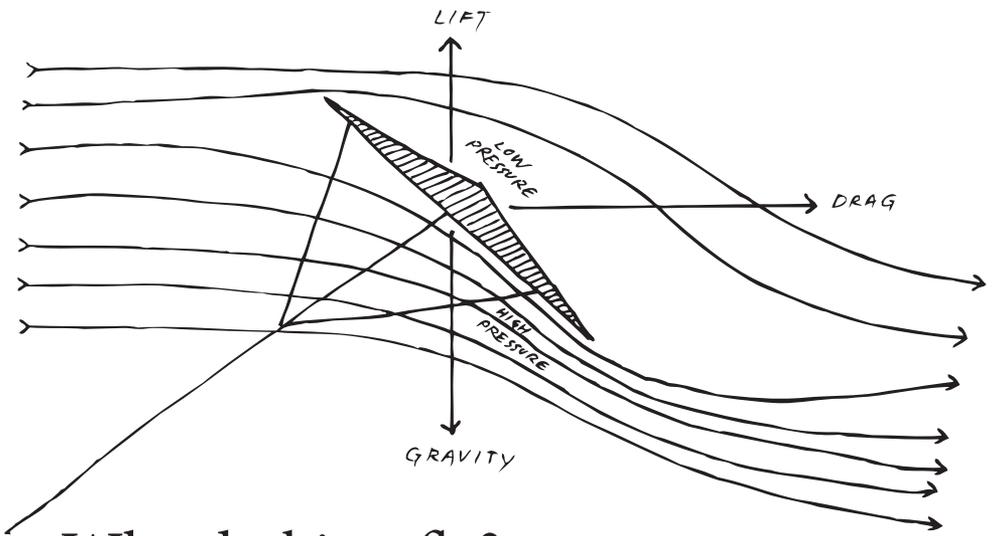


wind, when you're bringing in the kite and it comes within 20 feet of you, put down the reel, take the line in your hands and walk toward the kite while gently pulling the line down until you can pluck the kite from the air.

A paper kite skin is very strong for its weight. Pinholes and small tears can be repaired with scotch tape or paper mending tissue on the back of the kite. Moisture weakens the paper drastically. If you fly the kite in the rain, or if it lands in water, the paper may fall to pieces. Similarly, though the straw or bamboo frame is strong and flexible, it may snap under high wind conditions or if it nosedives into a hard surface. The lightweight nature of a kite is precisely the reason it flies so well in light winds. Respect its fragility, do the best you can by it, and if it breaks, don't cry too much—just remember the fun times you had together, and move on.

Don't fly near power lines, in traffic, or in bird nesting sites during breeding season. If you see a thunderhead or hear thunder—even if it's very far away—bring in the kite immediately. Never use metal kite string.

Be patient. Wear sunscreen. Let your heart fly up the line.



Why do kites fly?

Kites are heavier than air; gravity dictates that they should fall to the ground. To stay aloft, a kite counteracts gravity with lift. The kite skin creates lift by deflecting the air molecules in the oncoming wind. Air under the kite's front is slowed and compressed, while air rushes quickly past the back side. The differential in air velocity coincides with a change in air pressure (Bernoulli's Principle) resulting in high pressure below the kite and low pressure above. This pressure contrast creates the lift that pulls the kite upward. The kite line is also important in kite flight. Paradoxically, while the kite line tethers the aircraft, the kite cannot fly without it. The flying line provides the resistance needed to maintain the kite's attitude and thus its forward momentum in space; while the wind pushes the kite backward, the tether pulls it forward. If the line is cut, the kite will be blown slightly backward by the wind and then will quickly fall to earth.

Further resources

Margaret Greger, *Kites for Everyone*, Dover, 2006.

Clive Hart, *Kites: An Historical Survey*, Praeger, 1967.

Masaaki Modegi. *The Making of Japanese Kites*, Japan Publications Trading Co., 2007.

David Pelham, *The Penguin Book of Kites*, Penguin, 1976.

The Drachen Foundation, Seattle, WA, www.drachen.org.



Ekphrastic Poetry: Zoë Sheehan Saldaña's *Life Jackets*, 2008-9

Write a Poem About Art!

An *ekphrastic poem* is written in response to a work of art. In addition to describing the artwork, it captures the feelings and imaginative connections a viewer makes. It's a work of art about a work of art!

How to Write An Ekphrastic Poem:

There's no right or wrong way to write an ekphrastic poem. But if you don't know where to start, try these tips:

1. Begin by describing what you see. Consider various visual elements of the art: color, shapes, contrasts, shadows, etc.
2. Whenever your description sparks a feeling or memory, include it.
3. If you feel overwhelmed, focus on a single detail of the art.



EKPHRASTIC POEM CHALLENGE #1 – LIFE SAVER

This is a picture of a lifejacket made by artist Zoë Sheehan Saldaña. Zoë sewed Life Saver from waterproof nylon and stuffed it with milkweed fluff to make it float. It would really work in an emergency!



Level A - Grades K-5 (Parents, feel free to act as a “scribe” for younger poets!)

Here are some ideas to help you write a poem about Life Saver:

- What does the color of the life saver remind you of?
- When you get very sad or worried, who or what makes a good “life saver” for you?
- How do you think the life saver feels, waiting to do its job?

Level B - Grades 6-8

Write a poem on the theme of life saver. If you need help, choose one of these prompts:

- Write a poem about a time when someone was a “life saver” for you. What was the problem or crisis you were facing? How did the person “rescue” you? How did it feel to know that someone cared enough to help?
- Write a poem about a time when YOU were a “life saver” for someone else. What did you do to help? How did it make you feel?
- Write a list poem about all the different things and people that are “life savers” for others and how they fulfill that role (example: a sunny day can be a life saver for someone very sad because it fills them with the hope that flowers will soon bloom).

Level C – Grades 9-Adult

Write a poem on the theme of life saver. If you need help, choose one of these prompts:

- If you wanted to create a metaphorical life saver, what “materials” would you use?
- Religion, poetry, exercise, music, bingeing on movies, helping others—how have you found relief during this or another time of crisis?
- In an art installation by Chinese artist Ai Weiwei, the grey columns of the Minneapolis Institute of Art were wrapped in 2,400 life jackets discarded on the shores of Lesbos by refugees fleeing war in Syria and Afghanistan. Describe an artwork that you would create in commemoration of any humanitarian crisis the world currently faces – COVID-19, climate change, homelessness, addiction, etc.

Please share your ekphrastic poems with us!

- * Post them on any social media platform with the hashtag **#AldrichAtHome**.
- * Email them to nbayarsaihan@aldrichart.org – please include your name.



SWIRLING JAR EXPERIMENT

INSPIRED BY *WEATHER REPORT* ARTIST KIM KEEVER

FOR AGES 5 AND UP

1. Gather your materials!
 - Clear glass jar or drinking glass
 - Water and different viscosity liquids (ex. detergent, olive oil, juice, milk, syrup, soda)
 - Food coloring
 - Camera (optional)
2. Pour water into a clear glass jar, leaving an inch or two of room at the top.
3. Prop up a camera or phone next to the jar for filming. Start recording.
4. Mix food coloring into your liquids separately, then pour into the jar slowly and gradually.
5. Watch the liquids swirl, cloud up, and collide. Then, empty your jar and create more!
 - How fast do the colors react and change inside the jar?
 - Why do some liquids sink to the bottom, while others seem to float?
 - How many different swirling designs can you create?



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