

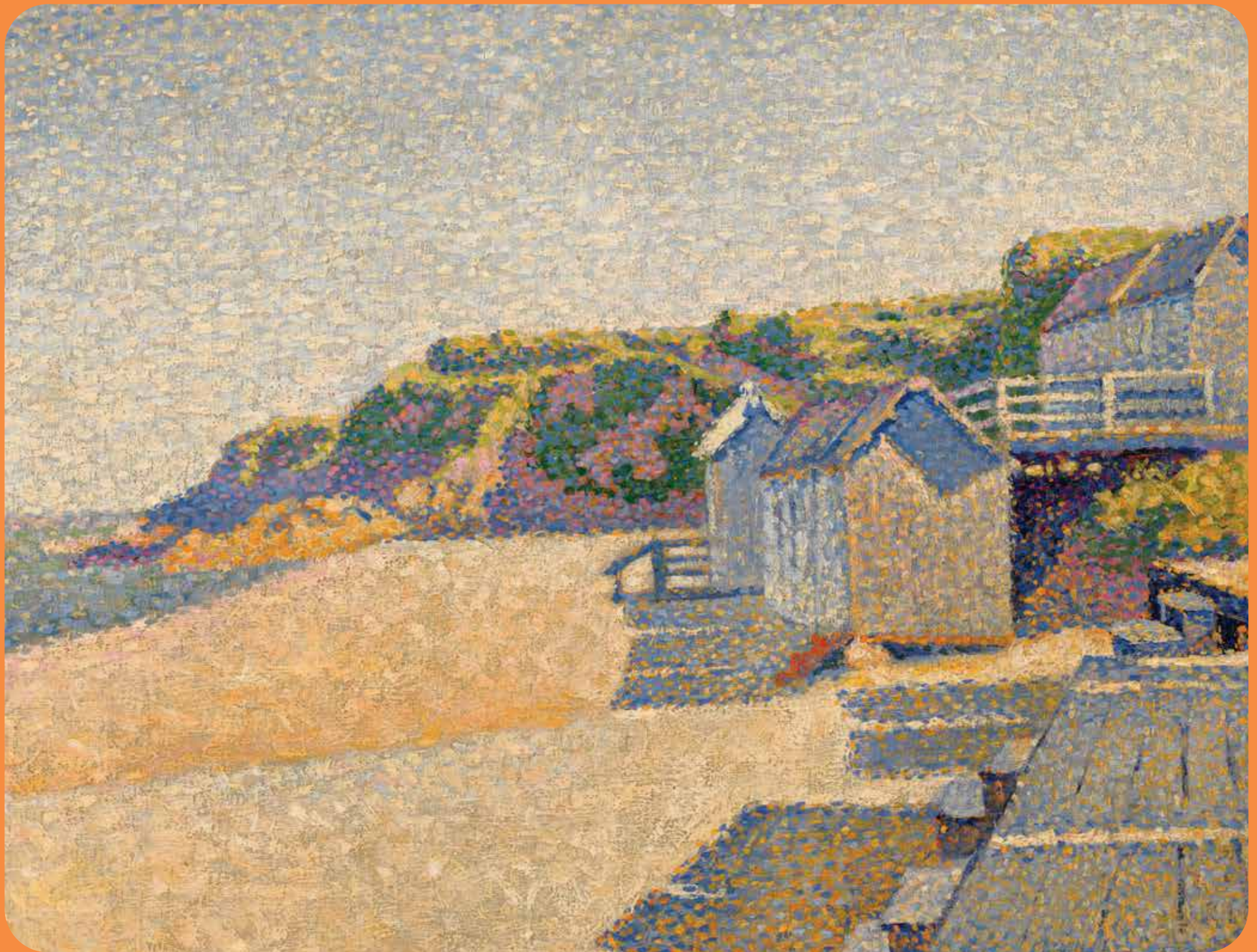


## BUBBLE NO. 1

Sit or stand in a way that is comfortable for you and look closely at this photograph.

Notice the shape, colors, and size of the bubble pictured here. What would it feel like to be this bubble floating across the sky? Think about what you might see below you as you drift with the breeze. Where would you want to go?

Slowly take a deep breath in, then imagine that you are blowing the bubble through the air as you let your breath out. Using your breath, send the bubble anywhere you would like.



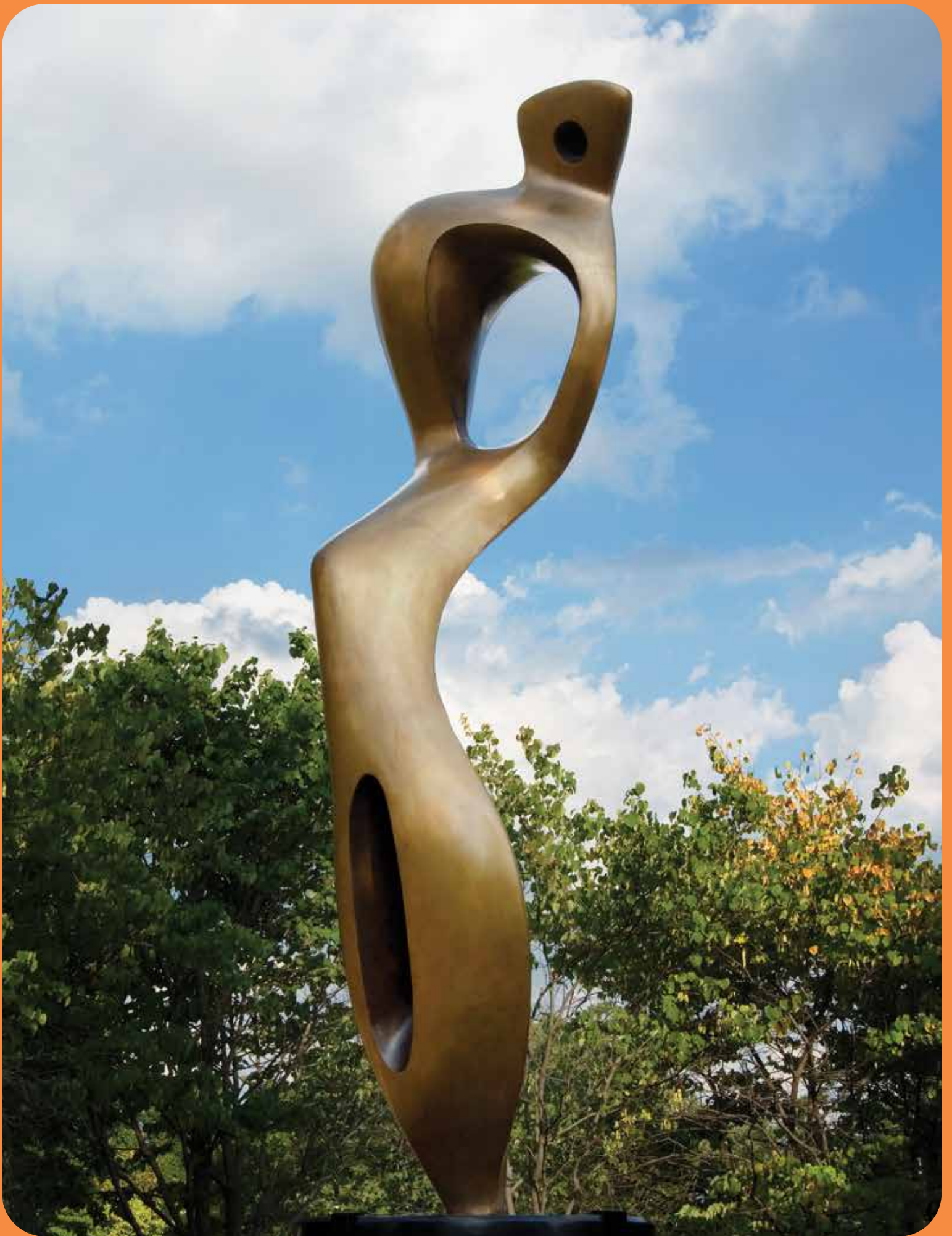
## *THE BATHING CABINS, OPUS 185 (BEACH OF THE COUNTESS)*

Sit or stand in a way that is comfortable for you and look closely at this painting.

Notice the many-colored dots that make up the image. Imagine the artist gently applying small dots of paint onto their canvas.

Slowly lift your hands and place your fingertips on the top of your head. Start to tap your fingers in a soft, steady rhythm. Then, ease your fingertips down to the side of your head, just above your ears. Continue tapping gently as you move your fingertips from the side of your head to your temples, then your forehead, and finally your cheeks.

Paul Signac (French, 1863–1935). *Portrieux, The Bathing Cabins, Opus 185 (Beach of the Countess)*, 1888. Oil on canvas, 22 1/2 x 28 2 3/4 inches. Gift of Henry W. and Marion H. Bloch, 2015.13.23.



## LARGE INTERIOR FORM

Stand or sit in a way that is comfortable for you and look closely at this sculpture.

Use your eyes or finger to trace the lines and shapes that make up the sculpture. Then, use your body to mimic the lines and shapes you see.

Notice the sensations in your body as you stretch and move. If this sculpture came to life, what type of movements do you think it would make? Demonstrate or imagine how you would like the sculpture to move.



## FORMS IN MOVEMENT (PAVAN)

Sit or stand in a way that is comfortable for you and look closely at this sculpture.

Choose a starting point on the outer edge of the sculpture. Let your eyes follow that edge all the way around the piece, noticing how lines cross over one another and weave in and out.

Slowly stretch your back as you take a deep breath in. Then, slowly let your breath out while you extend your arms straight out in front of you. Next, cross your arms across your chest so your hands gently touch their opposite shoulders. Take one more deep breath in and out. What sensations do you notice in your body?

Barbara Hepworth (English, 1903–1975). *Forms in Movement (Pavan)*, 1967. Bronze, 27 x 42 x 22 inches. Gift of Rheta Sosland in memory of Louis Sosland, F84-64.





## CORNER OF STUDIO

Sit or stand in a way that is comfortable for you and look closely at this painting. What emotions do you feel when looking at it?

Imagine that you are standing inside the scene shown here. You can choose to be inside the room or outside. What would you do there? What might you hear in that place? What might you see, feel, touch, or smell?

Is this a place that you would enjoy spending time? If yes, what details do you like or find welcoming? If not, what could the artist have added to the painting to make you want to spend time there?

Jane Freilicher (American, 1924–2014). *Corner of Studio*, 1973. Oil on canvas, 70 x 80 inches. Purchase: acquired through the generosity of the William T. Kemper Foundation-Commerce Bank, Trustee, 2004.13.