



INTRODUCTION

Interpretations: Devorah Sperber **March 27 – September 1, 2008**

After Vermeer

EXHIBITION OVERVIEW

For most, the act of seeing is an unremarkable event – few people give much thought to the mechanics behind this commonplace activity - but for New York-based artist Devorah Sperber how the brain interprets visual information forms the centerpiece of a fascinating artistic practice. *Interpretations: Devorah Sperber* opening in Kidspace at MASS MoCA on March 27, 2008, will feature sculptures by Sperber which not only explore how the brain interprets visual information but also find surprising bridges between classic painting techniques and modern digital technology. Many of the pieces in the Kidspace exhibit debuted in the highly popular Brooklyn Museum exhibition *The Eye of the Artist: The Work of Devorah Sperber* in early 2007 (which due to its popularity, was held over for an additional six weeks.) Also included in the Kidspace show will be several new pieces Sperber has created to debut in North Adams.

At first glance Sperber's sculptures appear to be multi-colored abstractions composed from volumes of craft materials like spools of thread, chenille stems, map tacks, gem stones, or marker caps. For instance, Sperber's homage to Leonardo da Vinci's *The Last Supper* comprises 20,736 spools of thread which create a life-sized mural that is almost 30 feet wide. When viewed through special optical devices like a clear acrylic sphere or a convex mirror, however, recognizable images from art history surprisingly emerge.

The New York Times referred to Sperber as a "marvelously zany installation artist" in a recent review and continued, "Sperber recreates classics with a pizzazz that breathes new life into familiar, even hackneyed images. . . As much about art as about optics, they are hung upside down to account for the way the optical device, like the human eye, inverts imagery. From a few feet away, they look like fields of

vague, pixilated color. But through the optical device, you see a perfect reproduction of the paintings. It's like magic.”

Sperber meticulously crafts her works so the viewing process mimics the way the eyes and brain interprets visual stimuli. Many of her abstracted images are constructed upside-down and backwards which is the way the eyes absorb information. The optical device functions as a brain, condensing, inverting, and reversing raw color and value into something identifiable. Upside-down and backward composition alludes not only to the biological mechanics of sight, but also to the mechanics of the camera obscura, a projector-like device some art historians believe many Old Masters may have used.

The construction method most apparent in Sperber’s work -- using individual bricks of color to assemble a larger image -- is her nod to modern technology. A computer program breaks her chosen image into pixels, the building block of digital imaging technology. She translates the pixels into sculpture – her spools of thread, chenille stems or gem stones function as three-dimensional pixels. Her mirrors and lenses operate not only as human eyes and brains but as computers, ‘zooming out’ and pulling the colors together, reforming the picture.

In addition to Sperber’s homage to da Vinci’s *Mona Lisa* and *The Last Supper* and Vermeer’s *Girl with a Pearl Earring*, works on view in Kidspace include her interpretations of Jan van Eyck’s *Man in a Red Turban*, Pierre-Auguste Renoir’s *Girl with a Watering Can* and Grant Wood’s *American Gothic*. As the familiar materials combine to form easily recognizable images in an unexpected and unlikely manner, Sperber offers viewers direct visual experiences of recent scientific advancements.

ABOUT THE ARTIST

Interested in the links between art, science, and technology through the ages, New York artist, Devorah Sperber deconstructs familiar images to address the way the brain processes visual information versus the way we *think* we see. “As a visual artist,” she says, “I cannot think of a topic more stimulating and yet so basic than the act of seeing—how the human brain makes sense of the visual world.”

Born in 1961 in Detroit, MI, Sperber graduated from the Art Institute of Colorado in 1981 and Regis University in 1987 (summa cum laude). She moved to New York City in 1989 and currently divides her time between studios in Manhattan and Woodstock, NY.

Since 1999, Sperber has created a series of large-scale installations and multi-part works, which utilize pixilated, photo-based representation in formats that fluctuate between representation and abstraction. In 2002 she was invited to create a site-specific installation at the Montclair Art Museum. The resulting installation, based on Edward Hopper's *Coast Guard Station, 1927*, was the catalyst for a series of artwork based on other artworks. Though it initiated the new series, the realization of the Montclair commission gestated for two years during which she created works based on paintings by Jackson Pollock, Chuck Close, Jan Vermeer, Hans Holbein, Salvador Dali, and Leonardo da Vinci. In 2005, Sperber represented the Brooklyn Museum and the United States at the Ljubljana Print Biennale, for which she created new thread-spool works based on Leonardo da Vinci's *The Last Supper* and *Mona Lisa*. A solo exhibition featuring these works was on display the Brooklyn Museum from January 26 to June 17, 2007.

Ms. Sperber's recent exhibition at the Brooklyn Museum *The Eye of the Artist: The Work of Devorah Sperber* included full scale re-creations of Leonardo da Vinci's *The Last Supper* (29 feet wide) and *Mona Lisa* (30 x 21 inches). The concept was based on the technology of print making and how mechanical reproductions alter images and the scale of artworks as they exist in "the mind's eye". She selected *The Last Supper* and *Mona Lisa* because they are two of the most recognizable and reproduced images in the history of art.

Also on display were Ms. Sperber's recreations of Picasso's portrait *Gertrude Stein* and van Eyck's *Man in a Red Turban*, composed of thousands of colored crystals and thread spools. This new series is based on a recent scientific survey of 3/4 view portraits over the past two millennia which revealed that one eye of the sitter is commonly located exactly at or near to the vertical center of the composition. The study suggests that the human brain is hard-wired to respond to symmetry and that the centering of one eye is appreciated at a subconscious level in the brain. Ms. Sperber stumbled upon this survey while researching the *Mona Lisa* and *The Last Supper*, both of which happen to be perfect examples of eye-centeredness.

The works on view at the Brooklyn Museum along with new works have traveled since then to the Oda-Park Foundation, The Netherlands, and the Fleming Museum in Burlington, Vermont. In addition to Kidspace at MASS MoCA, in 2008 Sperber's work will travel to the Boise Art Museum in Boise, Idaho, and the Knoxville Museum of Art in Knoxville, Tenn. She will also be featured in the inaugural exhibition at the Museum of Art and Design, New York. Public works by Sperber can be seen in New York City's One Penn Plaza, Centro Medico Train Station, San

Juan, Puerto Rico, and the Royal Caribbean cruise ship "Independence of the Seas," (maiden voyage, May 2008). Group exhibitions have included Sperber's work, most recently at the Albany Airport Gallery, Albany, New York, and the University of Rochester Memorial Art Gallery, Rochester, New York.

REPRINT OF INTERVIEW WITH DEVORAH SPERBER
"The Art of Seeing," Ana Finel Honigman, *Sculpture Magazine*, May 2006

Art is primarily a visual medium, yet most artists take the experience of sight for granted. Devorah Sperber does not. The New York-based artist probes the optical, social and historical reasons for why we see what we see. Sperber takes well-known images that are widely reproduced and represents them in an original sculpture which must be appreciated visually in order to be understood. In this way, she undermines the process Walter Benjamin claimed corrupts art's authenticity and kills its 'aura' in the age of mechanical reproduction.

In practice, Sperber's work functions on three interrelated levels simultaneously. From a distance, her works are attractive abstractions. Up close, her unexpected materials (pen caps, brightly coloured pipe cleaners and spools of thread) are endearing and playful. But only when her images are seen through the optical devices she includes in their presentation does the provocative final layer emerge and the image it represents become clear. Through this evolution, a process that can not be summed up through mundane reproduction, Sperber successfully disrupts and then refocuses our perception of familiar images; forcing us to reconsider how we interpret visual information and how we look at art. In a 2004 solo exhibition at the McKenzie Fine Art gallery, Sperber recreated Hans Holbein's iconic 1533 painting, *The Ambassadors*, by using thousands of chenille stems stitched into a circular rug. The sculpture seems like a drab piece of modernist decoration until Holbein's image, known for its own anamorphic trick, becomes visible in the cylindrical mirror cutting through the rug's centre. This combination of references and affects challenges our expectations of both the neutral sculptural form and the famous painting itself, enlivening and refreshingly connecting them.

Similarly, in a 2001 group show at the James Graham and Sons gallery curated by Valerie McKenzie, Sperber presented *Lie Like a Rug* (2000-2001), 18,000 pen caps pushed into a curving flexible canvas, whose Persian rug pattern emerged when the sculpture was seen through a nearby convex mirror. Like the Holbein piece, this sculpture initially disassembles and then convincingly restores the complicated heritage that summons commonplace images into view.

"The Eye of the Artist: The Work of Devorah Sperber," an exhibition featuring full-scale re-creations of Leonardo's Last Supper and Mona Lisa, will be shown at the Brooklyn Museum of Art in 2007.

Ana Finel Honigman: How does the process of visually dissecting and reconstructing historical works of art affect your relationship to them as a viewer?

Devorah Sperber: My artistic process is highly compartmentalized. It includes countless hours of research, planning and preparation, which affect my relationship to both the historical work and the resulting new work. Once assembly begins, I'm already finished in a sense, with most of the decisions and problem solving behind me. At this point I have such a clear vision of the completed work in my mind, that when I first see the finished work, I have a strange sense of Déjà vu." This was particularly poignant when I recently installed "Reflections," a large-scale commissioned work constructed from 60,000 spools of thread, in a train station in Puerto Rico. After working on the project for 15 months, I could not see it with "fresh eyes" and had to assess the work by gauging other people's responses to it.

AFH: How do you think this experience would differ if you were appropriating these works in paintings or collages instead of translating them from two-dimensional images into sculpture?

DS: I don't think of my series based on historical works as appropriation. The catalyst was a site-specific installation, "Quartered, Flipped, & Rotated" (2004), which I developed for the Montclair Art Museum two years earlier. Curated by Patterson Sims, the installation was based on the museum's iconic Edward Hopper Painting Coast Guard Station (1929) and connected the museum's collection of American and Native American holdings. My decision to use other historical works as subject matters evolved from my interest in the link between art and technology through the ages, and my own working processes, which utilize technologies of our era--the computer, optical devices, and mass-produced objects. The selected historical works have significant links to science or technology (some well known, others obscure). I focus on those aspects when translating images into new sculptural works.

AFH: How are you defining appropriation and how does your use of pre-existing imagery differ?

DS: In the context of visual art, I define appropriation as "art about art." My work focuses on the intersection of art, science, and technology and their influence on "the

art of seeing." AFH: What is the "art of seeing?" Do you mean the way viewer interpretation affects the meaning of a work?

DS: I am interested in how the human brain makes sense of the visual world and "reality" as a subjective experience. As a visual artist, I cannot think of a topic more interesting and yet so basic than the "art of seeing."

AFH: Your series *After Dali, After Harmon 1, 2003-2004* was inspired by a known experiment on optics and memory. Can you describe the particulars?

DS: This series was based on a Salvador Dali painting from 1976, which was based on an early pixilated image created by Leon Harmon of Bell Labs. The original black and white image was included in an article in a 1973 issue of *Scientific American*, titled "The Recognition of Faces." The image and the experiment was a demonstration of the minimum conditions needed to recognize a face. Through the use of incremental cropping and changing scale, the series "After Dali, After Harmon" takes it one step further. When seen in its entirety, the series functions as a neurological primer, literally priming the brain to make sense of visual imagery, which is only recognizable when seen in the context of the greater whole.

AFH: How does your work relate to the experience of seeing in contrast to say, a painting dealing with similar issues, such as a Chuck Close's grid portrait?

DS: Chuck Close's grid portraits are installed in a traditional way, first offering viewers an overview of the portraits from a distance, with the image gradually dissolving into abstract cells as they move closer. My large-scale works reverse this traditional process of viewing art, bypassing the overview or macro-perspective and offering in its place an incomprehensible micro-perspective of individual units (such as spools of thread) devoid of recognizable imagery. Viewers experience a dramatic moment of surprise when they become aware of the macro-view, visible only with the aid of small optical devices. This element of surprise, best described as the "WOW" experience, is the result of temporal lobe activation, which occurs when the external world does not jive with the brain's inner expectation.

AFH: What issues arise from offering the experience of seeing the same thing in two separate and distinct ways through the use of sculptural elements?

DS: Offering two distinct versions of reality illustrates the limitations of visual perception and presents reality as a subjective experience vs. an absolute truth. It demonstrates that the visual world, as perceived by the human eye and brain,

consists of a miniscule layer of scale-based perception existing within infinite layers of imperceptible realities.

AFH: What do you think of how your sculptures appear in photographs?

DS: It is difficult to accurately portray my work with a single photographic image. I generally prefer a combination of images: a close-up view, a full installation view, and/or a view of the work as seen reflected in an optical device. Sometimes, a mid-range view is necessary to link the micro and macro views, especially when people have not seen my work in person. The size of the photograph is also important as it affects whether the focus is on the full recognizable image or on the individual units.

AFH: How do you select the images you reference?

DS: My initial interest in any subject matter is intuitive. I then conduct research to access whether the subject matter has enough interesting layers to justify producing a work based on it.

AFH: When you say "layers" are you referring to content, like the potential socio-political content in a mass-produced oriental carpet or the historical content of a famous painting or are you describing visual variety?

DS: Selecting my subject matter is a complicated process. After I find a group of images that appeal to me on an intuitive level, each image undergoes a rigorous justification process. I am looking for a reason to pursue one idea over others.

AFH: Does the familiarity viewers might have with a work affect the way you conceptualize and contextualize it?

DS: Most of my work is accessible to both the art-going and general public. However, in some cases, if viewers are familiar with the subject matter, they will likely appreciate additional layers of meaning. For example, viewers familiar with Jackson Pollock's work will appreciate the humor intended in recreating a drip painting using 165,000 pipe cleaners. What they may not know is that in each successive drip painting, Pollock created higher and higher ratios of fractals, before fractals were recognized as existing in the natural world. This was a deciding factor in using Pollock's Autumn Rhythm as a subject matter.

AFH: How do you feel the meaning or significance of an image changes when it is frequently reproduced?

DS: Reproductions of historical works can become inaccurately fixed in the mind's eye. Take the *Mona Lisa* for example, perhaps the most famous painting in the world. Most people have seen a reproduction or a "reproduction of a reproduction," but only a small percentage of those people has actually seen the painting in person. I suspect most people are surprised when they see the original painting and experience the relatively small scale (30 x 20 7/8") and the subtle effects of *Mona Lisa*'s elusive smile. I am currently working on a life-sized rendering of the *Mona Lisa*. Constructed from only 425 spools of thread, the image resolution will be extremely low. Yet when seen with an optical device, the thread spools will condense into a blurred yet recognizable image, conveying how little information the brain needs to make sense of visually imagery, like Harmon's pixilated image of Lincoln. Another larger thread-spool work will reintroduce an aspect of the original painting which is absent in most reproductions—the effects of spatial frequencies on vision as it relates to *Mona Lisa*'s elusive smile. These works will debut in Ljubljana, Slovenia, in June 2005 in an exhibition curated by Marilyn Kushner of the Brooklyn Museum of Art, who is interested in the intersection of digital technology and printmaking.

AFH: What are the differences for you between creating a work from the image of a factory-made carpet versus reconfiguring Holbein's *The Ambassadors*?

DS: I don't see a significant difference. Both works have links to technology. "Lie Like a Rug" was inspired by a rug which has been in my family since the 1950s. My research uncovered an interesting technological fact about the origin of that particular rug pattern. Although it looks like a hand-made Persian rug, the pattern is modeled after the world's first power-loomed rug manufactured by Karastan in the USA continuously since 1928.

AFH: And the Holbein?

DS: Two works titled "After Holbein" were based on Hans Holbein's painting *The Ambassadors* (1533). In order to create the elongated skull, Holbein either utilized anamorphic perspective, a mathematical technology invented by Leonardo da Vinci, or an optical device as suggested by David Hockney in his book "Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters." These works debuted at McKenzie Fine Art, NYC in 2004 in an exhibition that included a thread-spool work based on Vermeer's presumed use of the camera obscura and the series "After Dali, After Harmon". All of these works have a significant link to technology.

AFH: How has your process changed since when you began using technology in your work?

DS: At the beginning, I spent weeks translating images into individual units of color. I now have a custom software program that reduces the time I spend at the computer and allows me to spend more time in the studio.

AFH: As your work demonstrates, science and art are closely linked, and always have been, yet there is a general assumption that science is not creative and art is not as "serious". Why do you think there is still a division perceived between science and art?

DS: The modern division of art and science may be the result of technological advancements and resulting job specialization. Intuition/creativity and awareness of the world play important roles in both art and science. If there is a perception that art isn't as serious as science, it may be due to science's more tangible value to society.

AFH: So, you are focusing on seeing as it functions biologically instead of intellectually, since one could argue that the subjective experience of seeing is determined more by experience, information and assumptions than optics?

DS: I like the holographic model of reality in which raw perceptual data is input, filtered, and organized by the brain to create a holographic illusion of a solid, predictable universe. Our understanding of what we see is based on the holographic model we have built to date. Using this model, brain biology and function are interconnected.

AFH: Would you say that you approach the actual act of making your sculptures scientifically?

DS: My approach to research and development can be seen as scientific but the actual assembly process is totally meditative. Assembly is my delayed gratification for the countless hours spent thinking, researching, planning, and problem solving. Life doesn't get more simple then declaring "I will complete X number of rows today" and having the wherewithal to do it.

AFH: Why do you often select mediums that are often banal or playful in their origins, like thread or brightly colored pipe-cleaners?

DS: The contrast between subject matter and medium adds another element of surprise to the work. In general I select materials based on their aesthetic qualities, intrinsic characteristics, availability, and the range of colors. I place equal emphasis on the "whole" recognizable image and how the individual parts function as abstract elements.

AFH: Yet, sometimes your materials conceptually compliment your subject matter like when you crafted a life-size replica of a 1967 VW bus using over laser-cut 60,000 flower-power stickers, hand-applied onto clear vinyl shower curtains. At other times, your choice of material and scale is highly incongruous. What determines whether you want your medium to contrast or reinforce your subject's symbolism?

DS: "VW Bus: Shower Power," a life size, 3D rendering of a 1967 VW Bus, was inspired by my long-standing love of VW buses and my own retro VW Bus. My choice of medium, 60,000 flower-power stickers applied onto clear vinyl shower curtains, was inspired by the common description of a VW Bus as a "box on wheels." When viewed up-close, the translucent flowers in the foreground fade in and out of recognition as the eyes shift focus from the front panels through to the rear panels on the opposite side of the bus. The end result is an image of a VW Bus that is there yet not there, solid yet transparent, present yet fleeting, not unlike the ideals of the 60s in the minds of many Baby Boomers today.

AFH: What was it about the myth of the 1960s that inspired that exhibition?

DS: "Bikinis, Bandanas and a VW Bus" debuted at Graham Gallery in NYC in March 2002. The concept was based on the continuing presence of cultural icons from the 1960s and 70s. As David Brooks has noted in his book, *Bobos in Paradise*, these icons continue to have a strong presence in contemporary culture due to the influence of "Counter-Culture Capitalist" baby boomers now in positions of power as CEOs, advertising executives, and designers.

AFH: How did you try to represent the tensions between 1960's ideology and the current aestheticization or commercialization of those beliefs?

DS: The bikinis and bandanas were constructed from thousands of maptacks inserted in clear vinyl, and have an undulating, cloth-like appearance from a distance and a surprisingly menacing quality up close. At first glance, all of the works appear to be 3D but on closer inspection, some are actually 3D while others are entirely flat. The bikini patterned as the American flag first emerged in popular culture during the 1970s. Seen today, it can be read as either patriotic or subversive

depending on the direction of the maptacks which face inward on some bikinis and outward on others and also, of course, on the perspective of the viewer .

Ana Honigman is a critic and PhD candidate in art history at Oxford University

INTERPRETATIONS PROGRAMS

The sequence of programming for North Berkshire and Stamford schools is as follows:

<u>October</u>	<u>Teacher Workshop, Three Museum Semester</u>
<u>October – February</u>	<u>Three Museum Semester</u>
<u>January</u>	<u>Teacher Workshop, Kidspace</u>
<u>January – May</u>	<u>Kidspace Curriculum Activities in Classroom</u>
<u>February</u>	<u>Science Demos with Williams College students</u>
<u>March</u>	<u>Artist Residency with Devorah Sperber</u>
	<u>Opening</u>
<u>April</u>	<u>Lecture with Devorah Sperber</u>
<u>April – May</u>	<u>Visits to Kidspace</u>
<u>May</u>	<u>Teacher Workshop, Evaluation</u>

TEACHER WORKSHOPS

North Berkshire and Stamford teachers will be provided with three teacher workshops in your schools. The first workshop in September / October will focus on the Three Museum Semester and will include time for you to sign up for fall visits to the Clark, WCMA, and MASS MoCA. The second workshop will be held in January and will involve preparing you for the Kidspace program through a hands-on opportunity to review curriculum activities. And the final teacher workshop will be an evaluation discussion about the entire year, both the three museum and Kidspace semesters. Devorah Sperber will also talk about her work and artistic process on April 2nd and we strongly encourage all teachers to attend this fascinating discussion. Please mark the workshop dates on your calendar (you can find the dates in Section 2 of this curriculum).

KIDSPACE PROGRAMS

Curriculum activities and activity cards

This curriculum provides you with classroom activities that you can do with your students before and after visits to Kidspace. The curriculum has two parts to it this year. The first part offers activities that we recommend all classes do before and after their visits to Kidspace. The second part involves activity cards that are meant to be used in a flexible manner. You can use them to plan projects as a class or to have individual students work on as small groups or independently. The activities have been written for teachers of Pre-K – 8th grade, and can easily be adjusted to suit the needs and interests of your particular grade level.

New this year: Journals

Kidspace will provide each student with a journal. This journal should follow the student from year to year so that when they “graduate” from Kidspace (in 5th or 8th grade), they should have a good resource of their past museum experiences. There is space in the journal to list exhibitions seen at Kidspace, MASS MoCA, the Clark, and WCMA. We also encourage you to use the journal to have your students write about their experiences at the museums, and during residency programs and other art-related activities. Within this curriculum, we suggest specific journal writing activities that you might involve your class in.

The Curriculum Frameworks and Classroom Tie-Ins

We purposefully choose exhibition themes that easily relate to topics you are working on in school or that are included in the Learning Frameworks. The goal of this curriculum is to demonstrate easy ways in which you can connect on-going classroom activities to themes addressed in Kidspace exhibitions and programs. You might already have in your curriculum classroom projects that can easily tie into Kidspace and the three museums, and we encourage you to plan this before the beginning of the semester. We will have time to discuss this further at our teacher workshops.

Science Demos with Williams College Students

Since Devorah’s work is deeply connected to the science of seeing, Kidspace will collaborate with Williams College to conduct science demos at Kidspace for all K – 8th grade students. Prior to their visits to Kidspace and to the residency with Devorah, students will visit Kidspace to explore image formation and how the human eye works and perception. They will have the opportunity to experiment with different lenses, and workshops will be conducted by Williams College

students. This special program component was organized with the assistance of Avi Wilder, Science Education Consultant, Williams College and was funded through Williams College's Howard Hughes Medical Institution grant.

Artist Residency

We are pleased to provide your school with an artist residency program with Devorah Sperber. The artist will visit your school to conduct a 1 ½ hour session with each class K – 8th grade (some classes have been combined). Students will have the opportunity to hear first-hand how the artist created her work before they visit Kidspace. They will also create their own interpretations of historic works of art using pixilated images and chenille stems (pipe cleaners).

KIDSPACE GOALS

- Art experiences can be used to sharpen student visual literacy skills which can be applied in many subject areas, including art, English language arts, science, math, and social studies.
- Interpreting and creating art can enhance students' critical thinking and problem solving skills.
- Art experiences can build students' self confidence in forming opinions and sharing ideas, and are significant means of expression.
- Interactions with professional artists help students to more fully understand the artistic problem-solving processes.
- Curriculum materials and teacher workshops can motivate classroom educators to make multiple curriculum connections via the arts.

LEARNER OUTCOMES

The *Interpretations* exhibition can be used to focus on a wide range of topics, including: sculpture, portraits, science of seeing and perception, art history, and interpretation and illusion. Through multiple activities at Kidspace and in the classroom, students will:

- discuss how artists use different materials and art-making techniques;
- recognize how individuals may be portrayed in historic portraits;
- describe how different objects like spools of thread can be used to make up a sculptural interpretation of a historic painting;

- experiment with lenses and other sources to understand how the eye works when perceiving an image, particularly one made up of dots of color (pixilated);
- explain the difference between the historic work and the sculptural interpretation;
- illustrate their understanding of the pixilation process in their own artwork;
- define famous historic works of art and why they are still relevant today (like the *Mona Lisa* and *American Gothic* paintings);
- demonstrate their understanding of sculpture, and compare to Kidspace and three museum exhibitions featuring art of different mediums (installation art, painting, photography).

YOUR FEEDBACK AND SHARING WITH OTHERS

A SHORT evaluation form can be found at the end of this curriculum. You will notice that we merged the Three Museum Semester evaluation into the one for Kidspace. Please fill this out as the year progresses and we will collect the form at our workshop in your school in May. **Your comments do make a difference.**

We look forward to another successful collaboration!

Laura Thompson, Ed.D.

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