

# HALL

## ART FOUNDATION

Worrell, Harriet. "Middle School Trip to Hall Art Foundation Is 'Exciting Stuff'", *Vermont Standard*, 23 October 2014, pp. 4C, 7C.

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VERMONT STANDARD—WOODSTOCK VERMONT

THURSDAY OCTOBER 23 2014

### Entertainment/Arts

## Middle School Trip To Hall Art Foundation Is 'Exciting Stuff'

Our transportation hadn't appeared. It felt like a shaky start to a beautiful day as we lingered in the lobby of the high school gym hoping we wouldn't have to cancel our special outing when low and behold a sweet, sassy red-headed driver in a

known for paintings, films and public projects.

We bounced along yellow-bus style on Green Mountain roads where the last of autumn color was making one grand last stand. Traveling out of Woodstock, you could feel the cool crisp in the air as

### Art Darts

By HARRIET WORRELL



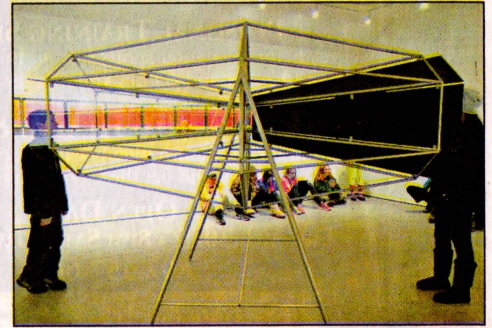
yellow bus cheerfully came to the rescue. Relieved, 16 seventh-grade art students taking a one-quarter class in 3D sculptures loaded in with teacher Katrina Jimerson and a tag along chaperone (myself). We were bound for Reading and the Hall Art Foundation exhibit by Danish-Icelandic artist Olafur Eliasson. We would experience installations and photography although he is further

we passed the golf course and South Woodstock; beyond the now quiet Green Mountain horse arenas, the road to Jenne Farm, and an eatery; then the turn to Brownsville and down hill the remainder of the way into Reading. Driving to the far side of the village and opposite Reading Elementary School, we came to a halt at the Hall Art Foundation.

The 3D sculpture curriculum for



At left, kids stand in front of a white wall with special lighting that makes multi colors and growing shadows using halogen lamps, glass, aluminum and transformers. On the right kids stand on either side of a yellow double kaleidoscope made from stainless steel, mirrors and color-effect filter glass.



Photos By Katrina Jimerson

classes that include seventh and eighth graders is new to the face of WUMS. The focus of the class

is creative thinking and process. It is about discovery, exploration and new use of materials. It is everything that Olafur Eliasson has brought to the moment and his art for over two decades. Thus, we move our young art students through the barns and incredible art.

There is a visit to where the horses were housed and a cow shed. There the students to look at the artist's Volcano Series, 2013, composed of 63 colored prints of volcanoes in Iceland. That is followed by the Spring Puddle Series, 2004, with 12 color prints; a Waterfall Series,

1996, of three Chromogenic prints; and in the same room with all these The Lava Stone Series, 2003. There is the Light Ventilator Mobile 2002; The Waterfall, 2004, installed out of doors; The Spectrum Series, 2005, of 48 color photogravures; See ART DARTS - Page 7C

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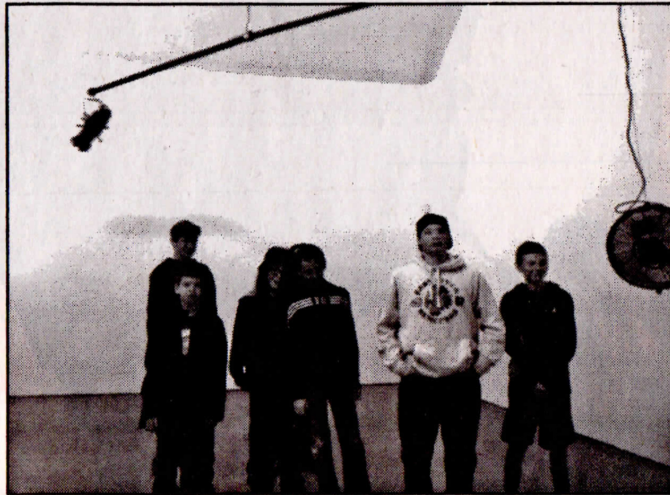
VERMONT STANDARD—WOODSTOCK VERMONT

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A Concentric mirror, 2004, glass, mirror coating, stainless steel; The Eye See You, 2006; Your Uncertain Shadow (growing) 2010; Mono Frequence Lamp, 2004, monofrequency bulb, metal, steel stand, cable; and Yellow Double Kaleidoscope, 2005, Stainless steel, mirrors, color-effect filter glass (yellow).

Susan Piccoli — docent, guide, teacher — led the 16 inquisitive middle school artists from selection to selection with important and curious bits of information, activities, and experiments. They danced in the colored shadows, saw themselves in the kaleidoscope, watched some of their colored clothing look grayer in certain lights, stood beneath the mobile, listened and watched the waterfall, saw their faces become double circles of mirror, and listened carefully to the story of how the artist scaled volcanoes and searched for a way to create white light.



Katrina Jimerson Photo

**A small group of kids stand under a motorized mobile with a fan at one end of a bar and a stage light at the other.**

This was exciting stuff. The artist calls it “devices for the experience of reality.” His work “prompts a

greater sense of awareness about the ways we both interpret and co-produce the world.”

It also entices children to know more and to be fascinated with how art does that very thing.

These are works of art that they rush toward with enthusiasm that

sometimes seems high energy without containment. So be it. The creative mind works that way. However they are received — in part or whole — these experiences with Eliasson will be remembered in the developing creative process of 16 middle school students who had the privilege to be in horse barn and cow shed with a remarkable artist, his work, and his philosophy.

In their next class meeting, the MS artists in 3D sculpture will remember more than they know they do. It will all fall out when they write their reaction to one chosen piece of art that they saw at the Hall Art Foundation. They will make at least one observation and include reaction to the piece. Finally, they will include a question that the piece they selected raises. There will be thinking and articulation and wonder.

They won't remember much about the bus ride home. It will be like so many others. But the art and the artist? They will have soaked into their middle school beings. Hall Art provided.