

# Events, Programs, and Other Interactions

*Clew: A Rich and Rewarding Disorientation*

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Curator: Lauren O'Neal

Lamont Gallery, Phillips Exeter Academy

Exeter, NH USA

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The images that follow are a small, representative sample of some of the planned and unplanned registers of engagement that *Clew* provoked.

See the additional print materials in this RC section, as well as the Programs PDF file for an overview of the programs, activities, and other types of interaction. Many programs cannot be successfully captured by images.



View of *Clew* from a drone (with artists, students, and parents)



Opening reception





Opening reception



People of all ages created their own methods of interacting with the exhibition in embodied, playful, and exploratory ways.





Class visit (local preschool)









Iridescent beading workshop for PEA employees with artist Deb Fairchild



Slow Art Day





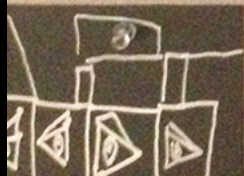
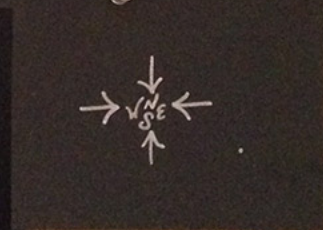
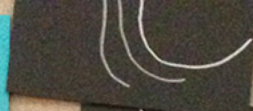
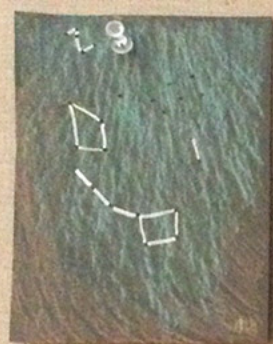


Slow Art Day artwork





A wall of drawings generated by anonymous visitors who were invited to “take a journey.” Images were added daily and often people drew images to extend on to others’ drawings, making a large, incoherent, rambling ‘map.’







Institutional Technology Services Department field trip

## Drone Views



We were particularly interested in seeing the work in new ways ourselves. To that end, we worked with a PEA family who brought their drones and drone cameras. We took an afternoon when the gallery was closed to explore the possibilities for human, human-directed, and even non-human perception. At the end of the day, we were more interested in the set of blue images that many of the images that captured the gallery in any literal way. These images may at some point lead to future collaborative projects.











Most of the drone images were in this format—off-centered. A great many were complete static or fuzz. Questions that emerged for us during this experimental process included: What is the connection between seeing-as-knowledge vs. seeing-as-exploration? When are they the same? When are they different? What does ‘eclipsed’ or ‘partial’ seeing reveal? What type of journey do you take when you intentionally misread the map? The questions that were raised echoed the ethos of the exhibition and each collaborators views on the creative process.