

Transitions

Provide links between the objects on your tour
Reinforce the theme

What do they do?

■ Indicate it's **time to move**:

From Van der Helst, *Burgomaster* to Anishinabe cape (“Dressed for the Occasion”): “We’ve seen how a Dutch government official dressed for a special occasion (getting his portrait painted) to show his important position and material success. Now let’s see what an Anishinabe man would wear for a special occasion, such as a family or social event or a religious ceremony.”

■ Keep the group **on task** in moving from one stop to the next, pique their curiosity, get ready for next object. Can take several forms:

-question: “After looking at the qualities of porcelain that the Chinese admired (translucency, special glazes, sound when struck), we’re going to look at Japanese ceramics and I’m going to ask you ‘What qualities do you think the Japanese admired in their ceramics?’”
Tea ceremony vessel – rustic, unusual, asymmetrical
Theme: “Changing tastes in Asian ceramics”

-statement: “Just as the Sully painting of George Washington contains symbols important to the formation of the American Republic, so an Elkhide made by an American Indian named Cadzi Cody shows symbolic representations of important aspects of Native American life.” (And now you’re ready to talk about symbols in the next object.)
Theme “American Symbols”

-activity: “This artist used straight lines to give the impression of a very tall building (O’Keeffe). Now everyone walk in a wavy line to our next object and let’s see what’s different about using those kind of lines in a painting. (Van Gogh)” Cold, sterile city compared with expressive/emotional use of line and color
Theme: “Artist’s choices: How artists use line” (Visual Elements topic)

-unifier: show how the objects belong together (not just a random selection of objects to make a tour). Example: “Mysteries in the Museum”: every object has a mystery and we’re going to look for clues to solve it.

Monti, *Veiled Lady*, c. 1860

Magritte, *Promenades of Euclid*, 1955

“We just looked at how an artist made solid marble look translucent. Now we’re going to look at a painting where things also might not be what they appear to be, and see if we can figure it out together.”