

Activity Guide

**David
Hammons Yves
Klein**

**Yves
Klein David
Hammons**

This activity guide is a resource to explore the conversations that are possible with fellow visitors and between artworks and their histories, as well as how you question your relationship to the work.

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Spend time looking, using these questions and activities to help you unpack different ways to connect with what you see.

Explore the exhibition *David Hammons Yves Klein/ Yves Klein David Hammons* in Galleries 2 and 3.

Yves Klein (1928–1962) lived in France. He was an avant-garde artist who experimented with a range of forms during his brief career. He created his own signature color, International Klein Blue.

David Hammons was born in 1943 in Illinois and currently lives and works in New York. In his installations, sculptures, body prints, and performances, he often confronts stereotypes and social issues, especially those faced by the African American community.

This exhibition allows us to look at both what is shared and what is different about their art.

By observing an artwork not only by itself but also in relationship to another, we explore deeper connections about how materials, ideas, and emotions speak to each other.

What can you hear when you listen to artworks?

Listening is one of the most important elements in a meaningful conversation.

As you listen to what the artworks are saying to you, think about the following three ideas:

Presence

How can an artwork reveal the artist's actions?

Find the following body print artworks:

- | David Hammons, *Peeping Tom*, 1974
- | Yves Klein, *Jonathan Swift (ANT 125)*, ca. 1960

What does each artist want you to know?

Tone

How can an artwork communicate feeling?

Find the following photographs of performances:

- | Yves Klein, *Le Saut dans le Vide (Leap into the Void)*, 1960
- | David Hammons, *Bliz-aard Ball Sale*, 1984

Is each artist's tone serious, humorous, or something else?

Silence

When is something that is not said more powerful than what is said?

Find the following artworks and spend five minutes observing them without speaking:

- | David Hammons, *In the Hood*, 1993
- | Yves Klein, *Peinture de feu sans titre (F 92) (Untitled Fire Painting [F 92])*, 1961

When you listen to them, do you hear something that is not there?

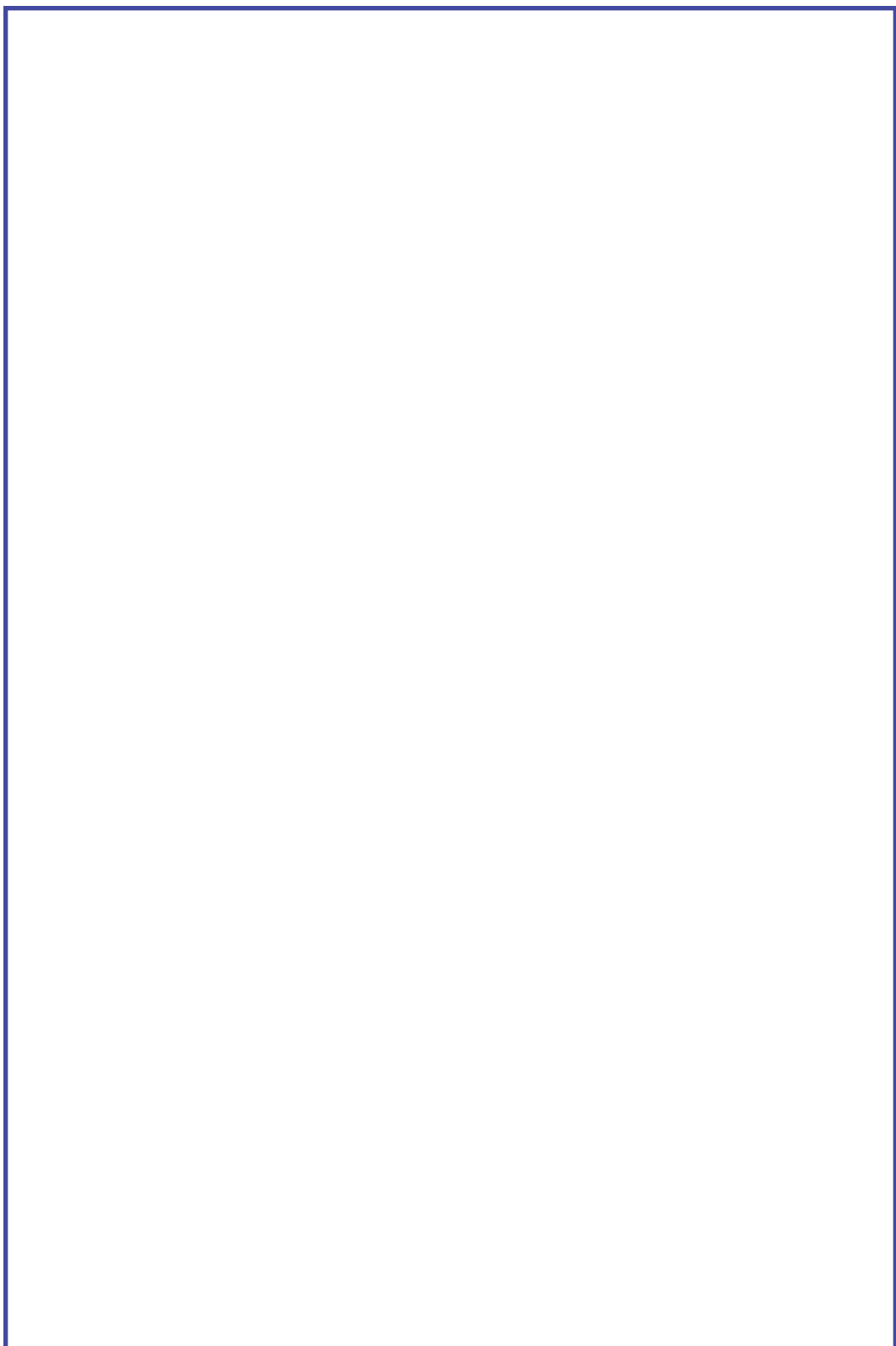
You have seen examples of Yves Klein and David Hammons experimenting with making marks on the surface of canvas or paper—such as body prints, fire paintings, drawing with a basketball and graphite, and capturing rain and wind on a canvas painted with pigment.

In the blank space of the next page, experiment with one of the following activities:

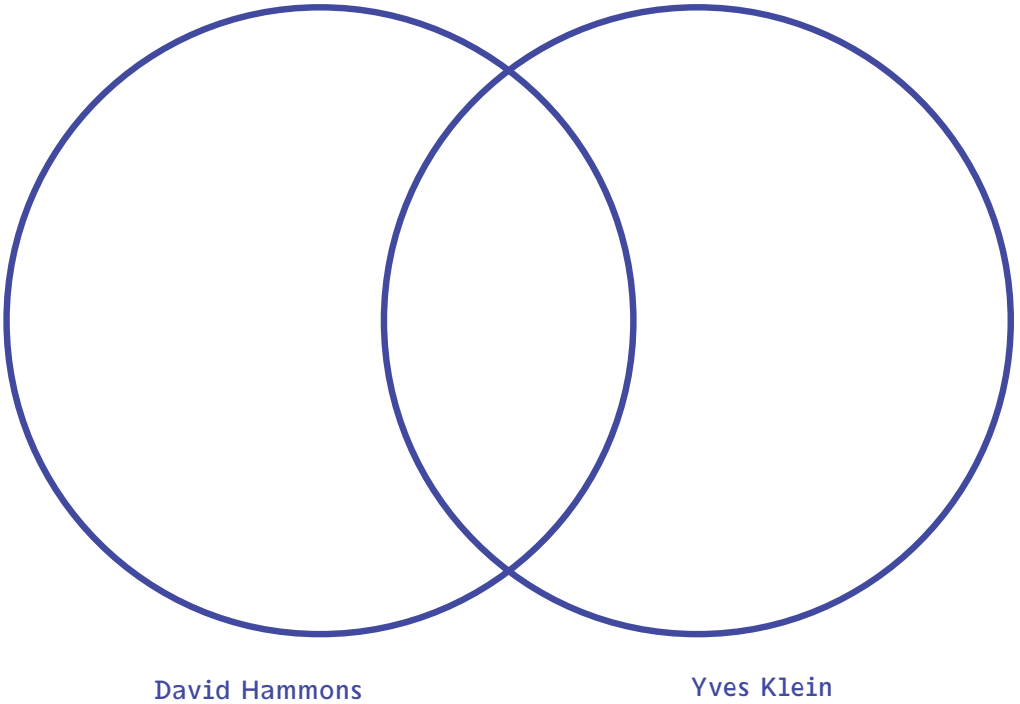
Tie the paper to your body and lie down on the AAM Commons, grass, or another surface.

Leave the paper outside overnight.

Place the paper on the ground and bounce a ball covered in pigment on it (use gloves and a tarp to protect your hands and the ground).



Add to this diagram



Write down what materials, ideas, and emotions are unique to each artist.

When you notice something shared, write it in the middle space.

Which of the above do you share with David Hammons and Yves Klein?