Narrative Geometry:
Warli Art and Animals

Activity, Time and Materials

ACTIVITY:

Residents in an elder care facility and late elementary or early middle school students will learn about and create their own *Warli* paintings based on interactions with live animals. *Warli* is a folk art painting style from India. The series of activities in this plan also include sharing digital *Warli* jigsaw puzzles of the paintings that were created.

The plan is written with an eye towards the elders and the children interacting with one another in the same place. However, this is not always possible. Even so, the sessions outlined herein still can still be utilized with the elders and the children working independently in separate locations. If this is the case, some other interaction should occur such as the exchange of created artwork through the mail or links to digital *Warli* jigsaw puzzles through email. Because the benefits of intergenerational interaction are many, it is recommended that the elders and the children engage with one another face-to-face in at least two sessions, more if possible. If this in-person connection is possible only two times, they should occur when the live animals are first introduced to the participants and during a concluding visit to the zoo, or another place where animals can be found. The person directing this plan can be wildlife outreach and wildlife education personnel, activity directors at elder care facilities, volunteers, teachers, or artists. Artists should be utilized in some way. (Some people may be afraid of animals, have allergies, or are at risk of zoonotic diseases. People susceptible to these issues should be handled appropriately. Seek the advice of medical staff at the elder care facility. Care must be taken for the proper control and safety of the animals as well.)

TIME:

Six and a half hours over six sessions (One of those sessions is solely for the person directing this activity plan, volunteers, and teachers.)

MATERIALS:

- Large sheets of red paper (20" x 30", if possible; smooth paper allows for a cleaner look, but handmade textured paper, while harder to paint on, results in a more natural and sophisticated look)
- White acrylic paint
- Pencils
- Thick-tipped markers
- Legal size white printer paper
- Rags or paper towels
- Small paper cups or jars for water to clean brushes
- Computers
- Internet access
- Paint brushes (fine or medium points, large enough for the elders to clearly see)
- TV and/or DVD player

- Large-printed versions of a map of India showing the countries and oceans bordering it (or a digital version that can be projected to make it easy to see)
- Large open work space with tables with lots of room
- Digital camera
- Printed list of the live animals presented as well as the animals represented in the artwork of Vaishali Mohite

Optional: It is optional but suggested to utilize *Narrative Geometry: The Art of Warli by Vaishali Mohite*. This exhibit consists of twenty-five pieces of art depicting snapshots of village life, animals, and traditions in India. Multiple activity plans with an eye towards elders in care facilities and interaction with children are available based on this folk art form as featured in this exhibit. For booking information, contact the North Dakota Council on the Arts at 701-328-7590.

Note: Volunteers will be needed to assistance the children and adults in this activity plan. The number of volunteers is dependent upon the number of people. Consider at least one volunteer for every five people. Do invite family members, especially the children and grandchildren of the elders to participate with their loved one.

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"THREE PLAGUES" (LONELINESS, BOREDOM, HELPLESSNESS):

Loneliness and boredom are addressed by bringing elders in care facilities, children in schools, and family members together face-to-face and via the internet. Boredom and helplessness is addressed through both the creation of traditional *Warli* art, exchange of art made into personalized online puzzles, and interaction with live animals. The creation of *Warli* art through repetition of simple images formed of basic geometric shapes and arranged into rhythmic patterns creates a complex, sophisticated look. This addresses a sense of helplessness and counters the belief that, "I can't do art." The contrast of red paper and white paint is visible for poor eyesight. The fact that the various elements of the painting, whether animal, plant, or human, do not need to be proportionate to one another alleviates one's fear of precision due to lack of artistic background or physical challenges such as shaky hands.

ASSOCIATED MEDICAL STUDY:

The author reviews numerous studies involving animal-assisted interventions, both animal-assisted therapy and animal assisted activities. Among the benefits cited include psycho-neuroimmunological responses that assist in bolstering the immune system, combatting loneliness and depression, and improved cardiovascular results of lower blood pressure and heart rate.

--Morrison, Michele L. "Health Benefits of Animal-Assisted Interventions." Complementary Health Practice Review 12, no. 51 (2007): 51-62. doi: 10.1177/1533210107302397.

"A prospective, cluster randomized multicentre trial with a follow-up measurement 3 months after end of intervention was used. Inclusion criteria were men and women aged 65 years or older, with a diagnosis of dementia or having a cognitive deficit. Ten nursing homes were randomized to either AAA [animal assisted activity] with a dog or a control group with treatment as usual. In total, 58 participants were recruited: 28 in the intervention group and 30 in the control group. The intervention consisted of a 30-min session with AAA twice weekly for 12 weeks in groups of three to six participants, led by a qualified dog handler. Norwegian versions of the Cornell Scale for Depression, the Brief Agitation Rating Scale and the Quality of Life in Late-stage Dementia scale were used.

A significant effect on depression and QoL [quality of life] was found for participants with severe dementia at follow-up. For QoL, a significant effect of AAA was also found immediately after the intervention. No effects on agitation were found.

Animal-assisted activities may have a positive effect on symptoms of depression and QoL in older people with dementia, especially those in a late stage." [Abstract]
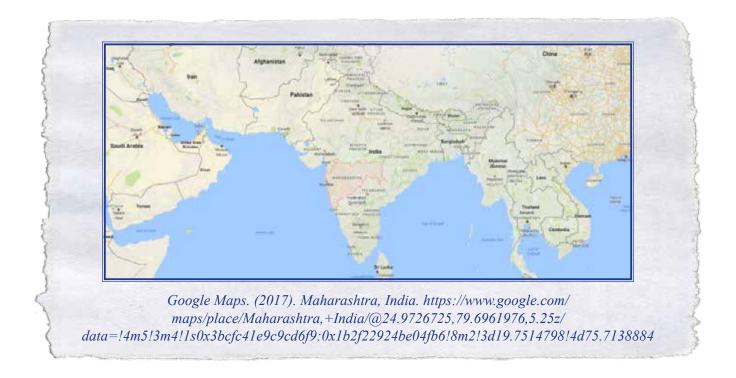
--Olsen, C., I. Pedersen, A. Bergland, M.J. Enders-Slegers, G. Patil, C. Ihlebaek. "Effect of Animal-Assisted Interventions on Depression, Agitation and Quality of Life in Nursing Home Residents Suffering from Cognitive Impairment or Dementia: A Cluster Ranomized Controlled Trial." International Journal of Geriatric Psychiatry 32, no.12 (December 2016): 1312-1321. doi: 10.1002/gps.4436 Epub 2016 Jan 25.

Activity Plan

SESSION 1 (45 MINUTES):

1. Before starting the activity, the person leading the engagement should read through the entire plan thoroughly. This session is designed to introduce the participants the traditional folk art painting of *Warli*, the country of India, and the artist Vaishali Mohite.

2. The person directing this activity plan should explain to the group that this art activity will take place over a number of sessions over several days. Mention that the sessions will include learning about and interacting with live animals, creating *Warli* paintings focused on animals, creating online digital *Warli*-themed jigsaw puzzles to send family and friends, and concluding with a visit to a zoo or other place where animals can be observed.

3. Transition into asking participants, "What do you know about India? Raise your hand." Call upon participants to answer. Entice the respondents in **conversation** so the interaction is not simply a lecture or question-and-answer session. Further engage the elders and children by informing or asking the following:

- Where is India? (in South Asia) Can you name the countries it shares a border with? (Pakistan, China, Nepal, Bhutan, Myanmar, and Bangladesh)
- Can anyone guess what oceans or seas border it? (the Arabian Sean and the Indian Ocean)
- Has anyone been there or know someone who has been there? (If someone responds positively, engage them in conversation about it.)
- Explain that India is the seventh-largest country by area and the second most populous country with 1.2 billion people. Mention that it is a multi-ethnic, culturally-rich country. Then ask, if anyone knows what the main religion is. (Hinduism)
- Show a map of India with the surrounding countries and oceans. (Show the map by distributing printed paper copies or use a computer projector to show a map from the internet.) Point out India and the countries neighboring it.
- When you think of India, what animals come to mind? (If the participants don't mention these animals, inquire about them "elephants, pythons and cobras, tigers and leopards, bears, water buffaloes, monkeys, deer, and rhinos"?)

*Google Maps. (2017). Maharashtra, India. https://www.google.com/
maps/place/Maharashtra,+India/@24.9726725,79.6961976,5.25z/
data=!4m5!3m4!1s0x3bcfc41e9c9cd6f9:0x1b2f22924be04fb6!8m2!3d19.7514798!4d75.7138884*

4. Explain to the participants that traditional cultures around the world are known for various forms of folk painting. For instance, the colorful, floral-like *rosemaling* is rooted in Norway and is very popular among many people of Norwegian-American ancestry. Tole painting is a realistic, decorative, and floral folk painting linked to Germany and practiced by German-Americans. India, too, has various decorative folk painting styles one of which is referred to as *Warli* art.
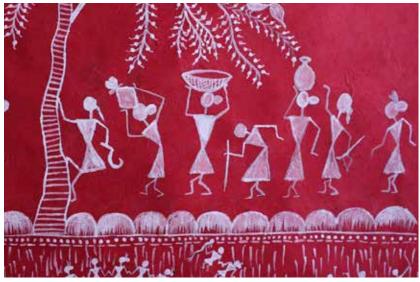
Ask if anyone has heard of *Warli* art before? If they have, begin a conversation about it. Then read or explain from the following text:

- This folk painting style comes from the *Warli* people who make up the largest tribe found in the Maharashtra region and who live on the northern outskirts of Mumbai in Western India. (Show the map, again, of India and point out the Maharashtra region and Mumbai.) While there are no records of the exact origins of *Warli* art, its roots may be traced to cave paintings over 10,000 years old. Like Norwegian *rosemaling* and German tole painting, *Warli* art is used to adorn the home. The *Warli* people colored the mud walls of their homes with a natural red paint and then used a white paint to create images depicting everyday life and celebrations; from planting and harvesting to dances and weddings.

Historically, the *Warli* had no written language, so these paintings served as visual narratives to communicate, reinforce, and celebrate their folk culture. The artwork usually depicts people and animals in highly repetitive, and symbolic vignettes. They are pictographic, created using combinations of simple geometric shapes - triangles, dots, lines, squares, and circles - in a loose rhythmic pattern. The shapes are representative of elements of nature like the circle for the sun and moon and triangles for mountains and trees. Individually the images are simple. Arranged with repetition in flowing patterns, they are elaborate and sophisticated.

5. Print, enlarge, and distribute on white paper the simple images of people painted in the *Warli* style as provided on the following page to show the participants attending this session. Print the images large so people who might have poor eyesight can see them. Provide multiple copies that can serve as visual cues later in this session.

(To create larger examples, select the link below the image and download the file to your computer. These files can be used to print large images at various online service or photography processing stores. All of the images provided within this activity plan are copyrighted by the NDCA. They may be utilized only in the execution of this plan. Their use is prohibited for any other reason and may not be reproduced or distributed in any way or format outside of this plan.)

https://goo.gl/photos/ZcZ6bqDuxdKTueNg8

https://goo.gl/photos/UvaDndCG8xGwRhHHA

https://goo.gl/photos/JTHDNubyuNdF4Bka7

6. Ask those in attendance if they would like to see what a complete *Warli* painting looks like? If the session involves children in their classroom and they have access to multiple computers and iPads, give them 10 minutes to complete an online puzzle to discover what *Warli* art looks like. Do the same for the elders at the elder care facility, if the equipment is available. Or, if the elders and children are in the same space, partner the children and elders.

To access this puzzle, go to: *http://www.jigsawplanet. com/?rc=play&pid=206e4bc1a0aa*.

If the elder care facility has lots of computers and iPads available, the elders also can try the puzzle. If computers and iPads are not widely available for the elders, print and distribute enlarged paper copies of the *Warli* art featured below or make it visible via a computer projector. Explain that Vaishali Mohite, an artist originally from India who now lives in the United States, created this and other paintings for an exhibit titled *Narrative Geometry: The Art of* Warli *by Vaishali Mohite*. Inform the participants that she learned from her mother and that the images present a snapshot of village life in India. If the exhibit was booked and is available at the elder care facility, show the actual paintings instead of their printed digital depictions.

Warli painting by artist Vaishali Mohite showing village life.

(To create larger examples, select the following link and download the file to your computer: https://goo.gl/photos/zknFLUmwhCvB8L3w6. This file can be used to print large images at various online service or photography processing stores.)

Warli painting by artist Vaishali Mohite showing a wedding.

(To create larger examples, select the following link and download the file to your computer: https://goo.gl/photos/TqjsCPE9jfEBe51n7. This file can be used to print large images at various online service or photography processing stores.)

Warli painting by artist Vaishali Mohite showing various animals, people, and Hindu gods.

(To create larger examples, select the following link and download the file to your computer: https://goo.gl/photos/5yPCAXDTE8MxVzqY7.)

7. The person directing the activity plan should ask the session participants to point out where they see geometric shapes – circles, triangles, and squares – in the making of various images whether human or animal or plant. Draw the participants' attention to the men, women, and cattle, for instance whose bodies are made of two triangles and a circle for the head. Mention the rhythmic, flowing patterns such as those formed by or undulating lines of people either dancing or sitting. Then, of the artwork, ask, "What do you see within the art? What is happening? What animals do you see?" Point out various animals and ask what the participants think they are.

8. At this point, distribute plain white sheets of paper for each participate as well as thick-tipped markers. Ask them to look at the pictures and draw men and women using triangles for bodies, lines for arms, legs, and necks, and circles for heads. Refer them to the examples printed and distributed earlier. Point out the difference between men and women as depicted in the *Warli* art. The women have their hair in buns on their heads. Ask the participants to create an expanding circle of alternating women and men dancing. See the example below. Explain that this short, simple practice session will prepare them for creating a complete *Warli* art piece in a future session.

Inform them that the art piece they create in that future session will be uploaded to a website that will make a digital jigsaw puzzle out of their work, and that they will be able to email a link of that puzzle to their friends and family to solve. (If the elders did not see the digital, online *Warli* puzzle due to lack of computers or iPads for

everyone, show them the puzzle now as a group on a computer so they understand what this is.) Again, the link to the puzzle is: *http://www.jigsawplanet.com/?rc=play&pid=206e4bc1a0aa*.

(To create larger examples, select the following link and download the file to your computer: https://goo.gl/photos/MQ2PCfmFF5xmZWsf8.)

9. At the conclusion of this session, remind those in attendance of the date, time, and place for the next *Warli* art session. Explain that the next session will involve learning about and interacting with live animals.

SESSION 2 (45 MINUTES):

1. This session involves the elders and the children coming together to learn about and interact with live animals. It is highly recommended that the elders and children come together in one place for this session. (If the elders and children cannot come together at the same place, the zoo's animal outreach program would need to visit the elders and the children separately.) Set a date, time, and place for the zoo or other organization to present and talk about the animals. Due to mobility issues, it is suggested that the elders and children gather at the elder care facility, but make sure that the meeting place has plenty of room.

2. The people in charge of coordinating this activity plan must make prior arrangements with a zoo, wildlife rehabilitation center, a local Fish and Wildlife Department, animal shelter, farm, or other such place to transport, show, and talk about animals with elders and children. Inquire, especially, if the zoo has animals from India that can be included in the animals to be shown. Also, ask if they have some animals that people can touch and interact with. Ask the people who will be showing the animals to talk about the animals' characteristics, habitat, what it eats, and so on.

3. When seating the children for the presentation of the live animals, do not segregate the children and the elders. Have them seated interspersed with one another. This will be important for good behavior and for encouraging interaction between the elders and children. During the presentation, it is important that everyone pay attention to the zoo instructor and listen to information about each animal.

4. The person directing the activity plan should inquire beforehand of any allergies the elders or children may have and make appropriate arrangements, if they do.

5. When the animals arrive, introduce the people who will be talking about and showing the animals. Explain the safety rules for the animals, or ask the people handling the animals to do so, and remind those participating to listen respectfully. Encourage questions on the part of the children and elders. If the animals can be touched, encourage both the children and the elders to do so. Having the elders and children sitting interspersed with one another helps ensure both groups of people interact with each other and with the animals.

6. Thank the people who showed the animals. Set a date, time, and location for the next *Warli* art session. Explain that the next session will involve the actual creation of their own *Warli*-style painting of an animal.

SESSION 3 (45 MINUTES) (ALLOW TIME FOR PAINT TO DRY BETWEEN SESSIONS 3 AND 4):

1. Welcome the participants. (The elders and children could be together in the same place or in separate places for this session. Together is preferred. If together, partner one elder with one child to work on one art piece together. If there are more children than elders, make appropriate ratio arrangements. Have the group work on the painting as a team by rotating the painting around the table, as each person paints one image.)

Ask who was present during the last session with the live animals to raise their hands. Engage the participants in discussion about what they learned, what animals they liked, if they enjoyed the experience, and what they liked the most about it.

2. Recap what *Warli* art is and what it looks like. Show the samples of *Warli* art that were utilized in Session 1. Distribute enlarged hardcopies of those examples for easier observation. Using those samples, remind them and point out the use of triangles and circles to make the bodies of people and animals. Remind them of the visual distinction of men and women in the paintings; women have their hair in buns on their heads. Draw their attention to the different "sun" images as well as the different ways plants are depicted. Again, if the exhibit was booked and is available at the elder care facility, show the actual paintings instead of their printed digital depictions below

3. Tell the participants that *Warli* art sometimes uses images of people to form the outlines of animals and if they would like to see an example.

If the session involves children in their classroom and they have access to multiple computers and iPads, give them 10 minutes to complete an online puzzle to discover this kind of *Warli* imagery. Do the same for the elders at the elder care facility, if the equipment is available. Or, if the elders and children are in the same space, partner the children and elders.

To access this puzzle, go to: *http://www.jigsawplanet. com/?rc=play&pid=2be35abedafc*.

Note: If multiple children or elders will be using the same computer, it is important that after a puzzle is complete that it is reset and disarranged so the next child or elder will be able to start with jumbled pieces and not see what the *Warli* image looks like. This should be done so children and or elders can discover this style of painting themselves. If the participants rotate the computer or iPad, hit the puzzle reset button before passing it to the next person. The puzzle can be reset by clicking on the circular arrow icon to the lower left of the image. Then simply close out of the browser. At the end of the session it is recommend that all children and elders reset their *Warli* puzzles before closing out of the browser.

If the elder care facility has lots of computers and iPads available, the elders also can try the puzzle. If computers and iPads are not widely available for the elders, print and distribute enlarged paper copies of the *Warli* art featured below or make it visible via a computer projector. Or if the exhibit was booked and is available at the elder care facility, show the actual painting instead of a printed digital depiction as shown below.

Explain that Vaishali Mohite, an artist originally from India who now lives in the United States, created this and other paintings for an exhibit titled *Narrative Geometry: The Art of* Warli *by Vaishali Mohite*. Point out the men and women holding hands and forming the outline of an animal. Ask them what they think the animal is (a tiger). Draw their attention to the stripes made of people and eyes made of people getting water from a well. Indicate in the painting that the animals, people, birds, and plants do **NOT** have to be proportionate to one another.

Warli *painting by Vaishali Mohite.*

(To create larger examples, select the following link and download the file to your computer: https://goo.gl/photos/wTGLLPR4m4h83yxy7.)

4. Distribute plain white paper and markers. Ask the participants to just practice with a few images of men and women in an expanding circle, like they did in Session 1. After a few minutes, distribute the large red-colored paper along with paint brushes, white acrylic paints, paper towels, little cups of water, and pencils. Make sure there is plenty of space on the table to spread out and move the paper around without spilling water or moving paint around.

5. Tell the participants that they will now create their own *Warli*-style painting using white acrylic paint on red paper. For those participants who are nervous about artistic ability or unsteady hands remind them that they start with a very simple design of two triangles to form a body, lines for necks, legs, and arms, and a circle for a head and that through repetition in a flowing, rhythmic way, a beautiful and complex art piece can be created. Tell them that the shapes do not have to be precise and perfectly straight or even symmetrical to have a pleasing effect. Mention that the *Warli* samples from Vaishali Mohite will be left on the tables for quick reference.

6. Ask the participants which of the live animals they liked the best or which animal in the *Warli* examples they were most curious about. Engage the respondents in conversation and with questions. "Yes, I liked the owl too, because it had such big, beautiful eyes," for example. "Why did you like it?" "Did you touch the owl? Did anyone touch it? What did it feel like?" "Can you describe it to me, tell me how it looked or how you imagine owls to look?" (Memory may be an issue. If so, then revert your question to a form that does not require a correct response but one that is based, not on memory,

but on imagination. "What do you imagine an owl to look like?")

7. After this short prompting discussion, inform the participants they can create a *Warli* painting that either features a general scene as represented in Vaishali Mohite's samples shown in Session 1 OR a *Warli* painting that uses repetitious images of men and women to form the outline of an animal like the tiger image highlighted in this session. Again, show the tiger painting to the participants.

Explain that regardless of the general structure of the painting, each painting must have the following elements:

- Both men and women in the *Warli*-style in an expanding circle or swirl. If the participant wants to include other images of people in undulating lines, dancing, or engaged in some scene, that is fine and is to be encouraged. It may be easier for some with mobility issues to create an undulating line than an expanding swirl. But the expanding circle or swirl will serve as a prominent visual in the painting. Inform the participants that they can draw a swirl in pencil on their red paper to serve as a guide. Make sure the swirl is drawn wide enough between the lines so larger painted images of people can be made more easily. State that they should start from the center moving outward. Tell them not to worry if the pencil marks can be seen after painting. State that pencil marks can be seen in the work of Vaishali Mohite as well. **This element should be the FIRST to be painted by everyone because it will involve rotating the paper. Painting this first, and**

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then adding elements after it will help prevent smearing the paint of other images on the paper.

- The animal or animals painted should be either from among the live animals presented earlier, or from those represented in Vaishali Mohite's paintings, or just a personally favorite animal. The person directing this plan should read to the group a list of the live animals presented earlier as well as the animals represented in Vaishali's paintings. Place a copy of that list of animals on each table for reference. Also, on the tables of the participants, place large printed hardcopies of the *Warli* paintings included in this activity plan to be used as visual cues. Let the participants know that they may draw a large animal or a village scene in pencil before they paint, if they wish to. If they wish to create a large animal whose outline is made of repetitious images of men and women, like the tiger image, encourage them to draw the outline of the animal first. Instruct them to follow the lines when they paint the men and women, moving the paper accordingly and taking care not to smear the paint. Guidance may be needed as to where to start the painting and what to do first. After the animal is created, the paint may need to dry before continuing the painting. Artists involved in the project could assist the elders in sketching the outline of their animal.
- A stylized sun should be included. The person directing this activity will want to point out the various styles used in Vaishali Mohite's paintings, but encourage that other designs can be used.
- Plants and trees also should be featured as well as birds, if

desired. The person directing this activity is to point out the different designs used by Vaishali. Tell them to focus on just flowing lines and circles and dots for leaves.

The person directing this plan as well as volunteers should watch and help guide the participants in the placement of the painted images to prevent smearing the paint. However, let the design be determined by the participant. If the painting needs to be dry before other elements of the painting are completed, allow for that and arrange for other parts of the image to be done later. The painting component of this plan may require a couple of sessions to allow for paint to dry and to complete the work.

8. Remind the participants that;

- Simple geometry can be used to make individually simple images.
- Linking these simple images repetitiously in a design – whether undulating lines, circles, or animal forms - can create beautiful images.
- People, plants, trees, and animals do NOT have to be proportionate to one another.
- Do not worry about being precise.

9. At the conclusion of Session 3, instruct the participants to paint their names or initials in the bottom corner of their work. Set a date, time, and location for the next session. Explain that the paint needs to dry so other elements can be added without smearing the paint.

Collect and store the paintings until the next session, but encourage the participants to work on their paintings on their own after the paint dries and before the next session. If they wish to work on their art before the next session, make appropriate arrangements.

SESSION 4 (45 MINUTES):

1. At the start of Session 4, the person directing the activity plan may want to remind participants of *Warli* art and again make available the printed examples of Vaishali Mohite's paintings for visual cues. Place the printed images on the tables for easier access. Yet again, the actual paintings from the exhibit can be shown. (Reminders are important for people who might have memory issues.) Distribute art materials and paintings to their respective creators.

2. The person directing the activity plan as well as the volunteers should check to make sure each painting has the four primary elements (a. men and women in a swirl, b. animals, c. a sun image, and, d. plants, trees, and birds). If any of these broad categories are missing, encourage their inclusion. Ask the participants if there is anything else they would like to add to their creations.

3. Towards the end of this session, the person directing the plan should ask each participant or group of participants to show their work to those in attendance and describe what they painted. If the artists are shy, the person directing the plan or volunteers should show the work.

4. If another session is needed to complete the artwork, make appropriate arrangements. If not, conclude the session by telling the participants that their paintings will be allowed to dry and that their works will be photographed and the images uploaded to a website that will turn their art into digital jigsaw puzzles. Explain that the participants then will be able to email links to those puzzles to friends and family. Lastly, set a date, time, and location for the last session which is optional but strongly encouraged. Explain that this session involves visiting the zoo, wildlife sanctuary, animal shelter, farm, or whatever place the people who presented the live animals came from.

SESSION 5 (90 MINUTES)
(THIS SESSION IS JUST FOR PROJECT STAFF):

1. This session is just for the person directing the activity plan, volunteers, and the teachers of the children who participated. With a digital camera, photograph the painting of each participant making sure the names they painted in white acrylic in the corner is clearly visible. Photograph the artwork in good lighting. Natural lighting is the best. Fill as much of the camera lens with the painting as possible taking care not to cut off any edges.

2. Upload a good digital photo of each participant's painting from a digital camera to a computer. View each digital file. Check for the names on each painting. Change the digital file name to the name of the person whose name is painted on the artwork. This will make it easier and faster to distinguish whose artwork is whose and to whom links to the digital jigsaw puzzle should be sent.

3. From the computer, upload one clear digital image of each participant's painting to this puzzle-making website: *http://www.jigsawplanet.com/*. These images will be used for the puzzle activity. The complexity, or number of pieces, for the digital jigsaw puzzle can be adjusted appropriate to age and skill level. The puzzle website allows from a twelve piece puzzle up to a three-hundred piece puzzle. Follow the instructions on the website.

4. Collect the email addresses of the elders and of the children or that of their guardians. Email the link for each digital jigsaw puzzle to the corresponding creator of the artwork along with a note explaining what the link connects to. Instruct the recipient to forward the email and link to loved ones and friends.

If the children and the elders worked on their own *Warli* art separately and in different places, links to the digital jigsaw puzzles of the elders can be sent to the children while the links to the digital puzzles of the children can be sent to the elders. This can be done through an intermediary such as the children's teachers and the activities directors at the elder care facility.

If the elders or the children do not have access to email or are unfamiliar with the technology, intermediaries such as the person directing the activity plan, volunteers, and the children's teachers can serve as intermediaries to email the links to the participants' family and friends.

SESSION 6 (2 HOURS):

1. Visit the zoo, wildlife sanctuary, animal shelter, farm, or from wherever the place the people who presented the live animals came from.

OPTIONAL SUGGESTIONS:

1. The artwork could be mounted and exhibited with informational labels for title of the work, type of artwork, and the name of the artist.

2. Using the digital files of the artwork, print postcards of the participant's paintings. Encourage the elders and the children to send them to one another or to friends and family.

3. Hold a movie night or two where movies that feature India are shown. Invite the elders and their family, especially their grandchildren, and the children that were involved in this plan and their families. Make it into a real movie night with popcorn and snacks. Such movies would add context to the activity plan and the traditional art. The movie night could be part of an exhibit opening. Suggested movies include: *Life of Pi* or *The Jungle Book*.

AUTHOR • VAISHALI N. MOHITE:

Vaishali holds a Master's degree in Social Work with a Medical and Psychiatric Specialization from Shivaji University in Kolhapur, India. She worked with health sciences at Symbiosis International University in Pune, Maharashtra, India, and as a medical social worker for the Lions Club Eye Hospital in India. Vaishali is also a folk and contemporary visual artist. She creates intricate, colorful, and beautiful traditional sand paintings, *rangoli*, that are used in everyday life, ceremony, and festivals to bless the home, people, and Hindu deities. As a child and young adult, Vaishali learned various folk painting styles from her mother – *Warli*, *Gond*, and *Madhubani*. *Warli* is a traditional art wherein stylized pictographic images are painted on a red background on walls of homes. She has participated in numerous exhibits in India and the United States as well as demonstrated at festivals in the Fargo, ND, and Moorhead, MN, area. Vaishali conducted art workshops for people of all ages with the Indian American Association of the Great Plains (IAAGP) and worked as a trainer conducting art classes for the children's television channel POGO.

AUTHOR • DEE FRANKLIN SMITH:

Dee Franklin was born and raised in New Hope, Minnesota. While in high school, he started a YMCA *Youth Leaders Program* in which students from local high schools joined to volunteer in the community, explore different career choices, and learn about leadership. Dee Franklin went on to work multiple positions at the YMCA as a *Kids Stuff* staff member and a *School-Age Child Care* (SACC) member. Through these positions, he helped to develop exciting activities for children that encouraged physical, mental, and social growth. Dee Franklin is currently the administrative assistant for the North Dakota Council on the Arts. He assists in management of grant systems and other daily operations and programs, such as *Poetry Out Loud*. *Poetry Out Loud* focuses on student mastery of public speaking skills as well as the building of self-confidence through memorization and recitation. He is currently pursuing a degree in Business Administration from Dickinson State University. When not working or studying, he enjoys listening to podcasts, researching apps, and being physically active. His favorite novel is *The Richest Man in Babylon*.

AUTHOR • TROYD GEIST:

Troyd is the state folklorist with the North Dakota Council on the Arts who is charged with encouraging the preservation and continuation of folk and traditional arts, heritage, and culture. He holds a Master of Arts degree in Sociology/Anthropology from North Dakota State University, and has participated in and conducted projects involving the impact of folk art and folk traditions on personal health and well-being. Those efforts include traditional storytellers working with fetal alcohol research and prevention programs, Bell's palsy as viewed and treated in traditional cultures, familial Alzheimer's disease tracking using anthropological methods, and the use of culturally infused narrative and traditional music for guided imagery. He directed the original *Art for Life* pilot project in 2001-2003, which measured the effects of long-term folk arts and artist interaction on combating the negative impact of the "Three Plagues" (loneliness, boredom, and helplessness) that many residents in elder care facilities experience. Subsequently, he developed the *Art for Life Program*. With Dr. Timothy J. Kloberdanz, Troyd co-edited, co-compiled, and co-authored the book *Sundogs and Sunflowers: Folklore and Folk Art of the Northern Great Plains*.