

**Author:** Genevieve Horan

**Event Response** February 2, 2009 ARTS 299 Event Response Exhibition  
– **Exhibition** Opening January 29, 2009: Andy Warhol's Polaroid's and  
**Opening:** Portraits, Audubon at Illinois, Jean Luc Mylayne, WOWDesign,  
Something that Happened Only Once, New Installation in Noel Gallery– This was a large event at the Krannert Art Museum. There were six new exhibitions that opened, which ranged from bird studies to portraits and also shoes. Each of the exhibits were very different and therefore diverse people showed up. Entering in through the Link gallery there were a lot of undergraduate students and new contemporary artwork. When moving into the museum it seemed a bit empty until you entered into the Warhol exhibit. There were clusters of people congregating and moving systematically through the show, following along each wall and stopping in front of each group of photos. I moved into the Audubon display and this group was comprised of mainly older adults, teachers, and a few younger people. In this space people also gathered, but more in the middle of each of the rooms, and there were only a few people up close to the prints. Also the technology that went along with the Audubon show seemed to go unnoticed. In the Mylayne rooms there was a lot of space to view the work and move around. It seemed like the majority of people explored both spaces and even got a little bit closer to the large photographs. The exhibition WOWDesign with the shoes was interesting. It seemed that not as many people spent a lot of time in this smaller space though. There seemed to be a space issue in this room because the tables/setup felt a little awkward to me, but the actual work and the concepts she was presenting were good. The new pieces in the Noel gallery I really liked. First off the music was a good part of the event; people felt comfortable enough to sit down and listen right in the middle of the room. Also the contemporary and more abstract pieces were even another kind of art and having the Pollock as the last piece you see as you exit, definitely made more than a few people stop and notice it. Overall people seemed really happy with the whole show and the variety of artwork.

**Art Exploration:** Genevieve Horan  
February 2, 2009  
Art Exploration  
ARTS 299

Guy Wiggins  
Wall Street New York  
Oil on canvas  
1882-1962

When I first saw this painting I felt drawn to it. I wanted to know more about what was going on and needed to get close to examine the painting. Walking up to the piece I felt a sense of the weather it was representing. I had just come in from the cold and now was face to face with a blizzard. The closer I got to the piece the more I liked it because I kept discovering new things about it. At first it looked only to be a cold snowy day, but soon the warm lights from the buildings and what may be people's faces began to show through the storm. Finding these little details gave the piece some warmth and a sense that relief from the storm would come. Within the painting there are several tall buildings, couples of people walking, and a few cars. On the right side there is a government looking building and a church can also be seen in the background. There is a large steeple like piece of architecture in the middle background and as you sift through the snow you can eventually see more clearly that all of the people seem to be walking towards it. The cars in the piece seem to be struggling to get through the snow and everything kind of looks like controlled chaos at this moment in time. Wiggins used oil to paint this and used the materials with quick and thick strokes. As you get closer to the piece you can see the hard raised paint that is the snow and almost some scratches and lines in the atmosphere that give the work more life. I would say that he used regular brushes but also a palette knife.

The snowy day is obviously the central theme of the painting. The snow gives a great feeling of movement and the subdued colors evoke a more somber emotion at first. Once the viewer discovers the warm lights from the apartments, a sense of comfort and reassurance that the people will be out of the cold soon can be felt. Wiggins' composition seems cluttered but that is probably because of the amount of falling snow and the fact that the lines of the buildings and street are blurred. Snow falls on all the ledges and surfaces that will hold it and this helps to soften all the edges. Overall the attention to detail is very good. Since the piece is smaller, it may have been part of a collection. Most likely this was used as a purely decorative piece and was probably owned by someone with money to spend on nicer things like paintings. It is hard to tell what this painting represents especially because we do not know what year the painting is from. Observing the cars and knowing Wiggins' lifespan it may be from the early 20th century, which may place this piece around the time of the depression. He may be representing Wall Street and using snow as something that is blanketing the hard times. One of the buildings may also be the stock exchange and that would give the viewer more of an idea of what is being shown. In today's society I am not sure what it could mean but overall it could be an allegory for hard

times whether it is financially, which the world can relate to, or not.

Questions:

If this piece was not labeled as New York, what city would you have thought it to be?

When do you think this painting is from? Year/decade?

Where do you think the people are going?

What does snow represent?

How does this painting make you feel?

Did Wiggins include certain buildings/places for a reason?

Would you classify this piece as chaotic and why?

Keywords:

Object Guide: Genevieve Horan  
February 17, 2009  
Object Guide

Guy Wiggins  
American 1882-1962  
Wall Street New York  
1930  
Oil on canvas

The scene depicted in Guy Wiggins' piece "Wall Street New York," is reminiscent of the cultural climate of American cities in the 1930's. A dizzying pattern of snow along with the somber hues lead the viewer's eyes around the painting. A thick application of oil paints as snow, are used in order to register a specific affect with the audience. This combination of darker colors and the chaotic obstructed view emotes a dejection of something, but the small figures continue to push through and do not shy away from the weather. Seen by the viewer from a higher perspective, straight through the center of the scene, there is strong diagonal movement away from the viewer towards a steeple believed to be a famous Trinity church in New York. Along this perspective is also a Greco-roman inspired structure, which at this time was the sub-treasury building. Also a snow-defined sculpture of George Washington is present at the Sub-Treasury building, and the rest of the street is lined with apartment and other dark stone buildings. The cultural values of the time were those of pioussness, patriotism, and faith in capitalism, all of which are personified within Wiggins' piece. His style of impressionism is realized in his use of painterly and quick brushstrokes that embody a sense of liveliness, even within the blizzard. Several cars and couples of people are seen progressing through the snow, and a few flashes of yellow light shine through the windows of an apartment building.

New York, especially when it snows, was Guy Wiggins' favorite subject to paint. Born and raised in Brooklyn into an artistic family, he

extensively studied art and enjoyed painting Wall Street in particular, a favored subject among wealthy commissioners. In the early 1920's, while part of an impressionist artist colony, Guy and his peers began to frame the city and its landmarks into a popular theme. He painted a slightly idealized city as compared to his grittier Ashcan counterparts, which most likely aided in his marketability. The reality of the society and times when Wiggins painted this piece, created the perfect yet melancholy scenario. Wiggins represented a time of depression both economically and physically with a dusky, snowy day, and showed the relief that was in sight through the apartment lights glimmering through the darkness.

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Research Binder, Trees Gallery. Fred and Donna Giertz Education Center, Krannert Art Museum.

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Annotated Question Plan: Genevieve Horan  
February 17, 2009  
Annotated Question plan

Q. What is happening in the painting? What elements can be found in the piece and how was it made? What do you see? What do these

elements stand for? If you did not know this was New York, what city could this be? How does it make you feel?

A. There are several elements but the main aspect is a blizzard; it is snowing pretty heavily. There are buildings and maybe some other figures. A few cars and some people walking, maybe home from work or maybe towards something. Snow may represent coldness or sadness. If I hadn't seen it was New York I could have thought it was just any city in America or Europe. A feeling that it gives off is cold or sadness maybe.

Q. What do we know about the time this painting was made? What was the culture or politics like at that time? What does the artist want to show the audience? How does he represent things or ideas in the piece?

A. The piece was made in 1930. It was done in America but an American artist who grew up in New York. There was an economic depression, which affected all aspects of life. At this time the artist was showing off his painting style. Wiggins followed the culture and represented it and possibly a changing nation.

Q. Do you like the painting? How does it make you feel? Does it relate to any other pieces around it? What were the issues brought up by this painting?

A. I feel at first saddened but with more information there's more of an optimistic feel to it. It does relate style wise to the large pink Pissarro and the painting directly to the right of it. This painting can ultimately bring up the depression, values, and the overall state of the American's lives.

Tour Stop: Genevieve Horan  
February 24, 2009  
ARTS 299

Tour Stop: Comparing Two Artworks

Artworks:

Guy Wiggins (1882-1962)  
Wall Street New York (1930)  
American, 20th Century  
Oil on canvas

Camille Pissarro (1830-1903)  
The Pont-Neuf: a Winter Morning (1900)  
French, 19th century  
Oil on canvas  
Gift of Emily N. and Merle J. Trees

Supplies:  
Plain white paper

Pencils (regular or colored)  
Hard Surfaces e.g. Clipboards  
Possibly replicas if this cannot be done in the Trees Gallery

Procedure:

I would like for the kids to be able to see the artwork first hand, so I would have them come into the Trees Gallery and sit either on the ground or the stools in the museum. I would have them split into two groups and go to either the Pissarro or the Wiggins piece and have each group spend some time with the art just observing. Then I would begin to discuss each of the pieces and talk about the background of the artworks, for example where they were made and a little about each of the artists. Then I would have each group meet separately and have one group discuss similarities and one handle the differences.

To engage my audience I would make this activity into a competition, and whichever team came up with the longest list would win. I could also time each team to add another element to the competition. After the groups were done I would have everyone come back together in order to discuss their findings. I would also allow time for the opposite teams to point out anything that they may have missed.

I may also have them look at any other pieces that have some sort of weather related scene in it. I can use these pieces that I know less about to really let the kids explore and teach themselves about observing. I would work as an aid in helping them to develop their own observations.

Audience Study Genevieve Horan  
– March 3, 2009  
Kids@Krannert: 299 Audience study

Kids at Krannert this past Saturday was based on the art of both the Audubon Collection and Jean Luc Mylayne's exhibition of photographs. In order to connect to the art we created several activities that related to these artworks. Bird sounds, bird watching, origami, mask making and the live bird sketching all helped the children to identify with the artwork's subject. The people who attended were mainly adults with young children. There seemed to be a good mix of people within the group since there were a lot of both young boys and girls and it was also quite ethnically diverse.

For the majority of my time at the event I worked at the origami station. When everyone entered the galleries, ours was the first station that was seen and so the majority of people stopped to see what was going on. Almost every child that came up to the table was assisted in making at least one origami bird. There were even a few who already knew how to make paper cranes and they helped other kids and even us to improve our skills. Afterwards most of the families would wander around and visit the other stations. I did notice some of the adults observing some of

the artwork, but the majority of that occurred during the activity in the Mylayne exhibit and in the Audubon gallery. Talking to the parents also gave me a good idea of how the overall event was going. Both people really enjoyed the activities and thought that their children were having a great time, especially because there were a good amount of programs. It seemed like everyone just kept going from activity to activity without pausing and when the volunteers and we worked with their children it gave them a moment to walk around. Some parents did stay with their kids the whole time, mostly the ones with much younger children, but a lot did stand back and give them some room. It seemed that the majority of people participated in almost every activity we planned and that there was a mix of returnees and new visitors. The people that I talked to had found out about this event through a flyer and their wives in both cases. I think there should maybe be some more advertising about these events, but overall there were still a lot of people who attended. The parents I spoke to also both enjoyed going to museums quite often, especially with their child and when they are traveling. Overall everyone seemed very pleased with the event and personally I feel that it was very successful and fun for the kids!

Audience Development of College Students:  
Genevieve Horan  
March 10, 2009  
Audience Study

Out of the five people I interviewed only three had actually visited the museum, but altogether there was a good range of answers from all of the interviewees about Krannert museum. Most people know that the museum is a sort of art museum and has professional work. One person believed that it also has student work but most likely they were thinking of the link gallery. A few of the people I talked to believed that it may also be successful because of the Andy Warhol exhibit that is currently up, and because of some of the other well known artists that are exhibited. Out of the people who had gone to the museum, all of them went because they were asked to, whether it was by a friend or teacher. None of the people had a bad experience at the museum and seemed to actually really enjoy what they saw. One girl even wandered away from her class in the basement of the museum and loved what she saw. Everyone I spoke to said that they would visit the museum more, but feel that they don't really have time. They all constantly see advertisements for the museum in the Buzz and on flyers around campus, but feel that if there were more interactive or specialized exhibits that they were really interested in they would attend them. While talking to everyone I got a sense that they really were interested in the museum, but that it would probably take a friend or someone else to ask them in order for them to go at all. The majority of people had visited at least one museum in the last year, and also felt that how much they cost most definitely effects whether they go or not. After most of the interviews the conversations regarding the museum and others

continued, and I was able to inform them about Krannert and what it has to offer. Overall I got a sense that most people have good intentions about going to Krannert and hope to in the future.

**Audio Guide Script:** Born and raised in New York in 1882, Guy Wiggins studied art and painting extensively throughout his life. Later in his career he even joined an artist colony in America's Northeastern region.

The scene depicted in Guy Wiggins' piece "Wall Street New York," is reminiscent of the cultural climate of American cities in the 1930's. The great depression had recently begun when Wiggins decided to paint one of his favorite subjects, New York City.

The use of grey and brown colors, gives a somber and quite feeling to the painting. A blanket of snow covers the scene, the dark city along with the obstructed view from the snow evokes a gloomy and trouble state of the nation as a whole. In this frozen moment in time small figures are seen trudging through the storm in all directions. Through the center of the composition there is a strong diagonal movement towards the steeple of the Trinity Church. Along this perspective to the right is a Greco-roman inspired bank, which at this time was the sub-treasury building. A snow-defined sculpture of George Washington is present between the building's columns, and the rest of the street is lined on both side with apartments and other dark stone buildings. The cultural values of the time were those of piety, patriotism, and faith in capitalism, all of which are personified through these elements.

You may notice that there are no strongly defined contours in this painting, and there is a thick application of paint. This style of painting, known as impressionism, began in France in the late 19th century, and moved to the United States by the early 20th century. Impressionism is characterized by quick and lively brushstrokes and the blending of colors on the canvas. Often these artists were interested in depicting scenes though seasonal elements such as the change in weather, lighting conditions, and the movement of the environment.



Wiggin's used this style of painting to his advantage by using spontaneous brushwork to heighten the effect of the blizzard. The reality of the society and times when Wiggins painted this piece, created the perfect yet melancholy scenario. Wiggins represented a time of depression both economically and physically with a dusky, snowy day, and showed the relief that was in sight through the apartment lights glimmering through the darkness.

This audio guide has been written and recorded by Genny Horan and Dana Szafranski

Audience Study Genevieve Horan  
– Art After April 7, 2009  
Hours: Audience Study  
ART AFTER HOURS

This semester Art After Hours was done in a new way, instead of having a bunch of smaller activities we chose to have two main events take place. The Runway fashion show along with the music helped to bring in a larger and more diverse crowd. It seemed like the event was really focused on bringing in new people and more of them, so by planning a popular event such as a fashion show aided in spreading the word and getting people to attend, at least for the first part of the event. Since there were two main events happening most people came for one or the other, or just came for the Runway show and ended up staying for the music. I did have a few people ask specifically about the runway show and the music; these people appeared to make an effort to attend a certain part of art after hours. I saw a good number of students (seeing as there were over 300 chairs and people standing watching the show and outside in the Link) and a large range in ethnicities. This tells me that the fashion show really appealed to several different kinds of people. During the show there was a lot of talking, which I thought was a little rude, but it didn't seem to mind anyone. Even before the doors opened, people had been lining up and when they started filing in there were big groups of people coming in at a constant pace. The galleries filled up pretty quickly, and after the show the majority of people went into the Link to eat. The musician started up right after most of the chairs were put away and there was a crowd that set up seats in order to stay. I had to go in and out of the main gallery while we were cleaning up, and it was pretty much silent, except for the music. There were a few small groups that were wandering around the Mylayne exhibit, but other than that it did not seem that anyone cared to stay and look around.

The information I got from the people I spoke with was slightly discouraging. One girl I interviewed was only there because she worked for the Runway show, and said that if she wasn't working it, she would

have had no idea about the event. She was an MCB major, so she's kind of out of the art loop, but would have appreciated maybe seeing more advertising for it. The other two interviewees including the first one had never been to the museum before and even originally thought it was at the performing arts center in Urbana. All of them said there should have been more advertising, but I feel like if someone actually wants to know about the museum's events they can be easily found. I was shocked that the event ended kind of abruptly, but everyone just emptied out of the galleries into the link, and once the food ran out they left. Even though most came for the fashion show, to either support their friends or just to watch, the event was successful. The people who came seemed content with what we presented them and overall the event was more sophisticated, which was what people asked for.

Event Response Genevieve Horan  
– Additional April 16, 2009  
Event: Extra Event  
SPEAK CAFÉ

This past Thursday I attended Speak Café at the museum. I had heard about Speak Café before but wasn't sure what it was all about, so I brought a friend and went to find out. I believe this event happens once a month and I was surprised by the amount of people there. The entire coffee shop was full and there wasn't one chair open, so we along with about ten other people stood in the back. There was a DJ set up, an MC who was running the event and there were some instruments that the performers could use. The MC walked around and had a sign-up sheet circulating around also. This event was a place for people to read their poetry, music and writing to an audience. It was a largely African American audience, and there were a lot of both men and women there. There were even some family groups, and one had their young son who performed his own original poetry. When I walked in I could just tell that this was an open and non-judgmental space for expression. Everyone was really respectful during the performances and several of the performers got the audience excited and involved. Overall this event seems very flexible and successful. There were a lot of people there and everyone seemed comfortable and excited to get to hear original work from students and community members.

Final Paper: Genevieve Horan  
May 8, 2009  
ARTS 299  
Final paper

#### Married to the Public: Engaged Museums

The concept of an engaged museum is something that museum management and the greater community have grappled with for some time. The museum has a long history beginning with the French salons

during the seventeenth century. These salons were quite selective and rigorous in their selection process and critiques. Only accepting what was largely accepted by the public to be the greatest and most influential pieces of the time, the salons took pride in the exhibitions they were able to hold. As spaces for art have evolved over centuries, many have hoped to create places for creativity and open-mindedness, but the reputations for most galleries and museums do not fit this ideal. Ever since the inception of the salon there has been a quality of sophistication and many believe there is a sense of haughtiness. While it is a compliment to be known as cultured and forward thinking institutions, the negative ideas and beliefs really effect the success of many museums. It is unfortunate that a large number of the public feel either intimidated by museums, or that they are irrelevant to them, because neither is the case. During the course of this class the evidence of these two factors have really shown through our research and the readings we did. As a possible future for myself, it was disheartening to hear what a hard time many museums have engaging themselves with the greater public. Krannert museum's shocking lack of regular attendance attested to this. What greater resource is there than having a museum full of worldly artifacts and some of the most recognizable names in art, right here on campus? Exploring the programs and unique ideas museums have created to increase attendance and public awareness of museums aid is discovering how exhibitions are evolving to bring in a larger audience.

To fully understand how museums can focus on better involving the greater community, one must know how people generally feel about them. John Falk discusses something called the 'within-group sociocultural mediation.' In the most basic sense, Falk is saying that most people go to museums or galleries in groups of people. A group creates a level of comfort and interaction, so no one feels insecure about being by alone or possibly sharing ideas with strangers. Museums are truly spaces where all different kinds of groupings of people or individuals should feel comfortable to go in and have a largely aesthetic experience, but if the public does not feel a level of comfort they will not go. A feeling of ease does not always come easy to everyone and that is up to the museum to facilitate an enjoyable visit and hopefully a certain level of learning.

In order for museums to produce a place of relevance that sparks people's interest, the understanding of how people absorb and acquire knowledge has to be taken into account. When people can understand something and eventually draw their own conclusions, their confidence is boosted and in turn they will have a more enjoyable visit. George Hein discusses two main methods of learning and understanding, constructivism and a style that relies on past experiences, also know as a systematic approach. Either someone constructs ideas themselves, or knowledge exists independently of the learner. In a museum setting one would believe that it would be set up in logical and easily comprehensible ways in order to draw a diverse crowd. This means that

the constructivist methods do not always come into play, because within this model everyone exists as a tabula rasa, and not everyone is able to form their own immediate conclusions. The other systematic style draws on individual's sensations and the specific structures of organized ideas they were born with. With these theories in mind, museum management are confronted with the simple fact that everyone learns in very diverse ways. Since there is no universal way that everyone follows, the most clearly logical method should be chosen. Most of these methods of learning involve a debate over the small plaques usually found next to objects that give a certain amount of information to the audience. Out of all the readings covered, Susan Myers made the most sense in her separation of the description plaque and creates an object-centered approach to learning. Museums, unlike other learning facilities, are full of objects and pieces of art, and these objects are the actual reason for someone to attend an exhibition. So why are they not at the heart and forefront of every approach to museum education? Myer expounds a philosophy that debates the autonomous and heteronomous aspects of an object and how those directly relate to the audience's experience. With these philosophies museums are able to teach everyone from young students to adults to actually look at the art and evaluate it both with and without the heteronomous, or external information.

Combining the concepts of a universal learning method that can be applied to museums can facilitate in engaging a wider audience. It is imperative that audiences do not only advertise their spaces to only a select group of people. This is exactly what was happening during the times of the salons and in some ways continues today. Most recognizably in the prices to attend museums, the public sees who museums are geared towards. Some museums have general admission fees of up to twenty dollars, plus the price for seeing limited engagement exhibitions. A day at a popular museum can cost up to fifty dollars for one person. This is something that I really appreciate within the way Krannert is run. The admission is free, which removes an air of arrogance because it is saying that everyone is welcome, not only those with the right amount of money. The actual advertisement is also a factor. While there usually are a certain type of people who frequently attend museums, that does not mean that only those people should be notified of museum news. Again, Krannert does it's best to inform as much of the campus and community as possible. With the use of local newspapers and mass emails, a greater public is aware of events and news. Most importantly, what goes on within the museum atmosphere truly effects people's perceptions. The idea of choice is something that needs to be made aware for all visitors. Everyone has the opportunity to select how they spend their time, whether that is with an audio or guided tour, by themselves, or with friends. Many feel a sense of rigidity, but this is completely false. Museums are meant to be explored in all different ways. Through interviews many people said that the guards made them nervous or were harsh with some of the attendees, but this is only for the safety of the artwork and should have no impact on their

visit. Generally, it seems that there a lot of excuses as to why people do not visit museums, but it is up to the management to debunk these negative beliefs.

Activities that occur within the museum are also crucial in engaging interests in ways that relate to, and work with the art that is on display. Krannert does a great job in having programs throughout the year that are geared towards all kinds of people. There are fundraising events, Kids at Krannert activities, Art after hours for college students, and even extra programs like Speak Café and lectures that are affiliated with the museum and it's space. Having a variety of programs shows the good intentions Krannert has to bring in diverse crowds. Most of these activities aim to draw people in on the weekends though, and there are some other activities that other museums have implemented that could bring in an audience during the week. My personal favorite was from the Museum of Fine Arts in the Boston. There are artist demonstrations that take place in the galleries and they have a small part for hands on interaction also. These types of programs could bring in students and an older crowd who would all be looking to learn about painting or other types of art. Another program would use the website more and post activity worksheets that would help guide families and younger kids around the museum galleries. The programs created by museums worldwide each have the community's best interests in mind, and are implemented to make museums more approachable and fun.

For the last twenty years, museums have always been my favorite place to go. Ever since I was young I have felt a special attachment to art and through my studies in college, I have realized that I want to work with art in a museum or gallery space for my career. This course has opened my eyes to the complications that come with working in a museum, and will be instrumental in my future work. Obviously, engaging the public is critical to the prosperity and success of museums everywhere and I hope and plan be a part of this effort again. As public institutions, we have witnessed how museums have worked towards making their spaces as available as possible to their communities, while creating exhibitions and programs to engage a diverse public audience.

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