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**Event Response – Exhibition Opening:** The purpose of the Faculty Exhibition and World of Yugen opening reception was to facilitate a fresh and lively concentration of art exploration and appreciation. The event was buzzing with activity as guests socialized, snacked, and familiarized themselves with the contents of the exhibits. The event appealed to families, students, faculty, a smaller number of community residents, and an inquisitive middle-aged crowd, not to mention a few of the wine-sipping, sophisticated gallery-goers so often seen in the art world. Seeing that two different exhibits were being opened at one time, some of the guests came purely to see a new collection of art (Yugen) and chose to engage more with individual art pieces while others gathered with fellow art students or peers, forming more of an intramural crowd.

**Art Exploration:** Marissa Veith  
Art Exploration  
9/9/2008

My initial reaction to Horse from the Chinese collection was one of admiration and slight confusion. I see this valiant looking horse with a muscular build yet am invited to feel sympathy for the horse after observing its face, fraught with emotion. His eyes and mouth make me think the horse is in agony. As I continued to look, I kept going back and forth between feelings of strength and honor and deep sadness or imprisonment. This sculpture doesn't really bring up a specific memory or recollection.

The piece appears to be made of earthenware, the cues being the hard stone as well as the grey, beige, and orange tones found within. I think this object was carved out of a large block of some sort of stone and hollowed out in the middle so that the piece could have possibly gone through a firing process of some sort. Some of the artist's techniques were careful carving of the features such as the bulging muscles and rounded forms partnered with sharp angled areas, giving it a solid stance.

The subject matter and content is simply a horse that appears to be very manicured and carefully attended to by a specific people, seeing as though the tail and mane of the horse has been altered. It looks like it was used as a display in some type of serious setting, like a tomb or

amongst the possessions of someone important who would value this symbol of strength and honor. As for composition, the figure stands in a planted stance, independent from other objects. The colors are mostly muted with a few strange splashes of blues and oranges. The shapes are a combination of rounded areas and more sharp, angled features. As for movement, we are always led back to the horse's eyes as we observe his limbs and protruding head. The overall effect of the horse is one of awe and curiosity about the horse's context, provoking questions of his context, purpose, and story. When I sat and looked at the piece for a while, I began to think that perhaps the horse looks so agonized because it is burdened by its own strength and status as a valued animal. Perhaps its physical strength was meant to be in contrast with his apparent emotional distress. This could possibly have cultural implications as well, maybe proposing that the horse's inherent beauty and valor is negatively affected by whatever culture is so precisely manicuring and utilizing him, to its own dismay. This horse was probably a symbol of strength and pride to the people who produced or witnessed it. Today, it is a significant piece that points to certain values held at its time. What is this horse's possible function? What details on the horse make you wonder about its function? How may the horse be affected by its role, according to its features? Do the materials used to create the horse work for or against the piece as a whole? Does this horse actually look natural? How might the nature of this horse be suppressed by its function? What about this horse is honorable? Does its face display a weakness that contradicts the rest of the piece? Is the horse meant to look distressful or host any implications about the culture it may come from?

**Keywords:**

**Object Guide:** Marissa Veith  
9/30/08  
Object Guide Revision  
China, Tang Dynasty (618–907)  
Horse  
Earthenware with lead glaze

Purchase, Class of 1908 Fund  
1968-6-2

This is a clay statue of a horse created in China around 600 A.D. Given the title Horse, this statue would have been found in the tomb of a high-status citizen of the Chinese Tang Dynasty which flourished from 618-907 A.D. At this time, figures of animals and humans were produced on a large scale to accompany the deceased in the afterlife, symbolizing strength and political power (29). Horse has an impatient stance, displaying admirable muscular composition amidst earthy tones and splashes of blue and orange. Its body is polished and solid, giving Horse a strong presence. Its facial expression signifies distress, its eyes revealing how burdened it is by its own strength and status as a valued animal in society. As a funerary piece, it could also be interpreted as being in anticipation of his master, impatient yet ready to accompany him in the afterlife.

Of all the funerary objects placed in the tombs, the horse was the most predominant. In addition, the horse exemplifies the historical period known as the Tang Dynasty by displaying the vigor, diversity, and wealth enjoyed at the time. As mentioned previously, horses were a symbol of political strength and horsemanship was highly valued by the aristocracy for which it was a must. Horses were also significant since many nomadic tribes would offer horses to royalty (29). Tang life was diverse in the sense that people (who often times may have traveled to China by horse or along the Silk Road) from surrounding nations were accepted and incorporated into the culture. Different religions such as Judaism, Islam, Christianity, Buddhism, Confucianism, and more were not only tolerated but contributed to the success of the society. If achieving peace amongst different religions was an accomplishment, another was the acquisition of centralized control in the political arena (Lee, 261), evidence as to why our horse stands so proud. In fact, the ancient expansion of the Chinese Empire would have almost been impossible without the horse (Antiques & Dynasties Co.). Horse is made of earthenware, which is low-fired ceramic ware that can be made from many types of clay (Asia Society, 32). Earthenware sculptures of this

kind took the form of hollow ceramic figurines that were made by pressing thin sheets of clay into reusable fired ceramic mold sections. Certain sections would be removed from the molds before the clay dried, at which point details would be added and then the pieces rejoined (Kitagawa, 29). After everything was completely dried, additional clay was added to cover the visible seams. A Tang funerary piece such as this one would have been glazed with a lead-based polychrome glaze which included green, amber, yellow, or blue. The drips of color found on Horse's body are due to the technique of dripping or splashing the glaze over the piece before firing (30), which in this case appears to intentionally uniform on both sides of the horse. The great attention to detail that was exercised in the making of horse sculptures like this one (National Gallery of Australia) makes this a very compelling piece.

Antiques & Dynasties Co. "Tang Dynasty." 2004–2005. 15 September 2008

Kitagawa, Anne Rose and Rob Linrothe. *The Arts of Asia: China, Korea, and Japan*. Ed.

Jane Clerk, Antonia Contra, and Esther Grisham. Chicago: Art Institute of Chicago, 1993. 25–31.

Lee, Sherman E. *A History of Far Eastern Art*. 4th ed. Englewood Cliffs: Prentice–Hall, Inc., 1982.

National Gallery of Australia. "Tang Dynasty 618–907: Standing Horse." 2008. 14 September 2008 .

**Annotated** Marissa Veith  
**Question Plan:** 9/23/08

Annotated Question Plan  
Description

What features of the horse stand out the most? The drips of blue and orange color, the sad eyes, bulging muscles, and open mouth. Horse has an impatient stance, displaying admirable muscular composition amidst earthy

tones and splashes of blue and orange. Its body is polished and solid, giving Horse a strong presence. Its facial expression signifies distress, its eyes revealing how burdened it is by its own strength and status as a valued animal in society.

Does the horse look natural? The horse is extremely refined and realistic. Of all the funerary objects placed in the tombs, the horse was the most predominant. The attention to detail that was exercised in the making of horse sculptures produced many realistic representations (National Gallery of Australia), proving that they were indeed valued highly by not only those who made them, but by society in general.

What do you think this horse was made of and how was it made? It looks like some sort of stone, rock, clay, or other earthy substance. Horse consists of earthenware, which is low-fired ceramic ware that can be made from many types of clay (Asia Society, 32). Earthenware sculptures which took the form of hollow ceramic figurines were made by pressing thin sheets of clay into reusable fired ceramic mold sections. After separating and rejoining the pieces, everything was completely dried, and additional clay was added to cover the visible seams, a Tang funerary piece such as this one would have been glazed with a lead-based polychrome glaze which included green, amber, yellow, or blue. The drips of color found on Horse's body are due to the technique of dripping or splashing the glaze over the piece before firing (30).

How do you think this statue was originally used? For decoration. Actually, this is a funerary piece, which means it would have been placed in a tomb so as to accompany and serve its owner in the afterlife.

How does the horse's facial expression feel to you? It looks sad, stressed, mournful, impatient, frustrated.

Interpretation and cultural context

What details on the horse suggest your ideas?

What's this horse's story?

What features of the horse cause you to feel the way you did?

What does a horse symbolize for you?

Do you think one person made this?

Who owned this horse?

Evaluation/judgment

What does this horse mean to you/ how do you interpret it?

If you could display the horse anywhere in this exhibit, where would you put it?

After learning about some of its historical context, how do you feel about the horse? Did it change the way you originally reacted?

**Tour Stop:** Marissa Veith

10/09/2008

Revised Tour Stop

Overview:

The students will be exploring Horse from the Tang Dynasty in the Asian art gallery by incorporating discussion with an initial verbal I-Spy activity to draw them into the work followed by a drawing of their own horse at the end of the presentation. The I-Spy activity will invite them to talk about what they notice about the work, and when the students are invited to draw their own horse they will assign it a duty or way it would help them in their own lives like it helped the Chinese in the past, and include new features and a name for it in their drawing. They can draw a different facial expression for their horse as well, or just make the face with their own if they are a younger crowd.

Artwork: Supplies:

China, Tang Dynasty (618–907) Pencils

Horse Colored pencils

Earthenware with lead glaze Clipboards

Purchase, Class of 1908 Fund Pre-made handouts

1968–6–2

Procedure:

1. Invite students to look at Horse from every direction (sometimes people don't notice that he is hollow or that the splashes of colored glaze are on each side of him).

Ask: What's going on with this horse? To help answer this question, pass out handouts and have the students briefly get into groups of three and write down everything they notice about the piece, then reconvene and have them share what they found. For a younger audience who can't write, just ask them to look at the horse and share what they found.

2. Sharing their comments will guide them to the main

elements:

- The horse's facial expression
- The colored drips. Inform them that they were intentionally marked. Tell them that it was very common for artists to drip glaze of oranges or bluish greens on pieces like this; sometimes more liberally, but in this piece, intentionally.
- The position of horse's legs/hooves. Ask: What is his stance like?
- His musculature. Ask: Why might these people have made such a strong horse? What might they need a strong horse for?
- What he is made of (earthenware/clay) Tell them about the firing process and how sometimes smaller pieces would be welded onto the main part later. Tell them that the main, big part (the body) has to be hollow because when you fire the clay, it can crack if it's too thick.
- His strange tail. Tell them that the people who owned them wanted their horses to have the perfect appearance, and that's why they fashioned their tails that way. It is a reflection of Tang culture and that is how they chose to improve the horse's appearance.

5. After someone comments on the appearance of the muscles or tail, bring in information about how important horses were for battle, trade (Silk Road) and the expansion of the Chinese empire at the time.

6. Next tell the students that even though the horse may look sad, the Chinese loved to put figures like him in their tombs because they believed in an afterlife and wanted horses and other things they valued to accompany them in the afterlife in case they still needed them. In fact, this horse used to be in a tomb.

7. Ask: Now that you know that this horse was placed in a tomb, what do you think about his pose and facial expression? Tell them that the downward pose of his head and open mouth may represent the horse's bowing down in honor of his dead master or of his culture.

8. Now is the time to invite the group to refer to their handouts and give them colored pencils. Instruct them to:

- Think about how they would want a horse to help them if they had one today. Would you ride him/her to school? Would he or she help you with your homework? Would he/she have a magical power? What is his/her name? Who

has seen a horse before? What is your horse's name? If they are young, ask them to make the face their horse would have.

- Include features that indicate his/her magical powers or function.
- After a few moments, let the students share what's going on with their horse and how their horse helps them.

Design-A-Horse

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**Audience Study –** Marissa Veith

**Kids@Krannert:** 10/06/08

Audience Study

Kids@Krannert, held on October 4, 2008, was an event geared towards families and their children, bringing some fun, creativity, and art-making into the museum environment. The purpose was to host a fun experience that would turn its audience on to visiting the museum again, showing kids at a young age that museums can be stimulating. Even though there were not as many visitors as expected, it was still pretty lively and the children were ready to engage in the activities, apart from a few children who were a bit more standoffish. This event was a good place for families to spend quality time with their kids. I noticed families of different backgrounds: other than Caucasian families I noticed a couple European (possibly German or Polish) families, a family that sounded as though they were of African descent, and a few Asian families. There were a good number of parents that were genuinely interested in the paper-making station, happy to take home handouts and have their children make paper. I also noticed that parents urged their kids to talk to the students doing Nature Quest, and they also enjoyed the printmaking activity which seemed to be pretty busy throughout the event.

I saw that the parents enjoyed seeing their kids make little crafts and learn things as well. Lots of parents encouraged



their kids to engage in the paper-making and Nature Quest activities, which was a good sign that they were enthusiastic about the activities and wanted to invite their children to engage in them. I think that maybe some kids were a little hesitant to jump right in and do things like the paper-making because maybe they weren't sure if they could touch things in such an untouchable museum environment. However, once they had that little extra permission from us and their parents, most of them were happy to delve in. There were a good amount of kids who were hesitant to touch the paper pulp, but that's to be expected.

The only improvement I would suggest would be to set up the activities in such a manner that would facilitate some order in the activities, making one lead into another. We were trying to direct people to the print-making but realized later we should have been directing people to the i-touch activity first to get some pattern ideas. It is understandable that location and activities have to be convenient/ practical (i.e., we wouldn't want printmaking or paper making to be smack in the middle of a gallery where a mess or accident would prove too risky), however, I think a little more strategizing on our parts in directing the families would have helped. Then again, people are likely to see things for themselves and choose to do their own thing anyway, to a certain degree. Other than that, I had a lot of fun working/playing with the kids and getting "down and dirty" with an activity I was initially hesitant to dive into.

**Audience**  
**Development of**  
**College Students:**

**Audio Guide Script:** Script:

1 So what are we looking at here?

2 Here we have an ancient Chinese horse

1 Interesting. Why does it look so old?

2 Well, the fact that it's more than 1,000 years old might have something to do with that. It's from the ancient Tang dynasty, which was from about 647-906 AD. What made you say it looks old? What do you think it's made of?

1 Well it looks kind of dirty.. Wait... how was this thing

made anyway?

2 Earthenware sculptures were made by pressing thin sheets of clay into reusable fired ceramic mold sections. After separating and rejoining the pieces, everything was completely dried, and additional clay was added to cover the visible seams, a Tang funerary piece such as this one would have been glazed with a lead-based polychrome glaze which included green, amber, yellow, or blue.

2 (Interrupts) And as for its dirtiness, well it probably looks that way because it used to be in a tomb.

1 That's spooky, why did it used to be in a tomb?

2 Because the ancient Chinese used to want to use horses like this in the afterlife.

1 Why would they use horses while they were dead?

2 They believed in an afterlife which is why they wanted important things to stay with them.

1 Well, horses aren't that useful. Why would they insist on having him there?

2 The horse to the Tang dynasty citizens was like electricity to us today: couldn't live without it. Horses were not only used for travel, but they were a huge asset in their trade routes like the Silk Road, not to mention great allies in war. If you had a horse back then, you were doin' something right.

1 Hmm, that's cool. So why does it have all that color splashed on it? Was that an accident or something?

2 Although it may look accidental, the drips of color found on Horse's body are due to the technique of dripping or splashing the glaze over the piece before firing.

1 Oh I noticed that his eyes are colored too. Now that I notice it, his face looks really sad, or angry or something. I can't really decide.

2 Well let's take a closer look then.

1 uhhhh.. well... his mouth is open which makes me think he might be neighing in agony. But I guess that makes sense since he was in a tomb... he was probably sad that his owner died.

**Audience Study –** Artzilla, held on November 14, 2008 from 7–11 PM was an event hosted by the Krannert Art Museum geared towards college students. The purpose was to engage students in the museum atmosphere and expose them to the new Out Of Sequence exhibit that has recently been installed, being

**ARTzilla:**

the newest exhibition we have. The activities included gallery talks, a theatrical reading, 80s hair and makeup featuring Ipatsu, a caricature artist, giant twister, a comics mural, and a juice bar. The target audience was college students, which is who showed up, mostly Caucasian but Asian, African-American, Indian, and more. The caricature artist was definitely busy all night as people were eager to get themselves drawn. The 80s hair and makeup was probably the next big attraction. Following were the giant twister and comics mural, which filled up nicely. Many students thought the idea of a giant twister was really cool, and they also enjoyed the creative freedom given to them for the comics mural. The origami was somewhat on-and-off, but the people who sat down to do it were concentrating really hard and seemed to enjoy following the steps and learning how to do it. I was very pleased to see that there were a good number of individuals walking around and taking the time to read and enjoy the Out of Sequence exhibit, despite the fact that a few of the people I interviewed didn't really know it was there.

The main downfall of this Artzilla, a.k.a. what caused less of a turnout as last year, was the lack of advertising. Facebook is the strongest advertising venue for virtually all events that college students and young adults visit when it comes to finding out about and committing to events. Part of the reason for this is that it shows how many people RSVP, and the more people commit to it, the more appealing it seems and the numbers will grow. Also, college students are pretty overwhelmed and like to know what they're doing ahead of time since every other part of their life is scheduled while at school, so it wasn't really effective to put this event on Facebook the week of Artzilla instead of letting it marinate and collect a large amount of people's attention. I would also suggest to leave the Facebooking up to the students planning Artzilla.

**Event Response –  
Additional Event:**

**Final Paper:** My interpretation of an “engaged museum” has grown throughout the semester as I found myself quite literally more engaged in a museum setting than I have ever been before. Though somewhat biased, my opinions have

grown and have been watered by observations, research, readings on the subject of museum education, and by helping to facilitate certain events in the museum such as Kids @ Krannert and Artzilla.

The nature and value of art in contemporary society is, in my view, analogous to the nature and value of humanity. Though it may sound a little strong, the objects that museums make haste to collect are in fact the products of human nature that carry special value because they were produced in different time periods, representing different cultures, belief systems, values, traditions, and much more. The minds of those who created the objects were unaffected by the ideas and changes that occurred after them in time, and those to whom they are available today have the privilege of observing such objects in their original or close- to original form. Not only is it extremely important to preserve such objects, it is also important to preserve knowledge of their stories and where and what they come from because they have inherent value. People have the gift of being able to connect with their past through these objects. They say that you do not know where you are until you know where you have been, and I think people can appreciate all the different “places” mentally, geographically, emotionally, and spiritually that humans over thousands of years have visited. Even if a person who currently holds certain beliefs such as strong religious beliefs that disagree with the beliefs of say the Egyptians or other traditions can learn more about themselves or find something to appreciate in another culture by learning via a certain object.

Though many people can argue that our world is very divided, segregated, and unwilling to change, I have seen strong opposing forces within younger generations who seem increasingly enthusiastic, courageous, and curious when it comes to broadening their minds and looking for change. Though these small quests may be somewhat idealistic, they are nevertheless affecting many youths’ behavior and I think that the museum setting will have to cater to the changes and demands of this increasingly inclusive, curious culture of youth in the future. Although I feel that Falk’s model is helpful in understanding viewers by mapping out different aspects such as personal context (motivations, expectations, beliefs, choice, control, etc.),

sociocultural context (group mediation, facilitated mediation), and physical context (orientation, design, and reinforcing personal experiences) (178), I think that other experimentation and less assumption is needed when it comes to finding out what works for museums and their visitors.

I think that technology has created the need for a change in the museum setting as well and can be used effectively to cater to today's audiences, which is why I think it's great we are in the process of utilizing audio guides. What I've seen is that the more technologically and stylistically stimulating media advances, (produced in popular culture via movies, video games, and television shows...particularly for children, today's animation has changed much since the Disney classics I was brought up by), the less interest there may be in an object with a small factual caption. I think that adding more technology or more stimulating environments within museums will serve to reinforce the experience of technology and connect that outside experience to the museum (178), which may bridge the psychological gap that often exists when people step into a museum. An idea I can provide to somewhat answer this new call for change would be to get rid of the white-walled, silent building with neatly arranged objects and created more context-based exhibitions where objects can be placed in environments or spaces that give audiences more of a feel for the context or culture from which they originate. This can be done by playing soft music, covering the white walls with large wall-paper like installments with historical or culturally accurate images/scenes, and creating somewhat of a "set" for which the objects can be housed, similar to a set for a theatre production. The community could potentially be invited to help create such settings which would make people really feel like they were a part of a great museum experience.

When I completed my first Tour Stop with three younger children, a little girl could barely contain her excitement when she was able to identify Egyptian and Asian objects that she had seen in a book shown to her at home. In a sense, the book(s) she saw painted a picture in her mind of something interesting, relevant, and exciting, and seeing it in person forged a connection and created a

gratification that I was grateful to see since her enthusiasm was so genuine and is so less often expressed by adults. Such enthusiasm can be recreated, I believe, if an exhibit can serve as a platform for understanding a piece (a step further from simply observing it) which allows for a connection to be made between the viewer and the object. I was also inspired by my viewing of Rashelle Roos' ethnographic presentation, and I think it would be wonderful for people who are studying internationally or who are of a different background to be invited to partake in creating the sets I have described above or getting together to create object guides for certain familiar objects, forging a connection to their own culture in a unique way that they can share with others. These projects could be done with American students as well so that international students can relay information about themselves that couldn't be found in a book at the university or heard in a lecture, and I think both sides would appreciate that. I think that museums will continue to cater to upper/middle-class Caucasians and educated individuals so long as they provide a simple caption that can only ring a bell if one has prior knowledge of what is being referred to. I think that last year's spring Artzilla which featured a live jazz band, live artist, and dance lessons was the perfect proof that when you transform the museum into an alive, dynamic, energetic, and very stimulating environment, people will come together and the response generated will be wow-ing.

One of the most common responses I received while conducting my audience studies this semester has been that the Krannert needs "better" exhibits. This can be examined on both sides, seeing that there are criticisms to be made both for the speakers of such views as well as for the museum. As for the speakers, we have discussed in multiple class sessions the possibility that even though the museum does in fact have interesting exhibits, or even if they did find "more interesting" ones, students still would and do not respond by attending the museum more often. I find this to be true in a large sense, however I think it is important that the museum continues to find ways to empower the students by providing the opportunity to interact in different activities.

One example of an empowering activity I enjoyed

developing and discussing in class was the idea for Krannert After Hours, where older college students and graduate students can enjoy distinguishing themselves by spending a night in the museum, socializing, tasting wine, and donning more sophisticated apparel. Like the international student projects idea, this will empower the students' sense of who they think they are at this point of their life, which they will enjoy while simultaneously opening themselves to the experience of observing or engaging with art. This gives them an opportunity to appreciate and discuss topics that may have been introduced or refined in their knowledge via their education. As a whole, I agree that museums as educational institutions need to consider a shift in perspective and a change in emphasis from the focus on the information museums provide to a concentration on the audience of learners they serve (Durbin, 99).

Durbin, Gail. "Improving Worksheets." *The Educational Role of the Museum*. Hooper-Greenhill, Eilean. London and NY: Routledge, 1999. 92-98.

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