MAKING ART, MAKING MEANING:

EXAMINING THE EXPERIENCE OF ARTMAKING IN AN ART MUSEUM

by

CALLAN ELIZABETH STEINMANN

(Under the Direction of Lynn Sanders-Bustle)

ABSTRACT

This qualitative study employed a hermeneutic phenomenological methodology (van Manen, 1990) to examine the experience of adult participants in a studio-based artmaking program in an art museum. Studio-based activities are common in art museum educational programming (Costantino, 2007; Simon, 2016), yet there is little existing literature that specifically explores how artmaking impacts the overall experience for museumgoers. Situated within a constructivist paradigm (Hein, 1998, 1999) and using Maxine Greene's concept of wide-awakeness (1995b, 2001) as a guiding theoretical framework, the study explored the nature of focused studio practice in a museum setting and its impact on the overall museum experience.

Participants included adults enrolled in the Studio Workshop program at the Georgia Museum of Art. Data collection took place over the course of one year, and included phenomenological interviews, written reflections and photography, centering on what participants *noticed* during the overall experience. Analysis methods combined Dahlberg, Dahlberg, and Nyström's (2008) "whole-parts-whole" model and Saldaña's (2016) inductive code-to-theory model, revealing five overlapping dimensions of experience of artmaking in the museum: museum environment, object-based interactions, exploration of media and process,

social dynamics, and connection to personal experience. A sixth dimension, "artmaking," acted as an overarching context that impacted the whole of participants' experience. Further analysis resulted in three key findings about the nature of artmaking in a museum setting: 1) the activation of the museum experience through artmaking, 2) the play between studio practice and interactions with works of art, and 3) the significance of being in the museum as artists. Findings suggest the context of their own artmaking impacted participants' approach to the overall museum experience, empowering them to "notice what there is to be noticed" (Greene, 1995b, p. 6), embrace a spirit of wide-awakeness and forge meaningful connections with artists, artworks, the museum as a whole, and one another. This research revealed that artmaking programs can create opportunities for unique ways of *being* in the museum, suggesting implications for research and practice in art museum education.

INDEX WORDS:　　art museum education, hermeneutic phenomenology, Maxine Greene,
　　　　　　　　wide-awakeness, aesthetic education, aesthetic experience, studio art,
　　　　　　　　artmaking, noticing, hands-on, activation, art museum, active
　　　　　　　　participation, adult visitors, experiential learning, visitor experience,
　　　　　　　　Hans-Georg Gadamer, play

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DEDICATION

This dissertation is dedicated to my family, who have always nurtured my love of art, and without whose enduring love and support I would not be the person I am today. Thank you for always believing in me.

And to Johnny, for your endless patience and encouragement, and for wishing me luck when I needed it most. Your love means the world.
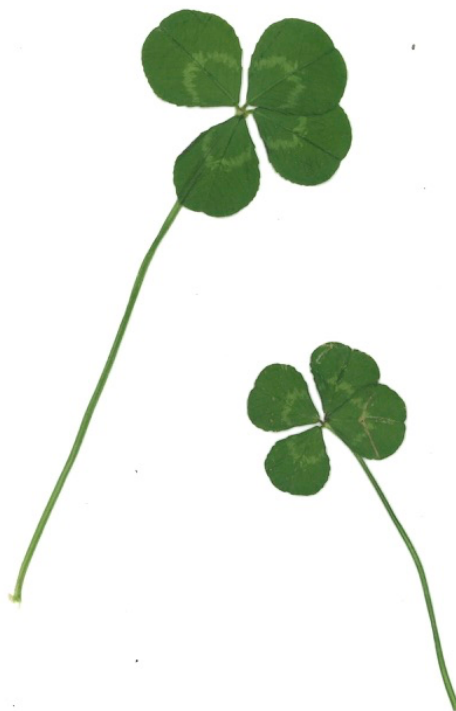
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INTRODUCTION

THE GLEAM of an heroic act,
Such strange illumination—
The Possible's slow fuse is lit
By the Imagination!

— Emily Dickinson, from "The Single Hound," 1924

As an art museum educator, the overarching goal of my practice is to create opportunities

for visitors to connect with works of art, to help light what Emily Dickinson calls the "slow fuse

of the possible." Meaningful engagement with works of art can take many forms, and

educational programming in museums today is designed to appeal to a range of unique learning

styles and personal preferences (Hooper-Greenhill, 2007; Mayer, 2008; Simon, 2016). My

journey to this dissertation began on one such education program at the Georgia Museum of Art,

a public "Artful Conversation" tour led by a colleague. This program focuses on extended

looking and dialogue about one work of art for about an hour. After around 20 minutes of

conversation, my colleague handed out cardstock and pencils to the group and instructed us to

spend a few moments sketching the painting we were focused on, "Brune," by Kenyon Cox

(Appendix A shows an image of the work). "I want you to just try sketching the work of art. You

won't have to show it to anyone. Just see what you notice." As I sketched the painting, a

reclining nude, I felt a sense of calm wash over me. I studied studio art throughout school, but I

do not often have the opportunity to make my own art anymore. Whenever I get the chance to draw or paint I am reminded of why I loved it so much.

Looking closely at the painting, I found myself honing in on specific details, such as the composition, the particular curve of her hip or the way one arm bent gracefully upwards to cradle her head. I noticed the deep, rich blue of the velvet couch and the lines created by folded fabric on which the figure rested. I turned my pencil on its side, using the broader edge of the graphite to create areas of rich darkness where her dark brown hair seemed to merge with the background. My attention moved to the way Cox had rendered her skin, painted in creamy, almost three-dimensional oils. I observed the difference in textures: the smoothness of the skin in sharp contrast to more expressive lines of velvet drapery. Trying to draw the position of the woman's body, I became aware of the rather awkward, uncomfortable position she seemed to be in. Her neck tilted back at a strange angle, foreshortening her facial features almost to the point of distortion.

Figure 1: Author's sketch of Kenyon Cox's "Brune"

As I sketched, my feeling toward the painting shifted. It was no longer simply a painting of a reclining figure; I wondered about the woman in the painting. Who was she? What was her relationship to the artist? The title – "Brune" – provided little insight about her as a person; she had effectively been reduced to her hair color. If the position she was lying in seemed unnatural, was that because she had shifted slightly while posing, disrupting the realism of the position? Or had she actually adopted this pose for an extended period of time? After a few moments, my colleague brought my attention back to the group. Other visitors on the tour shared their experience with sketching from the painting, and it was clear that they had noticed similar details. Sketching the work of art had created an opportunity for us to slow down, to really look closely and connect with the painting. I found this experience to be deeply personal meaningful, and I left the tour that afternoon with a richer understanding of that work of art.

This experience stuck with me in the years since that tour. I began incorporating more drawing and sketching activities on my own public tours, with successful responses from tour attendees. My own experience with sketching in the museum was part of the inspiration for founding the Studio Workshop program at the Georgia Museum of Art in 2015. The Studio Workshop is open to adults and features studio-based artmaking sessions, with many activities structured directly in response to works of art in the museum's collection. Participants learn about a selected artistic medium or technique through hands-on exploration in the studio, and view and sketch from works of art in the galleries and in the museum's Collection Study room. Studio practice is always incorporated with gallery time, and connecting with works of art in permanent and temporary exhibitions is a major goal of the program. In one of the early workshop sessions, a participant pulled me aside after class to tell me that she found the experience to be "truly profound." This enthusiastic response, coupled with my personal

experiences of artmaking in the museum, got me wondering – what about the experience of making art in the museum was so meaningful for these participants? How is making art in an art museum different from making art in other places? How might making art in the presence of and in response to authentic works of art help visitors notice or understand the art better? Why do we make art in a museum at all?

I am often struck by the way seemingly disparate elements of experience converge at significant moments. At almost exactly the same time as the founding of the Studio Workshop program, I also became aware of the writings of education philosopher Maxine Greene for the first time. Maxine Greene's elegant writings on aesthetic education and her arguments for the powerful transformative potential of works of art deeply resonated with me. As I continued to explore the idea of artmaking in the museum as a research topic, I found strong connections between Greene's philosophies and the experiences of Studio Workshop participants. In particular Maxine Greene's concept of "wide-awakeness" and empowering individuals to "notice what there is to be noticed" (Greene, 1995a) in works of art is foundational to the design of this study.

Background and Problem Statement

Early models of museum education were structured around the assumption that visitors entered the museum as "empty vessels." The goal of museum education was to transmit the "correct" interpretations of works of art – deemed correct because they were determined by curatorial experts – to visitors (Hooper-Greenhill, 2000; Silverman, 2010; Weil, 2007). Following societal changes in the 20th century that embraced pluralism and valued multiple perspectives, art museums began to adopt more postmodern, constructivist models of museum education (Adams, Falk & Dierking, 2003; Hein, 1998, 1999; Hooper-Greenhill, 2000; Vergo,

1989). Contemporary museum education pedagogy acknowledges that visitors are not mere "empty vessels." Instead, they actively construct meaning from works of art in a complex process that is influenced by many factors and nuanced dimensions, including the context of the museum environment, personal experiences, memories, sociocultural influences, and time (Falk & Dierking, 2013; Henry, 2010; Lankford, 2002; Wood & Latham, 2014). Museum education as a whole has transitioned from an object-centered model to a visitor-centered one. Today's art museums prioritize the visitor's experience and strive to create opportunities for museumgoers to actively engage with their collections through meaningful, participatory encounters with works of art (Mayer, 2008; Simon, 2010).

Contemporary museums offer many types of educational programs designed to facilitate meaningful visitor engagement, from traditional lectures to yoga practice, mindfulness meditation to public tours, interactive dance to digital interactives, film screenings to poetry readings. This broad range of programs is designed to appeal to different learning styles (Gardner, 2006) and needs of individual visitors, providing multiple access points to artworks. Rather than delivering "correct" interpretations and accurate information to visitors, museum educators today focus on inquiry-based, open-ended pedagogical models that that can empower the visitor with the tools to take ownership of their own museum experience. Hands-on studio activity is one such way of engaging with museum's collections, and education programs that include studio artmaking projects are common in many art museums today (Costantino, 2007; Vogel, 2012). Studies suggest that pairing artmaking with gallery experiences in art museums may be a significant way for visitors to connect with works of art, though many of these studies focus on programs for children and families (Costantino, 2007; Ecker & Mostow, 2015; Leach, 2007; Trimis & Savva, 2004). Other anecdotal evidence suggests that museum educators

routinely pair studio activities with gallery time in educational programs with the assumption that it facilitates meaning making and connections to works of art (Milow, 2012; Fuentes, 2014, 2015; Penfold, 2016), but that little theoretical and empirical research explicitly explores this practice. Given the focus on visitor experience and meaning making in museum education today, it is necessary to explore what the experience of making art in a museum space is like for those who engage in this activity. This study of artmaking in a museum setting provides valuable insight into how visitors experience studio practice in an art museum, how they make meaning of this experience, and how museum educators might consider these findings when designing studio-based educational programs for audiences of all ages.

Statement of Purpose and Research Questions

The purpose of this study was to explore the experience of artmaking in an art museum. Operating within a constructivist framework (Hein, 1999), I designed a hermeneutic phenomenological study (van Manen, 1990) to investigate the lived experiences of adults who participated in a studio-based artmaking workshop in an art museum setting. This study took place at the Georgia Museum of Art in Athens, Georgia, and focused on the experiences of 14 adult participants in four sessions of the Studio Workshop program over the course of one year. This hermeneutic phenomenological study was guided by the following research questions:

- How do adults experience studio artmaking activities in the context of an art museum setting?
- How might making art in an art museum empower museumgoers to embrace wide-awakeness and "notice what there is to be noticed" about works of art and/or the art museum itself?

These questions were designed to investigate the lived experiences of Studio Workshop participants, with the overarching goal of arriving at a deeper understanding of how artmaking impacts the overall visitor experience in the museum setting. I wanted to investigate how engaging in artmaking activities might be a different or special way of being in an art museum and a meaningful avenue for visitors to connect with works of art. I hope this study will illuminate the potential for artmaking programs in museums, and that it will help museum educators consider how studio-based programs in art museum can provide unique opportunities for visitors to experience the museum and works of art in different ways.

Paradigm and Methodology

This study is situated within a constructivist paradigm. Constructivist theories in art museum education offer a framework for understanding how visitors make meaning of their experience in museums in a complex, personal process that is unique to each museumgoer (Hein, 1998). Constructivist philosophies hold that people actively construct meaning by making connections between new information and experiences and their existing frameworks of knowledge. Drawing on the theories of Maxine Greene (namely her concepts of "wide-awakeness" and "noticing") and the philosophical traditions of hermeneutics and phenomenology, this study examined the experience of making art in the context of an art museum setting through the perspectives of individual visitors.

A hermeneutic phenomenological approach investigates the structure of lived experience – in this case, the experience of artmaking in a museum context – while also including individuals' interpretations of that experience (Dahlberg et al., 2008; Moustakas, 1994). Rather than trying to explain or control experience, hermeneutic phenomenology seeks to examine the essence, or universality, in individual experiences (van Manen, 1990). Hermeneutic

phenomenology is not a method in and of itself, but instead represents an approach to research that is characterized by openness, in which the researcher allows the phenomenon to unfold naturally (Dahlberg et al., 2008). As discussed in detail in Chapter 3, I utilized data collection methods commonly used in hermeneutic phenomenological inquiry, including participant observation, phenomenological interviews, and written reflections. These data collection methods reflect my interest in learning about the experience of artmaking from the perspectives of individual participants. Maxine Greene's philosophies of aesthetic education provided a theoretical framework for the study, and her conceptualizations of wide-awakeness and noticing were incorporated throughout the design of the study.

Significance of Study

A review of literature in the fields of art education and museum education (see Chapter 2) reveals that while many museum educators incorporate studio practice into educational programs in their institutions, there are few theoretical and empirical studies that explore the impact of artmaking on the overall museum experience. While a variety of theories are incorporated into museum education literature and practice (Ebitz, 2007), scholars such as Vallance (2007) and Mayer (2005) argue that there is a need for museum educators to bridge the divide between theory and practice in the field. Particularly as museum educators place more and more emphasis on visitor experience and meaning making, it is necessary to explore what the experience of artmaking in the museum is like for those who do it. Through an in-depth examination of the experience of artmaking in the context of an art museum setting, I seek to provide theoretical and empirical support for the value of incorporating artmaking into museum education programming.

Key Terms

This study focuses on the lived experiences of adults who are enrolled in the Studio Workshop program at the Georgia Museum of Art, who I refer to interchangeably as *participants* and *learners* (sometimes called *Studio Workshop learners* or *SW learners*). These terms connote an active, rather than passive role; this is fundamental to the theoretical underpinnings of this project, which is based on the idea that people actively construct meaning from their own experience (Hein, 1998). Not all those who enrolled in the Studio Workshop participants were participants in this study; in this paper, I distinguish between those who participated in the program and those who participated in the study.

This study investigated the experiences of visitors in the museum as they engage in artmaking activities, and how they made meaning of those experiences. The kinds of experiences I looked for are *genuine* or *meaningful* experiences with works of art in the museum's collection. The characteristics of genuine, meaningful art experiences are outlined in the work of Maxine Greene (1997, 1984, 1995b), Hans-Georg Gadamer (1960/2004, 1980/1986) and John Dewey 1934, 1938), which I explore in depth in the theoretical framework in Chapter 2.

Wide-awakeness is an essential part of the theoretical framework of this study. According to Maxine Greene, wide-awakeness is a state of heightened consciousness, an "awareness of what it means to be in the world" (1995b, p. 35). Expanding on Alfred Schutz's (1967) original concept, Greene's conception of wide-awakeness implies an attentive, exploratory attitude and active noticing of one's environment (1980). Closely related to wide-awakeness is *noticing,* a concept that I have pulled from Greene's discussion of wide-awakeness. Drawing on Arendt's (1958) idea of thoughtfulness, an awakened approach to being in the world in which we actively "notice what we are doing," *noticing* implies an active, rather than passive, mode of engaging

with the world. Greene does not discuss noticing as a separate concept in her work, but the idea of "noticing what there is to be noticed" is an essential element of her conception of empowering individuals to have meaningful experiences with works of art. Wide-awakeness and noticing as theoretical concepts are discussed in detail in the theoretical framework section of Chapter 2.

I refer to *artmaking* and *studio practice* throughout the project. These terms are sometimes used interchangeably; taken as a whole, they refer to hands-on, physical, active exploration of artistic materials, processes and techniques. *Artmaking, artmaking activities, studio practice* and *studio activities* refer generally to drawing, sketching, painting and other creative projects that participants engaged in during workshop sessions. These activities took place in several settings in the museum, including in the Studio Classroom, the Collection Study room, and in the galleries as participants sketched directly from works of art. As discussed in chapter 5, I also view *artmaking* as the overarching mode of being in the museum for study participants, a critical framework that impacted their approach to the overall museum experience. The context of their own *artmaking* affected the way participants engaged with the works of art and the museum during the Studio Workshop. I also use the term *studio* to refer to the physical space of the Studio Classroom, which is described in detail in Chapter 4.

CHAPTER 2

CONCEPTUAL FRAMEWORK

This study sought to explore the lived experiences of people who make art in an art museum, a topic which sits at the convergence of several areas of research. This chapter will ground the present study in literature related to seven main topics. The first section discusses Maxine Greene's writings on aesthetic education and related philosophies, in particular her concept of wide-awakeness, which form the theoretical framework of this study. The second section details the history of museum education, outlining the shifting goals of museum education over time as museum educators moved from object- to visitor-centered pedagogy and practice. In the third section, I will review empirical and theoretical literature related to conceptualizing the museum experience. The next three sections review the nature of aesthetic experience as it relates to the museum setting, adult audiences in art museums, and participatory practices in art museum education. Finally, the seventh section will focus on literature that explores artmaking activities in art museum settings and reflection in artmaking practice.

Theoretical Framework

I first encountered the work of Maxine Greene in 2015, when I read selections from her 1995 book *Releasing the Imagination* for an art education course (Greene, 1995b). Greene's philosophies on aesthetic education, particularly her concepts of "noticing" and "wide-awakeness" as they relate to engagement with the arts, are foundational to the theoretical framework of my research.

During an illustrious career that spanned nearly five decades, Greene wrote at length on numerous topics related to education, aesthetics, and the power of art. She believed that encounters with works of art can open people up to new ways of thinking and being in the world. She wrote, "Participatory involvement with the many forms of art does enable us, at the very least, to *see* more in our experience, to *hear* more on normally unheard frequencies, to become *conscious* of what daily routines, habits and conventions have obscured" (1995a, p. 379). Like Greene, I believe that authentic engagement with works of art can transport and transform us as individuals. For many museumgoers, however, passively browsing art galleries and quickly looking at works of art does not foster meaningful connections to works of art. Instead, as Greene writes in the above quotation, it is through active, thoughtful, conscious participation with art museums and their collections that meaningful art museum experiences occur. This concept is central to the theoretical framework of my project in which I examined the experiences of individuals actively engaging with art and the art museum through artmaking.

Drawing from and expanding on the philosophies of John Dewey (1934), Martin Heidegger (1971), Hannah Arendt (1958), Edmund Husserl (1913/1998, 1954/1970), Maurice Merleau-Ponty (1945/1995), Henry David Thoreau (1963) and others, Greene eloquently advocates for the value of authentic engagement with works of art and the opportunities for transformative experiences it can provide. For Greene, empowering visitors to be fully present, or "wide-awake," to noticing works of art can open up new possibilities for meaning making that transcend superficial art appreciation.

Wide-Awakeness and Noticing. "Wide-awakeness" is a central concept of Greene's philosophy of aesthetic education, and a critical component of the guiding theoretical framework of this study. Wide-awakeness as a theoretical concept was first conceived by Austrian

philosopher and social phenomenologist Alfred Schutz (1967). On the topic of wide-awakeness, Schutz wrote:

> By the term "wide-awakeness" we want to denote a plane of consciousness of highest tension originating in an attitude of full attention to life and its requirements. Only the performing and especially the working self is fully interested in life and, hence, wide-awake. It lives within its acts and its attention is exclusively directed to carrying its project into effect, to executing its plan. This attention is an active, not a passive one. Passive attention is the opposition to full awareness. (1967, p. 213)

Wide-awakeness is an attitude of being present and aware as one moves through the world, living as a fully conscious being. Maxine Greene also drew connections between wide-awakeness and political philosopher Hannah Arendt's concept of thoughtfulness, in which we as people actively "think what we are doing" (Arendt, 1958, p. 5) rather than blithely accepting the status quo. Greene writes about wide-awakeness as a state of self awareness, purposefulness, of actively considering how one engages with the world. According to both Schutz and Greene, wide-awakeness requires attention and action on the part of the individual. Living wide-awakely is a choice, a purposeful activity. Greene also connected wide-awakeness to the writings of Henry David Thoreau, particularly in *Walden,* where he writes,

> The millions are awake enough for physical labor; but only one in a million is awake enough for effective intellectual exertion, only one in a hundred millions to a poetic or divine life. To be awake is to be alive. I have never yet met a man who was quite awake. How could I have looked him in the face? (1963, pp. 66-67)

Schutz, Thoreau and Greene's concept of being "wide-awake" has moral implications, suggesting a way of being in which we examine the world around us with a degree of healthy

skepticism and critique. "…The opposite, if there is an opposite of wide-awakeness, is indifference – just not looking, not giving a damn," wrote Greene (2014, p. 124). To live wide-awakely is to *look*, to notice the possibilities around us, and to consider alternative ways of being in the world.

Greene does not write about *noticing* as a separate concept; rather, it is woven into her discussions of wide-awakeness and genuine aesthetic experiences (1977, 1978, 1984, 1995b, 2001b, 2014). In the collection of Greene's essays that span nearly 25 years, *Variations on a Blue Guitar* (2001b), she returns again and again to *noticing* it relates to wide-awakeness and her philosophies of aesthetic experience. She writes, "Mere exposure to a work of art is not sufficient to occasion an aesthetic experience. There must be conscious participation in a work, a going out of energy, an ability to notice what there is to be noticed in the play, the poem, the quartet" (1995b, p. 379). For Greene, *noticing what there is to be noticed* is fundamental to meaningful arts encounters. Noticing implies action; it is a mode of being that is characterized by an attitude of alertness, awareness, and attention. To *notice* the world around us requires an active, rather than passive, way of being. The idea of noticing resonated with me in particular because it can apply to all areas of life. I chose to incorporate the term *noticing* throughout the design of this study, particularly when collecting data from participants, because I found it easier to explain this idea to study participants. By asking them "What did you notice?" about artmaking in the museum, I was able to prompt participants to think deeply and reflectively about the various dimensions of their experience. I sought to understand how artmaking in the museum prompted participants to notice more in their experience, in works of art, and in the museum as a whole.

The active qualities of Maxine Greene's philosophy of wide-awakeness relates to education philosopher John Dewey's (1934) concept of *mind.* For Dewey, mind is a verb and not

a noun: To *mind* is to actively attend to and make meaning of the world around us. "[To mind] is a mode of achieving and, yes, funding meanings," wrote Greene (1984, p. 125). Dewey described the concept of *mind* in the following terms:

> Mind is care in the sense of solicitude, anxiety, as well as of active looking after things that need to be tended….In short "to mind" denotes an activity that is intellectual, to *note* something; affectional, as caring and liking, and volitional, practical, acting in a purposive way. (1934, p. 274)

To *mind* implies care, attention, and thoughtfulness. Maxine Greene believed that the wide-awake, "mindful" individual is free to contemplate alternative ways of being, and empowered to consider other possibilities. This idea connects to Greene's concept of "social imagination" (1995b, p. 5), or the ability to imagine alternative scenarios for what the world should or could be. Greene wrote that social imagination is "a search for a social vision of a more humane, more fully pluralist, more just, and more joyful community" (1995b, p. 61).

Wide-awakeness and Aesthetic Education. Greene was a powerful advocate for engagement with the arts as critical in promoting wide-awakeness. In her discussions of wide-awakeness in this context, Greene makes a distinction between "art education" and "aesthetic education" (1995b, 2001b). Aesthetic education is a broader term that encompasses many kinds of aesthetic encounters. Traditionally, aesthetics denotes the field of philosophy related to sensory perception, yet Greene's concept of aesthetics transcends mere perception. For Greene, aesthetics "…[focuses] on the way in which a work of art can become an object of experience and the effect it then has in altering perspectives on nature, human beings, and moment-to-moment existence." Greene defines education as "…a process of enabling persons to become different, to enter the multiple provinces of meaning that create perspectives on the works"

(1995b, p. 5). Combining the concepts of aesthetics and education, then, Greene defines *aesthetic education* as:

> …[A]n intentional undertaking designed to nurture appreciative, reflective, cultural, participatory engagements with arts by enabling learners to notice what there is to be noticed, and to lend works of art their lives in such a way that they can achieve them as variously meaningful. (1995b, p. 6, emphasis in original)

This definition is characterized by action and intention on the part of both educators and students. Only by empowering individuals to *notice what there is to be noticed* in works of art can educators create opportunities for meaningful aesthetic experiences.

For Greene, an aesthetic experience – a meaningful encounter with a work of art – is not a result of simple superficial sensory perception of a work of art. Instead, it requires intention, openness and – above all else – *active participation* on the part of the viewer. Greene also believed that second-hand aesthetic experiences are impossible; one has to "be there," fully present, for them to occur (1984). Greene writes that in order to be present with a work of art, individuals must "bracket out" their everyday experience and permit themselves to consciously attend to the work at hand. In *The Art of Being Present: Educating for Aesthetic Encounters* (1984)*,* she expounds on this idea. She writes that if a person just stands in a room and passively looks at art, they will not necessarily undergo a transformative aesthetic experience. However, she continues:

> …[I]f the same person were somehow to be released by a teacher to understand the importance of uncoupling from the ordinary when entering the gallery, of trying to bracket out conventional seeing and expectation for a while, that individual…might take

the time to stand in the presence, say, of a still life of a portrait and move (perceptually

and imaginatively) inside the pictorial frame… (1984, p. 124)

Uncoupling from the ordinary is again, active, rather than passive. The visitor must be an active

participant, approaching the meaning-making process with intention. Pioneering art museum

educator Patterson Williams points out that while people may be born with the ability to look at a

work of art, the "skill of contemplation" must be honed just like any other skill (1992). Lankford

(2002) echoes this idea, writing that older models of museum education assumed that by simply

exposing visitors to enough great works of art they should be "inevitably swept up in the

indescribable epiphany of an aesthetic experience and subsequently feel compelled to become

lifetime members of both the art world and the art museum" (2002, p. 141). But the reality is that

most people will not have an aesthetic experience by merely wandering through museum

galleries alone. This idea of empowering visitors with the tools to actively notice and make

meaningful connections to artworks is fundamental to my practice as a museum educator. I

believe it is the museum educator's job to help visitors develop this "skill of contemplation" by

facilitating engaging museum experiences that empower visitors to *notice*.

Dewey's *"An* Experience" and Studio Activities. Maxine Greene's discussions of

aesthetic experiences are closely related to the philosophies of education philosopher John

Dewey's concept of "*an* experience." Dewey's theories of "*an* experience" from his 1934 book

Art as Experience are perhaps his most famous writings about aesthetics and art education.

Dewey was a champion of experiential education, and believed that we learn through active

engagement with the world around us. Dewey contends that "an experience" is full and

complete; it is encompassing when we undergo it and it draws to a clear conclusion. He

distinguishes this kind of experience from the everyday, "inchoate" experiences, in which we are

distracted and do not consciously complete a course of action. Dewey writes that in *an experience*:

> A piece of work is finished in a way that is satisfactory; a problem receives its solution; a game is played through; a situation, whether that of eating a meal, playing a game of chess, carrying on a conversation, writing a book, or taking part in a political campaign, is so rounded out that its close is a consummation and not a cessation. Such an experience is whole and carries with it its own individualizing quality and self-sufficiency. It is *an experience*. (1934, p. 37)

When we are fully immersed and engaged in making or viewing art, and these processes feel complete and whole, "*an* experience" can occur.

John Dewey (1934) believed in the importance of hands-on, active exploration of artistic materials in arts education, writing that "there is an intimate and necessary relation between the processes of actual experience and education" (1938, p. 7). Maxine Greene also believed that experimentation with various artistic media can create opportunities for individuals to *notice* more in works of art. She writes,

> There is no question but that engagement with the medium concerned has a focal role to play. In many senses, the effort to learn the languages of music and dance and the visual arts is self-justifying. And it is unarguably valuable for persons to discover the multiple ways there are of expressing what is felt and perceived and even known, to summon up stored images, to find new images that carry meaning. (1987a, p. 17)

For Greene, experimentation with artistic media is an important way for individuals to connect with artwork. Throughout her writings on aesthetic education, Greene asserted that direct experience with the materials and techniques of what she refers to as "the several arts" –

including visual art, music, dance, theatre, performance art – can foster a heightened awareness of the art form, and that what she called "aesthetic literacy" (1986) requires not just encounters with works of art but also engagements with the medium. Pairing visual encounters with works of art with hands-on exploration may be especially meaningful. Like Dewey, Greene believed that physical engagement with artistic materials is an essential part of aesthetic education, and that these experiences may be most impactful when studio activities are connected with viewing art. This idea is fundamental to the structure of the Studio Workshop program, where participants are guided through studio exercises and experimentation with artistic media as well as interactions with artworks in the museum's galleries.

      Entering into a Dialogue. Maxine Greene believed that when we actively engage with a work of art – through close looking, conversation or hands-on experimentation with materials – we enter into a dialogue with the artist who created it. She elaborates on this point in her 1977 essay "Toward Wide-awakeness: An Argument for the Arts and Humanities in Education":

> …Reading any one [work of art], the reader or the student cannot but be cognizant of a distinctive individual behind the inquiry. He or she cannot but gain a sense of a living human being posing questions to the past from his own standpoint and the standpoints of those he chooses to be his fellow-historians, working at different moments in time" (p.122).

This idea is related to philosopher Hans-Georg Gadamer's theories of philosophical hermeneutics (1960/2004, 1980/1986). Gadamer expanded the notion of hermeneutics beyond interpretation of texts to include works of art, and believed that individuals can engage in dialogue not only with another person but also with works of art. Gadamer referred to this kind of authentic encounter with art as *Erfahrung,* or a "genuine experience," that is "induced by the

work which does not leave him who has it unchanged, and we inquire into the mode of being of what is experience in this way" (1960/2004, p. 86). In order for individuals to experience *Erfahrung* with a work of art, we must be actively engaged with the piece. Gadamer believed in the transformative possibilities of the museum experience when visitors are empowered to engage in *Erfahrung* in the galleries, writing that "…after going through a museum, we do not leave it with exactly the same feeling about life that we had when we went in. If we really have had a genuine experience of art, then the world has become both brighter and less burdensome" (1980/1986, p. 26).

For both Greene and Gadamer, genuine aesthetic experience requires action on the part of the viewer. We activate works of art when we encounter them. Indeed, Greene argues that "the situation is created by the transaction" (1987a, p. 16); the aesthetic qualities of a work of art do not exist until there is someone there to be alert to them, to notice and to respond to them. "The task of the artist," writes Greene, "cannot be achieved if persons have not been empowered to be personally present to their works – if they cannot notice what is there to be noticed, if their awareness is not informed" (1987a, p. 15). The task of the artist in is creating and communicating through works of art. This communication, the cycle of give and take that is a part of all meaningful encounters with works of art, is impossible until an individual is fully present to the art. "All art forms must be encountered as achievements that can only be brought to significant life when human beings engage with them imaginatively," writes Greene (1977, p. 121). The transformative aesthetic qualities of a work of art are not inherent in the work itself, then, but are activated by human interaction.

Many people simply do not understand that mere printed words, musical notes, brushstrokes on canvas cannot be regarded as works of art. They do not realize that works

of art only come into existence when a certain kind of heeding, noticing, or attending

takes place; they do not realize that living persons, through and by means of an encounter

with a work, constitutes it (if they are wide-awake and attentive enough) to a work of art.

(Greene, 1978, p. 191)

In the context of this study, I view artmaking as a particular kind of active encounter with a work

of art, permitting the viewer to truly notice the object and bring it into being.

Maxine Greene's concepts of wide-awakeness and noticing as they relate to aesthetic

experience, and the relationship of these ideas to Dewey's theory of "*an* experience" and

Gadamer's *Erfahrung* (or "genuine experience") form the theoretical framework of this research

study. All three scholars contend that arts experiences are meaningful when we are genuinely

engaged with the art objects and are empowered to be fully present to their possibilities. Using

these theories as guiding principles, this study is based on the premise that active engagement

through artmaking can release museum visitors to "notice what there is to be noticed" in works

of art and in the art museum as a whole. The following sections will situate this study in the

context of relevant theoretical and empirical research in the field of art museum education.

Review of Literature: Shifting Goals of Museum Education

In order to understand the experiences of Studio Workshop participants in the context of

contemporary museum education pedagogy and practice, it is necessary to first situate this

program within the broader historical context. Museum programs that encourage visitor

participation and active meaning making are common today, but this was not always the case

(Mayer, 2005). The constructivist model (Hein, 1998) of museum education within which this

study is situated emerged relatively recently, within the past few decades. The following sections

explore the paradigm shift in museum education, detailing the turn from object-centered to visitor-centered museum practices.

      Early Models of Museum Education. Museum education has come a long way since its beginnings. The word "museum" is Latin from the Greek word "*mouseoin*," or "temple of the Muses," goddesses who inspired human creativity and thought in art, science, and philosophy (Barrett, 2011; Silverman, 2010). The first museums in ancient cities such as Rome, Athens, and Alexandria housed objects seized during battles. These early iterations of museums were temples to ideals of beauty and human accomplishment, places where philosophers and artists of the time could visit to seek inspiration from the works within (Barrett, 2011; Silverman, 2010). For centuries, museums continued in this role, acting as reliquaries for exquisite examples of art and artifacts intended for the wealthy and scholarly elite. "Cabinets of curiosities," small private collections of interesting art and artifacts served as the model for these early museums (Hooper-Greenhill, 2000). Imperial museums of the 17th and 18th centuries demonstrated the impressive power and might of the royalty over its populace, as the collections displayed artifacts captured from other countries in colonial takeovers (Weil, 2007). Often considered the first "public museum," the Louvre opened in 1793 when royal collections were made accessible to the public for the first time, reflecting the new democratic government in France (Hooper-Greenhill, 2000; Silverman, 2010; Weil, 2007). Though the Louvre was considered a public museum at the time, its overall goal was not a visitor-centered one. Instead, this and other early public museums sought to have an edifying, moralizing effect on the public by exposing them to the best and most revered examples of human artistic achievement – the canon of great masterpieces.

      As the Industrial Revolution and urbanization took hold in the mid-1800s, a tradition of "humanist pragmatism" (Moore, 1997) in museum education emerged, which assumed that the

contents of museums could be used to teach designers and artisans to create products that could compete in the global trade market. A concurrent effect of humanist pragmatism in museum education was the idea that exposure to fine arts in museums would have a "civilizing" effect on the population. As disease, poverty and unfit living conditions became epidemic in many urban areas in the United Kingdom and the United States, people became increasingly more concerned with the plight of the workingman. Progressive social reformers saw education and edification – including through the transformative power of art – as ways to help manage these social ills. Several settlement houses in urban centers in the U.S. included museums and arts programs as part of their programming during this time. Many major museums, including the Brooklyn Children's Museum, the Museum of Fine Arts in Boston, and the Metropolitan Museum of Art in New York City were all founded in the late 1800s. Museums of this period were seen as the state's ultimate displays of culture and moral character, symbolic institutions meant to serve as an example of morality, democracy, and ideal beauty to the populace (Ebitz, 2007; Hooper-Greenhill, 2000; Mayer, 2005).

Education in museums during this time extended as far as educating and moralizing the public: a decidedly didactic, top-down approach. As T. Bennett wrote, "'While late nineteenth century museums were thus intended *for* the people, they were certainly not *of* the people in the sense of displaying any interest in the lives, habits, and customs of . . . the contemporary working classes," (1988, p. 64, emphasis in original), and museums overall still held the superior position as the authority and holder of knowledge, virtue, and culture (Hooper-Greenhill, 2000; Silverman, 2010; Weil, 2007). In museums at this time, "the public was to be educated; they were not to challenge the unidirectional transmission of knowledge and values" (Barrett, 2011, p.

57). The goal was to provide accurate historical information and deliver "correct" interpretations of works of art to visitors of all ages.

The concept of "docents" – trained tour guides – first emerged in 1907 at the Museum of Fine Arts, Boston (McCoy, 1989). The role of the docent was to transmit correct information to visitors on tours, with little attempt to create opportunities for visitors to make meaning or connections to their own lives. The effects of humanist pragmatism carried over as years went on, and many museums maintained a "top-down" educational approach as central to their overall missions (Tapia, 2008). This trend continued well into the first half of the 20th century, as museums in general "took as [their] basic tasks to gather, preserve, and study the record of human and natural history. Any further benefits, such as providing the public with physical and intellectual access to the collections and information thus accumulated, was simply a plus" (Weil, 2002, p. 28). One of the most well-known museum educators of this time was John Cotton Dana, who founded the Newark Museum (which he called the "institute of visual instruction") with the primary goal of educating and informing visitors of all ages (Dana, 1917). This model of museum education reflected a modernist perspective of the role of museums and their relationship to the public: Visitors were empty vessels to be filled with the expert knowledge deemed important by curators, who held the ultimate voice of authority in the museum setting.

From Object-Centered to Visitor-Centered Museum Education. In the 1960s and 1970s, however, social movements such as the Civil Rights Movement and the Women's Liberation Movement contributed to a change in thinking about the role of museums in society. As social issues of marginalized groups were brought to the forefront of national conversation, museum leaders began to reconsider their position in a more socially conscious, diverse society (Silverman, 2010). Throughout the 1980s and 1990s there was an evolving ideological shift in

the field that began to place education at the visitor at the center of museums' missions, rather than the previous focus of relaying curators' expertise to patrons. *The Art Museum as Educator,* published in 1978, was a breakthrough publication in the field, presenting the first comprehensive collection of case studies of education programs in art museums in the United States (Newsome & Silver, 1978). Adams, Falk and Dierking (2003) describe the broad changes that occurred in museum practice and pedagogy as museum educators placed greater emphasis on the experiences of individual visitors.

Several reports conducted by the American Association of Museums (AAM) (1984, 1992) provide evidence of this trend toward embracing the educational missions of contemporary museums. These reports collected and analyzed data collected from museum professionals across the U.S. to explore the state of the museum field at the time. Both reports encouraged museums to acknowledge and embrace diversity and pluralism in both their visitors and programs, use input from visitors to design engaging museum experiences, and respond to visitors' needs. The AAM's *Museums for a New Century*, published in 1984, urged museums to "seek greater impact as educational institutions, stronger collaboration among themselves and with other organizations, and [heighten] public understanding" (Hirzy, 2002, p. 12). *Excellence and Equity: Education and the Public Dimension of Museums* (AAM, 1992) further investigated the role of education and public service in museums, and resulted in the AAM's New Visions process, a framework of principles to aid museums in constructing a more visitor-centered mission and programming (Hirzy, 2002).

Postmodernism, Constructivism and the "New Museology". The emergence of postmodern art theory in the 1970s and 1980s had a significant impact on these developments in the museum field, as it brought about a shift in thinking about the nature of interpretation and

meaning making in museums. The term "postmodernism" is, by nature, difficult to define. Most descriptions follow Lyotard's (1984) concept of postmodernism, which characterizes postmodern theory as:

> A cultural condition that results from the erosion and rejection of modernist ideals, including: the progressive liberation of humanity through science, the universality of knowledge, the existence of an artistic avant garde, and the inherent logic and rationality of realms of knowledge. (Tapia, 2008, p. 40).

For Lyotard and other postmodern theorists, the postmodern condition is one that rejects modernist master narratives, and instead embraces localized, personal narratives and meaning making. In the art world, postmodern theory was characterized by a blurring of the lines between art and everyday life, breaking down the hierarchical distinctions between high and popular culture and the decline of the concept of the original work of art (Featherstone, 1991). Throughout the 1970s, 1980s, and 1990s, art historians challenged the nature of their own scholarship, writing what was referred to as "the new art histories," calling for "an approach to deriving meaning from artworks that was anchored in life's social matrix, not in the object" (Mayer, 2005, p. 358). Artworks began to be viewed as objects of experience, to be interpreted differently by each unique individual, rather than static objects with a singular meaning. The impact of postmodern theory extended to the whole of art education and aesthetic education, as art educators embraced "a suspicion of totalizing discourses and grand narratives" and rejected "the belief that there is one right way to organize and understand things" (Gude, 2004, p. 13). Efland, Freedman and Stuhr (1996) consider issues of postmodern pedagogy as they specifically relate to art education, finding four major characteristics of a postmodern curriculum, including: local narrative, which shifts the curriculum from "the universalizing tendencies of the modern to

the pluralizing tendencies of the postmodern" (p. 112); the power-knowledge link, which troubles the hierarchical privileging of certain types of knowledge; deconstruction, which undermines fixed interpretations of texts and artworks; and double-coding, which is defined as the identification, presentation and study of multiple meanings in works of art. Efland, Freedman and Stuhr's (1996) conceptions of postmodern pedagogy were applied in the context of art museum education through strategies that acknowledged shifting cultural structures and encouraged visitors to forge their own connections between themselves and works of art (Tapia, 2008). Museums began to subscribe to the idea that there is not one absolute truth or "right answer" when interpreting art objects; instead, each visitor brings his own context and background to the museum space, resulting in a multitude of different interpretations and learning experiences. During this time and continuing into the present, "the subject position of the interpreter replaced the object as the source of meaning," as Melinda Mayer writes (2005, p. 359).

Central to this ideological evolution was Peter Vergo's concept of the "new museology" (1989), which emphasized transparency and stressed the importance of placing the visitor experience at the center of a museum's educational mission (Barrett, 2011; Silverman, 2010). This shift can also be understood through George Hein's (1998) constructivist theories of museum education, which presupposes that during a museum experience "1) the viewer constructs personal knowledge from the exhibit, and 2) the process of gaining knowledge is itself a constructive act" (Hein, 1999, p. 76). Museums are no longer seen as places where knowledge is transmitted, but instead where knowledge is constructed or created. Visitors arrive at the museum with their own unique personal experiences, preferred learning styles, interests, cultural backgrounds, presuppositions, and biases, all of which inform and impact the process of

interpreting works of art and how visitors experience the museum itself (Burnham & Kai-Kee, 2011; Falk & Dierking, 1995, 2000, 2013; Hein, 1998, 1999). Eilean Hooper-Greenhill (2000) describes this fundamental shift in museum education:

> Older modernist models for communication based on the transmission of authoritative
> subject-based facts to a mass of passive receivers are being superseded by new
> approaches that acknowledge 'active audiences,' constructivist and interpretist learning
> theories and the complexities of cultural politics. (p. 9)

A constructivist paradigm for museums requires that the museum yield much of its traditional authority. The visitor has as much (or more) influence over their museum experience as the institution itself. Museum educator Kodi Jeffery-Clay wrote that "museums may be the perfect environments in which to use constructivist theory," because they are comprised of objects that "invite meaningful experiences" (1998, pp. 5-6). Meaningful experiences can mean different things for different individuals. As Bevan (2003) wrote:

> The museum (in its educative role) no longer represents the canon, but the wellspring, the
> touchstone, the reflecting pool—caring for, investigating, and exhibiting a variety of
> objects or phenomena that have different meanings at different moments for different
> communities. (p. 12)

Museums today seek to give visitors the opportunities and skills to construct meaning for themselves. As Lankford (2002) writes,

> Constructivist goals for museums would include capturing the imagination, provoking the
> thought, stimulating the curiosity, and connecting with the prior experience of each
> museum visitor. By doing so, museums invite and motivate visitors to form their own
> interpretations, ask and pursue their own questions, and find personal relevance in the

museum's exhibits and programs. The institution would thereby be transformed from an

authoritative repository of inert knowledge into a dynamic, meaning-making museum.

The meaning makers are the visitors themselves. (p. 146)

Technological innovations and social media have had a significant and continuing impact on the

way art museums interact with their public, as exchange of information is democratized more

than ever and many museums encourage participation and collaboration with their visitors

through digital and online platforms (Hornsby, 2008; Simon, 2010, 2016). Bruce Cole (2016)

provides a review of several recent such exhibitions and programs, including an online audience-

sourced exhibition at the Indianapolis Museum of Art, a 2010 program at the Walker Art Center

in Minneapolis that asked visitors to curate an exhibition of works on paper by voting for their

favorites online, and a 2015 program called "Everybody's Ocean" at the Santa Cruz Museum of

Art and History that started with an online call and then collected actual artworks made by

community members. William Adams, appointed chairman of the National Endowment for the

Humanities under President Obama in 2015, described how today's museums are integrated into

the fabric of public life more than ever before:

The museum as a cloistered place is breaking down into the museum as a community-

embedded institution…[Museums] are much more public-facing entities, and…are

increasingly interactive and integrated into the public life of their communities. (Cited in

Cole, 2016, p. 34).

Gibson (2016) writes that we are now in the "third phase" of the great age of museums, which is

characterized by changes in "the museum's very essence, its raison d'être: the primacy of the art

object and the visitor's experience of it" (p. 26). More and more, museums of today strive to be

"town halls" (Cole, 2016), places where visitors come together with works of art to co-create their own meaningful aesthetic experiences.

Authors in the field have written extensively about this major paradigm shift in museums over the last 20 to 30 years. Significant publications from the past several decades reveal the implications of the dramatic change that has rocked the field in recent decades in much greater depth than is possible to explore in this dissertation. Titles such as *Rethinking the Museum* and *Making Museums Matter* (Weil, 1990, 2002), *The Museum in Transition* (H. Hein, 2000), *Reinventing the Museum* (Anderson, 2004), *The Responsive Museum* (Lang, Reeve & Woollard, 2006), *From Periphery to Center: Art Museum Education in the 21st Century* (Villeneuve, 2007), *The Participatory Museum* (Simon, 2010), *The Art of Relevance* (Simon, 2016) and *The Objects of Experience: Transforming Visitor-object Encounters in Museums* (Wood & Latham, 2014) all provide excellent discussions of the challenges faced by museum workers as they continue to grapple with the shift from object to experience in their practice.

Through this exploration of the shifting models of museum education, I have sought to clarify and situate the present study in relation to historical and theoretical trends in the field. My interest in understanding the subjective, localized experiences of individual visitors as they engage in artmaking in the museum reflects current theory and practice in museum education. As the literature demonstrates, contemporary models of museum education prioritize visitor experience, and creating opportunities for visitors to engage in meaningful experiences in the museum setting is paramount.

Conceptualizing the Museum Experience

As museums have shifted from focusing on the object to focusing on the experiences of individual visitors, the work of scholars and practitioners in the field has reflected this change.

This study focused on how artmaking in a museum setting impacts the overall museum experience; the following sections will review recent theoretical and empirical studies that illuminate the nature of the museum experience for visitors.

For many art museums today, experience is the product that is being offered to visitors. Creating opportunities for visitor meaning making is now the most fundamental goal for most museums and other informal learning settings (Falk & Dierking, 2000; Gurian, 2006; Roberts, 1997), yet the visitor experience has proved somewhat difficult to define and measure. The work of John Falk and Lynn Dierking (2000, 2013) is particularly significant to the field and has informed my approach to this study. They developed a concept of visitor experience called the Contextual Model of Learning (Falk & Dierking, 2000), or CML, a foundational theory in the discussion of learning and visitor experience in art museums. The Contextual Model of Learning "starts from the premise that all learning is situated, a dialogue between the individual and his or her environment" (Dierking, 2002, p. 5). The CML focuses on learning in museums, and posits that a museum experience involves three overlapping contexts: the personal context, the sociocultural context, and the physical context, as well as the fourth dimension of time (Falk & Dierking, 2000, 2013). Appendix B presents Falk and Dierking's visual model of how these three contexts intersect and overlap over time. The first of these contexts, the personal context, refers to "all that the learners bring to the learning situation, their interest and motivations, their preferences for learning modalities, their prior knowledge and experience" (Dierking, 2002, p. 5). Museumgoers make sense of their experience in the museum by connecting it to prior experiences, constructing meaning in the framework of existing knowledge. The second context in Falk and Dierking's model, the sociocultural context, involves two important factors: the cultural context of the visitor, and the cultural context that is embodied in the museum itself

(Falk & Dierking, 2013). Visitors' cultural backgrounds can have an important impact on their interaction with the museum and its exhibitions and programs. "Depending on one's cultural background (race-ethnicity, socioeconomic status, country of origin), write Falk and Dierking, "one has different perceptions of museums in society" (2013, p. 27). Museums can be intimidating spaces, especially for visitors who are not familiar with museums (Henry, 2010), and this is often related to sociocultural background and preconceived notions about museums. According to Falk and Dierking, the sociocultural also refers to the social dynamics inherent in the museum visit itself, as the experience will be different depending on whether a visitor comes to the museum with a group, with family or friends, or visits alone. Chang (2006) writes about the importance of social dynamics to the overall museum experiences, and recommends that museum educators should "facilitate learning experiences that capitalize on the social nature of learning, encouraging and fostering social interactions with other visitors and museum staff" (p. 183).

The third factor in Falk and Dierking's model is the physical context of the museum. Museums are often designed with architecture that is "designed to inspire a sense of awe" (Henry, 2010, p. 17), but these large, sometimes imposing spaces can contribute to feeling of intimidation for some visitors (Falk & Dierking, 2013; Henry, 2010). Physical dimensions including lighting, the design and layout of exhibitions, signage and wayfinding, noise and other factors can all have significant effects on how visitors experience the museum as a whole. The fourth, and final dimension of Falk and Dierking's Contextual Model of Learning is time; they argue that museum learning cannot be fully understood by looking at the brief "snapshot" in time when they are in the museum. Visitors make meaning of a museum visit in the context of subsequent events, making connections that reinforce or relate to experiences that occurred in the

galleries. While my study is not limited to a discussion of these four dimensions, Falk and Dierking's CML serves as an important starting theoretical point, as it has implications for how we understand the museum experience as a whole.

Visitor studies by Zahava Doering and her colleagues (Doering, 1999; Pekarik, Doering, & Karns, 1999) at the Smithsonian Institution focused on understanding "satisfying experiences," or experiences that visitors seek out in museums. They identified four categories of satisfying experiences, including object experiences, cognitive experiences, introspective experiences, and social experiences. Findings from these studies suggest that visitors seek different kinds of experiences when they visit museums and other similar institutions, and that "if museums want to be accountable to their visitors, they should at least respect and consider as valid each of these four types of museum experiences" (Doering, 1999, p. 83). Findings from a phenomenological study of visitor experience at heritage sites by Masberg and Silverman (1996) suggest that learning is a critical component of visitor experience, yet it is only one of many facets of experience valued by visitors. The authors suggest that museums and other similar institutions should closely align programmatic offerings to the visitor experience in order to facilitate meaningful interactions in these settings (Masberg & Silverman, 1996).

Packer and Ballantyne (2016) conducted a review of literature related to visitor experience, and defined visitor experience as "an individual's immediate or ongoing, subjective and personal response to an activity, setting, or event outside of their usual environment" (p. 137). Through their review they generated a model of visitor experience, identifying ten unique facets: 1) physical experiences, 2) sensory experiences, 3) restorative experiences, 4) introspective experiences, 5) transformative experiences, 6) hedonic experiences, 7) emotional experiences, 8) relational experiences, 9) spiritual experiences, and 10) cognitive experiences.

Similar to Falk and Dierking's model, these facets interact differently at different times for different people, and the authors acknowledge that the "intensity with which each facet is experienced will vary from one context to another, and, indeed, from one person to another" (Packer & Ballantyne, 2016, p. 136). Findings from this review suggest that "it is the experiential dimensions that matter to visitors," and the authors recommend future research that "[captures] the visitor experience, from the visitor's perspective" and "[enables] museum staff to empathize and connect with visitors in a more personal way and to structure environments to facilitate or encourage personal meaning-making and satisfying experiences" (Packer and Ballantyne, 2016, p. 137). The present study responds to this call by providing insight into the nature of the visitor experience of artmaking from participants' perspectives.

In their 2014 book "The Objects of Experience: Transforming Visitor-Object Encounters in Museums," Wood and Latham provide an in-depth exploration of what they call the "Object Knowledge Framework" as model of understanding visitor interactions with objects in museums. Using a phenomenological lens, the authors incorporate three dimensions of experience and knowledge – individual, group and material – that constitute the overall visitor experience when encountering art and artifacts in museum settings. Each of these three dimensions is present in both what the authors call "the visitor's lifeworld" and the "objectworld," and it is in the unique setting of the museum that these two can intersect in "unified experiences in the museum" (Wood & Latham, 2014). Wood and Latham offer an excellent discussion of how museum staff can "transform objects into experiences" for visitors through careful selection of exhibition content, design of exhibitions, and by creating opportunities for visitor participation. The present study explores one such "unified experience" in an art museum setting, as visitors and objects interacted in the unique context of artmaking practice.

Other research has examined visitor experience from cognitive and behavioral perspectives. For example, Swiss researchers Kirchberg and Tröndle mapped how visitors experience fine art museums in their 2015 study of museumgoers' interactions with the special exhibition *11: 1 (+3) = Eleven Collection for One Museum* at the Kunstmuseum St. Gallen in Switzerland. Their five-year research project included 576 visitors and utilized computer-modeled movement-tracking and physiological maps of the visitors in tandem with entrance and exit surveys completed by participants. After analyzing these data points from sociological, psychological, physiological and behavioral perspectives, the authors arrived at three types of exhibition experience: "the contemplative," "the enthusing," and "the social experience." Kirchberg and Tröndle found that individual visitors experienced the exhibition differently depending on where they fell on this tripartite spectrum of visitor typology, and suggest that museum professionals should consider each of these three factors when designing and assessing visitor experience in art museums. These findings align with the conceptual framework of this study, which presupposes that meaning making and visitor experience is complex and subjective.

As in other fields, there is increasing pressure for museums to demonstrate the impact of their programs through measurable outcomes (Kundu & Kalin, 2015), but these traditional forms of assessment provide little insight into the nuanced nature of visitor experiences and meaning making. The present study focuses on the whole of visitor experience with artmaking in an art museum, a setting where "the individual human experience can find a cultural context, a place in time and space" (American Association of Museums, 1984, pp. 58-59). The complex, layered nature of the nuanced museum experience is difficult to measure by rigid forms of assessment based on predetermined outcomes.

Aesthetic Experience in Art Museums

For many art museum educators, the goal of their practice is to facilitate a meaningful

aesthetic experience for visitors in the museum. The concept of an "aesthetic experience" is

intangible, subjective, and difficult to define, challenging scholars in diverse fields such as

philosophy, art history, education, and neuroscience. Walsh-Piper (1994) describes it as a

"moment of heightened attention to perception, which is what makes it both meaningful and

memorable" (p. 105), while Henry (2010) calls it "an emotional response tied to heightened

sensual perception" (p. 38). Richard Shusterman (2006) defines aesthetic experience as "an

experience that is valuably pleasurable, vividly felt and subjectively savored but also one that is

objectively meaningful in being directed at some object of perception" (p. 218). This concept

shares similarities with John Dewey's (1934) idea of *"an* experience" in aesthetic education,

which is characterized by a sense of completion and a pervasive emotional quality that unites the

whole of the experience. Maxine Greene writes that an aesthetic experience is an informed

encounter with a work of art, in which the visitor is fully present and empowered to "notice what

there is to be noticed" in the piece. (For a more in-depth discussion of Greene and Dewey's

conceptions of aesthetic experience see the Theoretical Framework section earlier in this

chapter.)

Several models of aesthetic experience have been presented by various scholars in the

field. M. Parsons' (1986) model uses human development theory as a lens for understanding

aesthetic experience, and he argues that we progress through different stages of "increasing

adequacy" (p. 109) of aesthetic understanding. Similar to Parsons' model, Abigail Housen

(1983) developed a scoring manual for aesthetic response based on analysis of data from stream-

of-consciousness interviews. Participants included people ages 14 to 62 who were asked to

respond freely while looking at reproductions of artworks. Based on this data, Housen identified

five stages of aesthetic development: accountive, constructive, classifying, reflective, and re-

creative. This model is hierarchical, with the implication that the re-creative stage is the "top" or

best one, as it incorporates all other previous stages. Housen's study suggested that only visitors

with advanced knowledge about art and art history ever reached this stage. Other authors (see

Weltzl-Fairchild, 1991) have argued that Housen's model misses a key point about aesthetic

experience, which is that even naïve viewers can have rich and fulfilling aesthetic experiences

with works of art when they are open to the experience. Myers (1988) troubled this tension

between aesthetic experience and prior knowledge, asking "Have we created a museum public

that thinks it must know something in order to begin looking at an exhibition?" (p. 104). Myers

contends that prior knowledge about art history or a particular exhibition topic is not necessary

for aesthetic experience to occur, but instead that museum visitors must "know how to look at art

objects" and "know how to get the information that will contribute to a greater understanding of

art objects" (1988, p. 104). In other words, museumgoers do not need to arrive at the museum

with particular knowledge or skills for achieving meaningful aesthetic experience; instead,

museums should provide the conditions and tools that empower visitors to engage in aesthetic

experiences on their own. Later work by Housen (2000; 2008) discusses how museum educators

can assist visitors in progressing through these stages of aesthetic development. "The more one

looks and discusses images, together with well-chosen questions and adept facilitation by a

teacher, the more there is to see, and the deeper and richer is the learning experience. There are

many pathways to move through a stage, and each viewer discovers her own way," she writes

(Housen, 2008, p. 178). Through facilitated experiences such as dialogue based on Visual

Thinking Strategies (or "VTS"), posits Housen, visitors can undergo meaningful aesthetic experiences in museums.

Adopting a more pluralist paradigm, Shusterman (2000) identified four dimensions of aesthetic experience: the evaluative, the phenomenological, the semantic and the demarcational-definitional. Shusterman's conception of aesthetic experience acknowledges that visitors engage with artworks in the context of their own unique backgrounds and prior knowledge. In her 2016 article, Helene Illeris expanded upon Shusterman's notion of aesthetic experience, arriving at three dimensions which partly overlap Shusterman's: the *phenomenological*, which is based on subjective experiences of immediate bodily presence with works of art; the *semantic*, which is described as "a hermeneutic process of interpretation and reflection that makes the experience meaningful in a historical, social and cultural context" (Illeris, 2016, p. 155); and the *transformational*, which is connected to Dewey's (1938) concept of "learning by doing" and active processes of agency and change. Illeris (2016) argues that "it is fully possible to have an aesthetic experience that is *both* vividly felt *and* reflexively meaningful" (p. 155). Here again, aesthetic experience is characterized by active, rather than passive, engagement with works of art.

Human behavior researcher Mihaly Csikszentmihalyi developed a theory of optimal experience, or "flow" (1990), that he related to aesthetic experience in art museum contexts. Flow experiences are intrinsically motivated and characterized by 1) goal directedness; 2) intense concentration; 3) complex mental activity; 4) interacting dimensions of knowledge, memory, emotion, sensation and perception; and 5) a level of challenge that is proportionate to one's level of skill but that still pushes the boundaries (Csikszentmihalyi, 1990). Individuals can have flow experiences while engaging in many different activities – everything from working on a car to

listening to an opera to playing baseball to interacting with works of art. Csikszentmihalyi draws connections between aesthetic experience and flow, asserting that "the aesthetic experience is a species of the genus optimal experience" (2000, p. 399). When visitors undergo a "flow" experience with a work of art, they "are fully and holistically immersed in the work and unaware of thinking, feeling, seeing or empathetically connecting as separate processes" (Lankford, 2002, p. 148). Drawing on Csikszentmihalyi's research, Levi and Smith (1991) identified five criteria for aesthetic experience: 1) object directedness and concentrated attention; 2) feeling freedom or release from outside stimuli or concerns; 3) detached affect that permits reflection, empathy and insight into one's own and others' emotions; 4) active discovery; and 5) wholeness or a feeling of coherence among feelings, ideas, or perceptions.

Research in the field demonstrates that interaction with the real work of art is a critical component of aesthetic experience (Blume et al., 2008). As Mihalyi Csikszentmihalyi and Kim Hermanson have stated, "Museums offer the opportunity to interact with a real environment, one in which the objects are still imbued with the blood, the tears, the sweat of their makers" (1995, p. 34). Other literature (Frost, 2002; Henry, 1992; Hubard, 2007b; Savedoff, 1999) has explored this idea, and suggests that while it is possible for people to learn about art and art history from slides or poster reproductions in classrooms, the experience is much different from a firsthand interaction with real works of art. As Susan Myers (1988) writes, "The very element that makes the museum an ideal location for aesthetic experience is the presence of the art object, the real thing, not a reproduction" (p. 103). Details and contextual information such as scale, texture, three-dimensionality, and color are often lost or misrepresented in reproductions of works of art. As Barbara Savedoff (1999) argues, "photographic reproductions distort our perception of the painting 'proper,' its color, scale, and surface, as well as . . . remove the work from its physical

context of viewing or presentation" (p. 345). Maxine Greene (1995b) also discussed at length the importance of "being there" with works of art in person in order for aesthetic experience to occur.

In her 1992 study of student recollections of museum experiences, Carole Henry found that direct encounters with works of art were valued and retained 18 months after the museum visit, and that "the strongest impact appeared to result from viewing the original art objects" (p. 89). Olivia Hubard's 2007 study showed that visitors preferred a postcard reproduction to a digital version of an image, and the impact of the original work of art was still greater than either of these. Hubard's study suggest that while "both originals and reproductions can be the source of meaningful experiences in young people's responses across presentation modes . . . varying visual qualities of the different format can ultimately lead to diverging responses and interpretations" (2007b, p. 246). Though these two studies were conducted with K-12 students, they have implications for other audiences as well. The experience of viewing real art objects as inspiration for artmaking in a museum setting may be more impactful for Studio Workshop participants than art classes in other settings which use reproductions or digital images of works of art in their lessons. In this way, the museum is a unique setting for artmaking, and may offer participants a different experience than is available from art classes in other institutions that lack access to these rich visual resources. As digital images of art works become increasingly widespread (Frost, 2002), it is important to make the distinction between the kinds of experiences that result from viewing these reproduced images and the "real thing." Aspects of the experiential, social context of museum visits may also be lost when viewing reproductions, as "the truly magical, transformative art museum learning experiences are integrated with the museum experience itself" (Longhenry, 2007, p. 186). Meszaros (2008) writes that taking time to

be with and connect to a work of art is a "form of sharing deep content knowledge [that] is a warm invitation to enter into a dialogue with the unfamiliar; it is the warm invitation to a stranger and an opening to understanding" (p. 244).

As it relates to museum education, aesthetic theory is closely tied to meaning making and constructivist frameworks of visitor experience. Gude (2008) connects aesthetics with meaning making in art museums, arguing that "aesthetics matter because through aesthetic practices people make individual and collective meaning" (p. 98). Similar to the multiple dimensions inherent in the overall visitor experience in an art museum, meaning making in aesthetic experience occurs through a variety of concurrent frameworks. Fróis and Silva (2014) conducted a study of 24 adult visitors' response and meaning making with one work of art from an art museum in Lisbon, Portugal. The authors gathered data related to participant experience through textual reflective writings, and the analysis of data revealed five dimensions of aesthetic experience: cognitive, affective, imaginative, behavioral, and waiting. Arnold, Meggs and Greer (2014) explored how aesthetic understanding and empathy were impacted by different learning experiences in the context of an art museum setting. Subjects of their study included college students who were education majors enrolled in a 14-week course in elementary art methods. Students participated in a docent-led tour of an exhibition by artist Deidre Scherer at a local art museum, and also engaged in subsequent related projects centered on the topic of the exhibition (end-of-life care). The authors found that by giving students appropriate scaffolding and cognitive strategies for aesthetic experiences with the works of art, study participants were able to discover and express deep empathy, and feel powerful emotional connections to the art and the artist.

As discussed in previous sections, aesthetic experience does not occur automatically; it requires modeling and skill-building. Patterson Williams (1985) suggests that the role of the museum educator is to bridge this gap in aesthetic education: "Educational experts [in museums] need to understand and facilitate the particular kind of learning that is unique to museums – object-centered learning" (p. 107). In her discussion of aesthetic experience in art museums, Lankford (2002) draws from Csikszentmihalyi's research to arrive at five interrelated conclusions about the relationships between aesthetic experience, aesthetic education, and art museums: 1) aesthetic experience is "intrinsically worthwhile and instrumentally beneficial" (p. 150); 2) aesthetic experience is not automatic, but rather requires cultivation of skill and familiarity with object-based interactions; 3) aesthetic experience is "an active process supported by prior knowledge and driven by individual skills and motivations" (p. 150); 4) if museums claim to place visitor meaning-making at the core of their missions, aesthetic education should be a central goal; and 5) museums should provide programs that help visitors of all ages and levels achieve meaningful aesthetic experiences. This review of literature related to aesthetic experience in art museums reveals that like the overall museum experience, aesthetic experience is a complex and multifaceted process, and that it requires active participation on the part of the visitor. The present study explores artmaking as one potential method of evoking aesthetic experience in an art museum setting.

Museums and Adult Audiences

Participants in this study were adults enrolled in the Studio Workshop program; therefore, a brief discussion of literature related to adult visitors is necessary to situate the present research project. Adult visitors typically engage in self-directed, or free-choice learning (Falk & Dierking, 1995) when they visit museums (Collins, 1981). A study of the aesthetic

experience by Mihaly Csikszentmihalyi (1990) found that intrinsic, rather than extrinsic motivation is a key component of a positive museum experience for adult visitors. In the case of the Studio Workshop program, each participant chose to enroll in the program of their own volition; their participation in the program is intrinsically motivated. Free-choice learning in a museum setting permits the adult visitor to "construct personal meaning, make choices, exercise control, engage in collaboration and conversation, adjust task challenges, and derive consequences of performance that promote self-efficacy" (Paris & Hapgood, 2002, p. 41). Around the turn of the last century, museums developed more programs and educational offerings for adult audiences (Buffington, 2007), which some scholars attribute to new ideas at the time that learning occurs throughout the lifetime (Coleman, 1939). At this same time, the middle class began to expand and adults had more leisure time than in previous generations, which also contributed to a rise in programming for adult audiences such as lectures, classes, and gallery talks (Buffington, 2007).

In today's museums, around 45% of museum visitors are over age 50 (Wilkening & Chung, 2009), and adult visitors remain a crucial segment of the overall museumgoing population. Despite the fact that adult audiences make up a large portion of museum visitors, many of the more innovative, engaging museum programs are primarily geared toward children and family audiences (Sachatello-Sawyer & Fellenz, 2001; Simon, 2012). The majority of museum programs for adults today are lectures, gallery talks and public tours, while some classes for adult audiences are also popular (Wetterlund & Sayre, 2009). Findings from a study of American museums conducted by the Museum of the Rockies provide some interesting insight into programmatic offerings for adult visitors and the typical adult visitor profile: 94% of museums offer adult programs; most adults who participate in these programs tend to be female

and highly educated; 70% of participants desired hands-on activities; and 80% found the museum setting important to the success of the program because of the access it provides to unique people, places and objects (Sachatello-Sawyer & Fellenz, 2001). In a study of Connecticut cultural consumers, Wilkening and Chung (2009) found that older men and women were more likely to visit museums in their leisure time than younger people, and that 63% of surveyed female museumgoers over 60 said they "enjoyed visiting museums because they were curious," 65% said they visited because they loved "immersing themselves in history and art," and reported that museums had "a unique 'sense of place'" that appealed to them (Wilkening & Chung, 2009, p. 107). Knowles' (1981) theory of andragogy "emphasized the kind of self-directed, experiential, lifelong learning that adult visitors seek in museums" (Ebitz, 2007, p. 24).

Despite findings which suggest that adults are interested in hands-on, interactive programming, gallery talks and lectures remain the most common types of museum programs for adult audiences (Sachatello-Sawyer & Fellenz, 2001). Banz (2008) offers an overview of self-directed learning (SDL) (similar to free-choice learning) and its implications for museum programming, suggesting that museums are uniquely positioned to provide satisfying self-directed learning opportunities for adults, and that multiple visits to the same institution over time will result in better learning outcomes, as "repeated visits allow the adult to become increasingly comfortable and familiar with various museum settings and practices" (p. 50). McRainey (2008) advises that successful museum experiences for adults often include opportunities for hands-on, experiential learning and unique "VIP" or behind-the-scenes experiences. These articles indicate that adult visitors desire museum activities that allow them to have some degree of control over their own experience, encourage familiarity and connection to the museum as an institution, and that include hands-on, active participation. Although my

research does not deal explicitly with adult learning theory but rather on the experiences of artmaking by adults in museums, research related to adults in museums is relevant in that it provides some insight into the nature of the museum experience in general for adult visitors.

Participatory Activities in Art Museums

As museums have increasingly placed the visitor at the center of their mission, museum staff have developed programmatic offerings that that provide visitors of all ages with a multitude of avenues for engaging with works of art and encourage visitor participation in new ways (Mayer, 2008; Simon, 2010, 2016). Participatory encounters with works of art through tactile experiences, multisensory explorations and other methods appeal to different learning styles (Gardner, 2006) and can provide different points of entry for individual visitors to have meaningful experiences in the museum (Burnham & Kai-Kee, 2011; Hein, 1998, 1999). Museums of today offer a wide range of educational programs that prioritize the visitor experience – everything from yoga in the galleries to music performances to crowd-sourced exhibitions – through programs that encourage creative play, value audience engagement, visitor interest and curiosity rather than merely communicating large amounts of information (Adams et al., 2003; Simon, 2010, 2016).

The writings of education philosopher John Dewey, particularly his preeminent text *Art as Experience* (1934) have had significant influence on contemporary museum education practice, as he advocated for learning through doing and the importance of having "*an* experience" with works of art. Emerging studies have placed emphasis on creating space for visitor participation within exhibition galleries, a strategy that lies in stark contrast to the previous "white cube" model of exhibition design (Black, 2004; Choi, 2008; Nashashibi, 2003; Simon, 2010). Nashashibi (2003) studied five art museums that encouraged visitors to write their

own object labels, and found that more than twice as many visitors engaged in active looking and talking about artworks compared with those who had not written their own labels. Visitor-generated labels encouraged personal connection and response to the works on view, as visitors engaged in "analyzing that art for themselves, engaging in active seeing, constructing interpretation based on visual analysis, and using other visitors' analysis as entry points for their own meaning-making" (Nashashibi, 2003, p. 24).

Eilean Hooper-Greenhill (2007) writes that learning through participatory experience is essential to art museum education. Hooper-Greenhill conducted a series of studies in England that sought to measure learning in museums with school-age children that incorporated active, embodied participation throughout the museum experience. Findings from Hooper-Greenhill's studies indicate that through participatory strategies, museum educators were able to create a "post museum" that transcended "learning by looking" (2007, p. 189) and facilitated meaningful engagement with the students. She writes that "immersion in physical experiences is essential to the development of knowledge and understanding" (p. 189). Olga Hubard (2007a) studied interactive activities in museums with visitors from a range of ages during a gallery tour that included activities like embodied response (modeling or mimicking a work of art with body movement), music, and sketching works of art. Hubard's findings support the argument that creative responses like these are essential to having "an experience" with a work of art.

Facilitating participatory experiences for museumgoers is not always an easy task, and museum educators must balance visitors' desire for fun, entertaining activities with a dual goal of providing deeper personal connections to artworks. Kothe (2012) uses the metaphor of "art waitressing" to describe the dilemma of facilitating educational experiences for visitors in an interactive gallery setting, asking "How can we build a relationship rather than simply offer up a

program or experience?" (p. 19). In an exploration of the "ARTery" interactive gallery space at the John Michael Kohler Arts Center in Sheboygan, Wisconsin, Kothe (2012) suggests that through participatory and dialogical practice, and engaging in artistic process and experimentation, art museum educators can facilitate meaningful museum experiences for visitors in interactive art galleries. A later a/r/tographic study by Kothe (2016) mapped how participatory invitations in a gallery space created opportunities for visitor intervention and deviation from set paths of movement. Kothe mapped visitor routes in five museums using drawings, visual mappings, and writing, and found that eight conditions invited visitor participation: familiarity, personalization, enthusiasm, playfulness, narrative, uniqueness, sociability and listening advance. While Kothe's investigation focuses on the drop-in gallery experience, and the present study examines a facilitated museum program, the findings of her study have implications here in that they outline particular qualities that invite participation in an art museum setting.

Merilee Mostov (2014) and her colleagues at the Columbus Museum of Art (CMA) adopted a new framework for educational programming at the museum in late 2006, establishing creativity as the lens for understanding visitor experience at the museum. With the guiding principle that creativity "is the wellspring of meaningful learning experiences," (Mostov, 2014, p. 162), educators at CMA evaluated and redesigned the drop-in visitor experience to promote experimentation, collaboration, and play in programs for all audiences. Gallery space dedicated to education was installed, and exhibitions were designed that created space for participatory experiences including discussion, hands-on manipulation of materials, collaborative activities such as group puzzles, voting stations and other in-gallery interpretive strategies. This visitor-centered model places creativity and experiential learning at the center of the museum's

educational mission, reflecting an emphasis on visitor participation as a fundamental part of meaningful museum experience.

Sunghee Choi's 2013 article explores participatory acts in museums through the lens of Bourriaud's (2002) relational aesthetics. Choi argues that "participatory acts – as physical or visual interventions that are structured implicitly as part of the exhibition – play a pivotal role in creating an alternative space for visitors to slow down, stop, act out, and relate to artworks with themselves and others" (2013, p. 61). Visitors can be empowered to construct deeper connections to works of art when museums acknowledge the unique narrative of individual visitors and encourage active participation on the part of the museumgoer. Nina Simon's book *The Participatory Museum* (2010) provides an excellent exploration of participatory strategies in contemporary museums, including detailed case studies of many different museum programs that encourage engagement and collaboration with museum visitors. Simon argues that personalized participatory strategies can allow visitors to choose experiences that align with their interests, while still being exposed to new content and experiences based on those interests (2010). Throughout her discussion of various participatory programs in museums, Simon contends that by "cultivating a culture of experimentation" (2010, p. 316), art museums can collaborate with visitors and break down hierarchical divisions between the institutions and the people they serve.

Technology and digital media have also undoubtedly affected the participatory practices of art museums, as digital technology can promote participation, democratizing the museum and making it more accessible (Kaalep et al., 2014; Simon, 2010, 2016). Literature in the field of art museum education indicates that participatory practices are indeed essential to creating environments that foster authentic engagement between visitors and works of art. As Rika Burnham and Elliott Kai-Kee (2007) write, museum educators of today "ask that museums be

not only places where people can participate in their own acts of constructing meaning but also places where we redefine the visitors themselves from information seekers to seekers of experience, of reflection, of imagination" (p. 12).

Artmaking Practice

Artmaking – here defined as hands-on manipulation of artistic materials and studio practice – has occurred in art museums for decades and continues to be a staple of educational programming in museums (Costantino, 2007), yet little has been written in the fields of art education or art museum education that explicitly explores the topic of artmaking in a museum setting. Extensive bodies of literature in the fields of art education, art theory, creativity theory, art therapy and aesthetics explore the concept of artmaking through a variety of frameworks. Given the vast amount of literature related to this topic, it is outside the scope of this study to examine the whole of the literature related to artmaking. Thus, I have focused my review of literature on artmaking to relevant theoretical and empirical literature that specifically informs this study of artmaking in an art museum setting.

Artmaking in Museums. There is a long tradition of artists responding to works of art through their own artmaking (Costantino, 2007; Milow, 2012; Vogel, 2012). Tracie Costantino (2007) writes that "this type of artistic response articulates the artist's understanding of the work under study, whether the artist is interpreting the compositional structure, examining an evocative gesture, or responding to the work's metaphoric content" (para. 2). The practice of making art in art museums perhaps first began with the proliferation of museum schools in the 19th century (Milow, 2012). These associations between art schools and museums fell into three major functions, each serving different goals: 1) schools founded to complement the museum's collection, such as the Buffalo Fine Arts Academy; 2) schools and museums founded together to

function as one unit, such as the Pennsylvania Academy of the Fine Arts; 3) and museums founded after the school to provide a teaching collection, such as the Art Institute of Chicago (Buffington, 2007). Museum schools were established primarily to train fine artists using the museum's collections. As more colleges and universities established official art departments of their own, museum schools became less popular and today few still exist (Lehmann, 1995), but studio art classes continued to be an important part of many art museums' educational programs. In a 1951 bulletin from the Museum of Modern Art, esteemed museum educator Victor D'Amico described the extensive studio art classes offered by the museum and the opening of the new People's Art Center at MoMA. D'Amico writes of these studio art programs,

> While all the activities of the Museum are educational in nature, the Department of Education has the special duty of meeting the needs of the child and adult who seek art for personal satisfaction, of educating the public in understanding the importance of creative experience, and of stimulating the teaching profession in promoting art for the purpose of general education. (1951, p. 4)

While some studio programs at MoMA and other museums took place separate from any gallery experience, pairing studio activities with visits to the museum's galleries was important for D'Amico and other museum educators of the time. D'Amico wrote that by combining artmaking with viewing art at the museum, "the Museum's wealth of contemporary art becomes an informal laboratory for enriching the individual's creative experience" (1951, p. 8). This idea of the museum as creative laboratory resonates with me and my goals for founding the Studio Workshop at GMOA.

Today, any online search of museum websites reveals that many art museums incorporate artmaking through studio classes or hands-on art activities during tours. A 2012 article in the

New York Times (Vogel, 2012) describes efforts in many contemporary art museums to engage

visitors in experiential learning through doing and making rather than just looking, including

studio art classes offered by the Walker Art Center, the National Gallery of Art and the Museum

of Modern Art, among others. Another *Times* article from the same year (Education programs in

museums, 2012) describes these and other studio projects in museums, including the new studio

space at the Whitney and classes at the Walker Art Center. Artists in residence at the Walker

who lead studio programs suggested that pairing studio activities with the museum experience

can "remind people that these objects they have encountered in the museum perfectly presented,

lit and in the midst of security guards, were at some point made by someone, often by hand, from

materials" (Education programs in museums, 2012, para. 3).

Major art museums today offer artmaking classes in a variety of formats. Family days

and children's programs are the most common types of programs that incorporate artmaking, but

many museums also offer studio-based experiences for visitors of all ages. The Cincinnati Art

Museum offers "Creative Encounters," a monthly art program for adult visitors (Cincinnati Art

Museum, 2017); the Denver Art Museum has "Create-n-Takes," in-gallery artmaking stations

that relate to works of art on view (Genshaft, 2016); the Whitney Museum of American Art has

several Studio Art Courses for visitors of all ages, including adults (Whitney Museum of

American Art, 2017). The Museum of Modern Art in New York offers a series of online studio

classes, including a recent one titled "In the Studio: Postwar Abstract Painting" that combined

video lectures and art historical information with self-guided studio activities that participants

completed in their own time at home (MoMA, 2017). The Brooklyn Art Museum even presented

a program called *Iggy Pop Life Class,* in which artist Jeremy Deller used the structure of the

traditional life drawing class to stage a performative event with musician Iggy Pop as the model and subject (Brooklyn Museum of Art, 2017).

Several notable blogs with wide readership in the art museum education community, such as *Artmuseumteaching.org*, offer insight into the ways art museum educators approach studio activities when designing programs for various audiences. Museum educator Lindsay Milow (2012) ponders the incorporating of artmaking in museum programs and relates it to Dewey's concept of "*an* experience," asking, "Should we be considering the art making experience in the museum as an integral part of having 'AN experience' with a work of art?" While these and other blog posts (Dana, 2012; Fuentes, 2014, 2015; Penfold, 2016) present more anecdotal discussions of the place of studio practice in museum education, they offer a critical glimpse into the thinking of museum educators related to this topic.

Empirical literature on the topic of artmaking in the art museum reveals that pairing hands-on studio experiences with looking at art can create unique opportunities for visitors to expand their understanding of the objects. In her exploration of the multiple dimensions of the museum environment, Denise Blair Leach (2007) discusses the significance of artmaking activities within what she calls the "experiencer-object domain," in which visitors create meaning through direct, proximal contact with original art objects. Leach emphasizes the importance of allowing opportunities for visitors to engage in tactile explorations with works of art, particularly with the materials and processes with which they are made. She cites the writings of Merleau-Ponty (1945/1995), who posited that sensory perception and mental connection foster meaning making between people and objects. Leach writes that hands-on explorations with objects can facilitate this kind of meaning making, as "anything museum

educators can to do bring the person closer to the object will improve sustained interactions in the experiencer-object domain" (2007, p. 206).

In their study of children's artmaking activities in a museum studio space, Ecker and Mostow (2015) found that tactile exploration with children in the museum studio can appeal to a wide range of learning styles and that "engaging in the creative process invites modes of decision-making particular to hands-on learning" (p. 208). Combining studio practice with viewing art encourages visitors to see art objects as things created by human beings, not as masterpieces born fully formed (Ecker & Mostow, 2015). Trimis and Savva (2004) conducted a study of a pre-primary classroom in Cyprus that involved three phases: creating art in the classroom, visiting a contemporary art museum and learning about contemporary art, and then making art after visiting the museum. Their study revealed that experiential exploration of different artistic media before and after seeing "real world" examples in museums and galleries can be an excellent way to enhance visitor's meaning making and connect the museum experience with studio practice (Trimis & Savva, 2004).

Tracie Costantino's 2007 study found that providing both verbal and visual means for elementary students to respond to a field trip to an art museum supported their learning. Students who visited the Art Institute of Chicago on a field trip completed both written reflections about their experience as well as drawings and other artmaking activities in response to viewing works in the galleries. Costantino found that the visual data generated by students in response to the works of art "provide insight into students' visual meaning making of works of art" and that student-generated "drawings…are manifestations of visual thinking, imaginative cognition, and qualitative reasoning in their use of images (directed observed and from memory) to convey their understanding of artworks – images – that moved them" (2007, "Conclusion," paras. 1 & 2).

Costantino's study indicates that artmaking can be a useful tool to encourage students to think deeply about their overall experience in an art museum.

Other articles address artmaking in gallery spaces inside the museum. In her discussion of the ARTery interactive gallery in Sheboygan, Wisconsin, Elsa Lens Kothe (2012) suggested that allowing opportunities for visitors to create their own works of art in the galleries was an important component of facilitating engagement with works of art. The ARTery provided materials and introduced visitors to studio practice through art stations that created "supportive starting points" (Simon, 2010, p. 13) "drawn directly from the media, techniques, and content with which the artists on display create their own works of art" (Kothe, 2012, p. 22). Kothe (2012) writes that:

> Participating in the creative process allows visitors to return to the galleries with new
>
> skills and a new perspective on the "work" involved in the works of art on display, and
>
> thus they are able to enter more confidently into the dialogue between art object, viewer,
>
> maker, and the museum context. (pp. 22-23)

An "a/r/tographic" study by Joaquin Roldan and Ricardo Marin-Viadel (2014) also pushed the boundaries of art viewing and artmaking by prompting visitors to respond to a selection of etchings by writing and drawing directly on the walls around them in the gallery space. Roldan and Marin-Viadel (2014) write that by "overcoming the traditional division between looking at a work of art and making a work of art, we wish to create a direct equivalence between the image made by the professional artist and the image created by the visitor" (p. 175).

Erickson and Hales (2014) conducted a year-long study of a multivisit teen program in a contemporary art museum, in which they investigated the impact of museum experiences with contemporary art on students' thinking about their own artmaking. The authors analyzed student

reflections about their artmaking from journal entries, a postprogram survey and pre- and post interviews, and found that museum experiences and discussions about contemporary art and artists throughout the year caused a significant number of students to shift the focus of their artworks from formal elements to a focus on meaning, personal expression and concepts. This demonstrates a direct connection between museum experiences and students' ideas about their own artmaking. The authors also recommend that "further study is needed to discover how programs in different kinds of art museums might affects students' thinking about art" (Erickson & Hales, 2014, p. 423).

Artmaking and Adults in Museums. The majority of studies in the literature related to hands-on artmaking in museum settings focus on studio practice with youth and family audiences. However, some scholars have explored the possibilities of hands-on, interactive art activities with adults as well. An unpublished master's thesis by Laurie Burdon (2000) is the closest study I have found to my own research topic. Burdon explored the learning context of studio activities in an art museum for adult learners at the National Gallery of Canada. Six adults were interviewed after participating in studio activities at the museum, and data was then analyzed in relation to adult education and memory theory. Burdon's findings include: some adults learn best through touch and physical engagement with materials; contact with an original work of art is a critical part of the learning experience; studio activities can prompt the adult learner to seek further learning opportunities; and that physical and emotional engagement in the activity results in stronger memories of their museum experience (2000). Burdon's study is the only one in this review of literature that specifically examined the experiences of adult visitors making art in an art museum setting, and her findings have implications for the present study, particularly as they relate to artmaking as a way of connecting with artworks in the galleries.

However, this unpublished master's-level study is more specifically situated within the frameworks of museum learning outcomes, adult education and memory theory, while my research project focused on artmaking in the context of the whole of the museum experience.

In a study which examined the process of developing in-gallery interactives for adult audiences at the Denver Art Museum, Levinson, Caruso, McDermott-Lewis, Williams, Steffen, Nielsen and Hanson (2008) sought to incorporate interactive elements in the museum galleries, including artmaking projects, that would help adult visitors connect with artists and enable visitors to tap into their own creativity. Levinson et al. write that while "the DAM and other museums acknowledge the creative impulses of adults by offering artmaking classes," these classes typically take place in spaces separated from the gallery experience and that "carving out space within the galleries for adults to express their creativity is less common" than for children and families (2008, pp. 57-58). Levinson et al. discuss the opportunities that artmaking in art museums can provide for museumgoers of all ages:

> …In addition to acknowledging different learning styles, artmaking activities give museum visitors a chance to consider the physicality of art. Both artmaking and visitor response activities can help prevent museum fatigue by providing a break from looking and reading…and, significantly, they also entail a change in protocol: Visiting a museum doesn't mean your hands are behind your back all the time. (2008, p. 58)

A study of the Center for Creative Connections (C3) at the Dallas Museum of Art (DMA) had similar findings. DMA is well-known for C3, an interactive gallery space that includes artmaking activities and other participatory stations, which are designed with kids in mind but are available and used by visitors of all ages. In a 2014 blog post, one of the museum educators at the DMA explained that C3 is extremely popular with visitors from a range of demographics: "Why do

adults flock to C3 to draw, write, make and talk about art? Because it connects them to a

childlike curiosity and creativity which, as an adult, often takes a backseat to other

responsibilities and tasks" (Fuentes, 2014, para. 2). Findings by Levinson et al. (2008) and

Fuentes (2014) have important implications for the present study, as the Studio Workshop

presents similar opportunities for adult visitors to engage with the museum and its collection in

different ways than they might typically be accustomed to.

Other studies with artmaking and adult audiences focus on visitors with disabilities.

Street Thoma (2013), manager of the Philadelphia Museum of Art's Accessible Programs,

provided an overview of the museum's services for people with disabilities, including programs

for blind and visually impaired visitors. The *Form in Art* program was founded in 1972 and

incorporates visual description, touch tours, touchable reproductions of works of art, and studio

activities to help blind and visually impaired visitors forge meaningful connections with works

of art and the museum. Though Thoma's (2013) study focuses on visitors with visual

impairments, the findings that studio practice can "deepen and personalize what they learned in

the galleries" has implications for other audiences and the present study.

Sanders-Bustle, Meyer and Standafer Busch (2017) examined an art program for migrant

women called *Learning ART Together* (LAT) at the GreenHill art center through the lens of

Bourriaud's (2002) relational theory. Specifically, the authors focused their inquiry on how the

"rigid institutional structures, financial demands and formalized curricula" (Sanders-Bustle et al.,

2017, p. 3) of settings like art centers and museums present challenges for social interaction and

group meaning making, and how artmaking might create openings for meaningful interactions to

occur in these settings. Funded by a grant, the LAT program was designed to foster economic

independence for migrant women, and to "provide artmaking experiences, to strengthen self-

esteem, build community, and encourage entrepreneurship" (Sanders-Bustle, 2017, p. 8).

Program participants determined the projects they completed at GreenHill, drawing on their own

unique backgrounds to develop artmaking activities that were personally and culturally relevant;

in the end, they decided to create a cookbook that featured family recipes, stories of cooking with

family and loved ones, illustrations and other artworks created by the women in LAT. The

authors interviewed five women about their experience in the program, and findings from their

study demonstrate that examining this program through a relational lens enabled deeper

understanding of the impact of dialogue and sharing of everyday experiences in the context of

artmaking. This study by Sanders-Bustle et al. (2017) has implications for the present study

because it explores the impact of making art with and around others in a museum-like setting,

which has the potential to empower visitors to feel more comfortable and have meaningful

experiences in that space.

Hoffman (1988) suggests that not all adults may feel comfortable with artmaking,

however. Many have not had formal art instruction since childhood or adolescence and may feel

self-conscious or discouraged. In order to create an environment that is conducive to art-making

with adult audiences, Hoffman proposes that "embracing an experimental attitude provides the

first step in removing barriers to artistic development with adult learners" and that "an

experimental attitude, coupled with an understanding of the breadth of visual interpretation,

provides the key to adult visual arts learning" (1988, p. 55). By creating studio-based programs

that embrace a spirit of experimentation and play and appeal to adult learners, art museums can

foster opportunities for adult visitors to engage with their collections in new and exciting ways.

Reflection and the Artmaking Process. Reflection on experience is a critical part of

hermeneutic phenomenology (Moustakas, 1994). As participants described their experience with

artmaking during this study, they were involved in a process of actively reflecting and making meaning from their time in the museum. Literature from the adjacent fields of art education in higher education and other settings is relevant to the present study, as it provides insight into the role reflection can play in the overall experience of studio practice and creative process. In her 2009 study, Alexandra Overby explored the invaluable effects of reflection during artmaking. Overby asked a group of high school art students to engage in written reflection about their artmaking on a blogging platform throughout the semester, and found that this reflective practice allowed students to "explain and defend their artmaking in a fluid manner, reflecting time and thought about their artmaking process" (Overby, 2009, p. 23). In a 2005 article, Teresa Roberts explored her use of a form of Discipline-Based Art Education (DBAE), a method of art education that is based on the idea that students can best learn about art by using the same materials and content that professional artists use. Roberts argued that encouraging students to actively reflect during artistic creation and consider big ideas in studio classes can help learners make what she calls "real art" – art that is personally meaningful. She writes, "artmaking, especially when translated to pedagogical practice, can and should be an exploration of big ideas about self, others, nature and the universe as well as an exploration of forms and media" (2005, p. 45).

Jack Richardson and Sydney Walker (2011) explored the "event" of making art through the lens of Gilles Deleuze's concept of "becoming." Their study explored the practice of two art education students through written reflections completed by the two students about making art throughout a college-level studio course. The authors examined the students' reflections to explore how their artmaking embodied the characteristics of what they call a "process-event," which "represents a dynamic synthesis of forces that are immanent to the various elements that

compose an artwork, and that are activated as a consequence of the artist's and the work's presence" (2011, p. 12). Rather than viewing making art as simply the experience of manipulating materials or focusing solely on the end product, Richardson and Walker argue that we must consider all elements of the experience simultaneously to understand the artmaking process. They write, "The process-event allows sensation, affect, virtual difference, and time, as 'nonthinking' but ever-present aspects of artmaking, to assume significance" (Richardson & Walker, 2011, p. 18). While not all of these studies place in museum settings, they have implications for the present inquiry because they explore how reflecting on the process of artmaking can illuminate aspects of the meaning making experience.

Many scholars in the field have written about the need for supporting studio art instruction with relevant theories from art education and art criticism in order to strengthen studio teaching and create more impactful artmaking experiences for students. Arthur Efland (2002) has written that experiential learning is a key component of the artmaking process. Gray and Malins (2004) posit that creative exploration is the primary method of investigation in artmaking, and connect creativity theory to studio instruction. In her study of a high school art course, Marshall (2010) argues that studio art teachers should structure curriculum around concepts from creativity theorists to facilitate creative exploration through artistic practice. Kraft (2006) designed an undergraduate art theory and criticism course that combined study of various art theories with artmaking, and found that the "practice of connecting theory to artmaking enables students … to approach the making/viewing of art reflectively and through higher levels of critical thinking" (p. 14). Sydney Walker (1997) conducted a study of a week-long colloquium at the Wexner Center for the Arts that brought together art teachers, museum educators, art education graduate students and professors to collaborate on an installation led by artist Sandy

Skoglund. Walker found that studio instruction is more meaningful for participants when it is scaffolded by clear theoretical structures. Again, these authors do not specifically discuss artmaking in the context of a museum setting, but the literature reminds us of the necessity for those working in the field of art museum education to support the practice of incorporating studio artmaking into programs with theoretical and empirical evidence.

Situating My Study

This review of literature provided an overview of topics relevant to this study of the lived experience of artmaking in a museum setting. The writings of Maxine Greene, primarily her conceptions of wide-awakeness and noticing, and the transformative potential of meaningful aesthetic experiences, form the overarching theoretical framework within which I approached all aspects of this project. The discussion of evolving goals in museum education provided necessary background context within which to consider the present study. This study focused on the experiences of visitors in museums, a topic that was not considered as important in previous iterations of museum education, which prioritized understanding background contextual information about objects on view over meaningful personal experiences with works of art. Contemporary research related to conceptualizing the visitor experience, aesthetic experience, adult audiences in museum, participatory strategies and artmaking activities in museums situated this study within relevant literature in the field. While the studies discussed here informed my research in important ways, there is still an apparent gap in the literature that specifically investigates the impact of artmaking on the overall museum experience. A major goal of this study was to provide insight into the nature of visitor experiences with artmaking in a museum setting. The following chapter will describe the methodological approach I employed in response to this goal.

CHAPTER 3

METHODOLOGY

For this study, I employed a hermeneutic phenomenological design to examine the experiences of people who make art in an art museum space. Situated within a constructivist paradigm, hermeneutic phenomenology draws on the philosophical traditions of both hermeneutics and phenomenology to investigate the structures of lived experiences, and also considers how people make meaning from those experiences (van Manen, 1990). This chapter will explore the theoretical underpinnings of hermeneutic phenomenology, provide support for this approach as an appropriate method of inquiry for this project, and detail the methods I used for data collection and analysis.

Research Design: Hermeneutic Phenomenology

As discussed in the previous chapter, Maxine Greene's concepts of wide-awakeness and noticing form the theoretical foundation of this project. Greene's ideas relate closely to the traditions of hermeneutics and phenomenology, including those of Hans-Georg Gadamer (1960/2004, 1980/1986), Maurice Merleau-Ponty (1945/1995) and Martin Heidegger (1927/1998). Phenomenology is a research methodology that seeks to understand the subjects' "life worlds," or subjective lived experiences of the world (Crotty, 1998; van Manen, 1990). Phenomenology is, in essence, the study of the structures of lived experience in people's everyday lives. Edmund Husserl (1913/1998) was the first to describe the idea of the lifeworld, or *Lebenswelt*. Maurice Merleau-Ponty (1945/1995) later expanded the notion of lifeworld as our

"being to the world" (*être-au-monde*), which explored how humans interact with and relate to the world around them.

Philosophers in the early phenomenological tradition, such as Martin Heidegger (1927/1998) and Paul Ricoeur (1950/1966), wrote about phenomenological inquiry in a purely descriptive sense. In this approach to phenomenology, importance was placed on understanding the experiences of people in their lifeworlds; less important was how individuals made *meaning* from these experiences. However, Husserl (1954/1970) later posited that there is no such thing as an uninterpreted phenomenon, because we actively interpret and re-interpret the meanings of our experiences as we undergo them. Incorporating the phenomenological philosophies of Husserl with those of Merleau-Ponty (1945/1995), Jean-Paul Sartre (1943/1998), and Heidegger (1927/1998) and Hans-Georg Gadamer's (1960/2004) philosophies on hermeneutics, hermeneutic phenomenology examines the lived experiences of individuals while also considering their interpretations and perceived meaning of these experiences. A hermeneutic phenomenological methodology was appropriate for this study because I investigated both the experience of making art in an art museum *and* how participants made meaning of their experience.

Prasad (2005) writes that hermeneutics "recognizes the tricky nature of interpretation – as constituted of multiple and conflicting rather than of simple, uniform meanings" (p. 31). Hermeneutic phenomenology embraces pluralism and multiple perspectives while still seeking to understand the structure of a lived experience across multiple people. Dahlberg, Dahlberg, and Nyström (2008) describe the goals of hermeneutic phenomenology:

> Phenomenology and hermeneutics seek the patterns of meanings of experience, the
> structures and principles as well as unique experiences. Phenomenology and

hermeneutics want to grasp the meaning of phenomena, analysing, synthesizing and

presenting them and their meanings as faithfully as possible. (p. 95)

Hermeneutic phenomenological research also considers the social and cultural milieu of both the

subject and researcher and the researcher's relationship to the research project (Dahlberg et al.,

2008; Friesen & Henriksson, 2012; van Manen, 1990). Working within this framework allowed

me to acknowledge and examine the impact of my role as a researcher and my own

interpretations of the phenomenon throughout all phases of the study.

There is some tension that can arise in hermeneutic phenomenology as a methodology

because its two parts – hermeneutics and phenomenology, or interpretation and description –

represent seemingly incompatible aims. Van Manen (1990) writes that these two parts can be

reconciled, however:

Hermeneutic phenomenology tries to be attentive to both terms of its methodology: it is a

descriptive (phenomenological) methodology because it wants to be attentive to how

things appear, it wants to let things speak for themselves; it is an *interpretive*

(hermeneutic) methodology because it claims that there are no such things as

uninterpreted phenomena. The implied contradiction may be resolved if one

acknowledges that the (phenomenological) "facts" of lived experiences are always

meaningfully (hermeneutically) experienced. (pp. 180-181, emphasis in original)

The intersection of hermeneutics and phenomenology has important implications for this study,

as I was interested in both understanding the nature of the phenomenon of artmaking in the

museum and how participants constructed meaning from that experience. The open, flexible

approach necessitated by a hermeneutic phenomenological methodology required me as the

researcher to remain highly aware – what Maxine Greene calls "wide-awake" – with regard to

the details of the phenomenon under study, while still allowing the research to unfold naturally. Greene's concept of noticing informed my approach as a researcher, too: I had to remain fully present and attentive, allowing myself to "notice what there is to be noticed" throughout the process of collecting and analyzing data.

Research Questions

The purpose of this study was to examine the experience of artmaking in an art museum. I employed a hermeneutic phenomenological investigation of the experiences of adult participants in the Studio Workshop program at the Georgia Museum of Art. My study was guided by the following research questions:

- How do adults experience studio artmaking activities in the context of an art museum setting?

- How might making art in an art museum empower museumgoers to embrace wide-awakeness and "notice what there is to be noticed" about works of art and/or the art museum itself?

The following sections explore the research methodology I used to address these points of inquiry.

Setting, Participants and Sampling Procedure

The setting for this study was the Georgia Museum of Art. Specifically, the study centered on the Studio Workshop program. Each Studio Workshop program session consists of four consecutive classes, which meet on Thursday evenings from 6:30 – 8:30 p.m. Workshop sessions take place in several locations within the museum, and each class session pairs studio practice and interactions with works of art in the museum's collection and temporary exhibitions.

(Chapter 4 provides an in-depth description of the context and setting of the Studio Workshop program.) Participants[1] in this study were adults enrolled in four separate sessions of the Studio Workshop program over the course of one year. Each Studio Workshop session focused on a different topic or theme: January 2016 was "Printmaking"; May 2016 focused on "Realism and Representational Art"; September 2016 was "Abstraction"; and the topic for January 2017 was "Biomorphic Acrylics."

I employed criterion-based selection, meaning that participants were selected based on specific characteristics or attributes (Roulston, 2010). In the case of this project, participants were selected because they were already enrolled in the Studio Workshop program. The Studio Workshop is promoted through the museum's newsletter, website, social media accounts, and flyers; it is also listed in various publications around town, on UGA's master calendar, and is promoted on public radio. Each workshop session is limited to 15 people, and they must contact me to register for the program. As people contacted me to sign up, I provided information about my research and asked if individuals were interested in participating in the study (see Appendix C for sample recruitment information). If an individual agreed to participate in the project, I obtained informed consent (see Appendix D), and then they completed a pre-program information sheet to collect basic demographic information (see Appendix E).

I invited all those enrolled in the four Studio Workshop sessions to participate in the study (around 60 people total). Of those invited, between 6 and 8 people initially agreed to participate in the study at the beginning of each Studio Workshop class, around 32 people total across all four workshop sessions. However, as each workshop got underway and weeks passed,

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[1] Study participants are here referred to interchangeably as Studio Workshop (SW) "participants," "learners." I also use the abbreviated terms "SW learners" or "SW participants." These terms connote an active, rather than passive role; this is fundamental to the theoretical underpinnings of this project, which is based on the idea that people actively construct meaning from their own experience.

several people who had indicated interest at the outset decided not to participate. In the end, the study had 14 total participants: three participants in January 2016, three in May 2016, four in September 2016 and four in January 2017. Table 1 below provides information about all study participants as they described themselves, using information obtained from the Participant Information Sheet.

Table 1. Profile of Participants

Name	Age	Occupation	# times visited GMOA in last year	Other programs attended at GMOA	Previous artmaking experience
January 2016					
Charles	65-74	Retired art director for ad agency	10	Lectures	Graphic design, undergrad survey courses, additional classes
Becca	35-44	Librarian	5-10	Exhibition openings, Family Day	Some previous classes but not in many years
Celeste	55-64	Retired art teacher, GMOA docent	20+	Docent education, Family Day	A few studio classes, one at university and at New York Art Students League
May 2016					
Brooke	40-49	Faculty at university	8-10	Previous studio workshop, Family Days, lectures	High school art classes, making art with family as a kid
Sophia	20-29	Video editor	5	Previous studio workshop	Undergraduate art degree, photography and other misc. studio classes
Ben	30-39	Web developer	10	Family Days, lectures, previous studio workshop at GMOA	Personal artmaking, previous studio workshop at GMOA
September 2016					

Cody	60-69	Retired therapist	4	Lectures, Film series, 2 previous studio classes at GMOA	Auditing many art classes at local college; drawing, watercolor and painting classes at local arts centers
Cara	60-69	Retired family counselor, GMOA docent	30+	Docent training, Family Day, Lectures, film, gallery talks	Yes, private lessons
Sal	40-49	Doctoral student	4	None	No
Gabriela	18	Student (Art history)	2	None	Elementary school + middle school art, more recently figure drawing classes
January 2017					
Beth	30-39	Photographer, owner of local kids' art studio + retail space	6+	Visiting artists (it's been a while)	A lifetime of art classes; art school, dyeing workshops, painting classes + more
Sarah	50-59	Retired	0	None	6 painting classes in community college; various art classes in college; makes jewelry as a hobby
Winona	30-39	Elementary art teacher	5	Family Days Art openings Lectures	As a child, studied art in college
Madeline	70-79	Retired	2	None	Ceramics classes, painting classes taught by a friend

Participants have all been given pseudonyms to protect their anonymity. As evidenced by the

information presented in the above table, participant sampling represented a range of ages and

previous experiences with artmaking and the Georgia Museum of Art.

Data Collection Methods

While some methods of data collection and analysis are commonly used in phenomenological inquiry, phenomenology is not a research method in and of itself. Instead, it is more of an attitude or broader approach toward inquiry (Dahlberg et al., 2008; van Manen, 2002). For van Manen (2002), hermeneutic phenomenology represents "an attitude or disposition of sensitivity and openness: it is a matter of openness to everyday, experienced meanings as opposed to theoretical ones" (n.p.). With this spirit of openness in mind, and given that phenomenology does not dictate any one specific research method, I utilized multiple data collection tools for this project, including interviews, written reflection, and field observations. Multiple methods of data collection also allowed more freedom and flexibility as a researcher, as I was able to use different methods at different times, responding to each situation with the method that worked best in that particular context (Moustakas, 1994).

Phases of the Study. This study was conducted in two main phases. Phase I took place during January and May of 2016, when I observed and subsequently interviewed participants from these two Studio Workshop sessions. During the first phase of the project, I took some field notations during each workshop session, but did not create extensive, detailed field notes for each class. The interview data from the January 2016 workshop was compiled and analyzed in a pilot study report completed in May 2016. While this pilot study report helped illuminate some important aspects of the participants' experiences, I was concerned that the project was verging on program evaluation, and that I was not able to obtain the rich, nuanced descriptions of experience I needed with the interview guide I had created. After the completion of the pilot study, I re-centered the focus of the study on the lived experiences of artmaking in a museum and shifted the research design of the broader dissertation study to a hermeneutic phenomenological

approach. I continued to refine my interview questions for the May 2016 session. Table 2 below

presents the two broader phases of the project and the data collection methods used in each.

Table 2. Phases of the Research Project

	Studio Workshop Session	Topic	Data Collection Methods
Phase I	January 2016	Printmaking	• Post-program survey • Some photography at intermittent sessions • Interviews (3)
	May 2016	Realism + Representational Art	• Photography at each session • One participant reflection • Brief field notes • Interviews (3)
Phase II	September 2016	Abstraction	• Detailed photography at each session • Extensive field notes • Weekly participant reflections • Researcher memos • Interviews (4)
	January 2017	Biomorphic Acrylics	• Detailed photography at each session • Extensive field notes • Weekly participant reflections • Researcher memos • Interviews (4)

Interviews. Phenomenological interviews were the primary method of data collection.

Because I sought an in-depth understanding of learners' experiences of artmaking in the

museum, interview was an appropriate methodological tool for this study (Dahlberg et al, 2008;

Moustakas, 1994; Van Manen, 1990). The phenomenological interviews were semi-structured,

which permitted me to remain flexible throughout the process, follow up on topics that may not

have been planned for and maintain a more conversational tone (deMarrais, 2004; Denscombe,

2003; Roulston, 2010; Rubin & Rubin, 2012; van Manen, 1990). The interviews focused on detailed descriptions of the overall artmaking experience in the museum in participants' own words (Moustakas, 1994). A semi-structured interview format also allowed me to follow the lead of interview subjects and ask follow-up questions for elaboration and clarification from the interviewee (Roulston, 2010). Van Manen (1990) recommends the use of conversational, open-ended interviews and written reflections as appropriate data collection tools for hermeneutic phenomenological inquiry. Van Manen also cautions against letting the interview become too unstructured as it can lose focus; he recommends refocusing the conversation by asking questions about concrete dimensions of experience (1990).

I interviewed a total of 14 Studio Workshop learners. Six interviews were conducted in Phase I of the study (three with January 2016 participants and three with those from the May 2016 session), and eight in Phase II (four from the September 2016 session and four from January 2017). I tried to schedule the interviews within a week of the end of the workshop, so that details would be fresh in subjects' minds (Roulston, 2010), but this was not always possible due to logistical constraints. The majority of interviews were conducted between three days and four weeks after the end of the workshop, with the exception of the January 2016 participants. (These interviews were conducted between 5-10 weeks after the end of the workshop because I could not start interviewing until after I obtained IRB approval, in March 2016.)

The interviews took between 45 to 90 minutes each. I developed an interview guide with open-ended questions or topics that focused on eliciting descriptions of the lived experience of artmaking at the museum (see Appendix F for sample interview protocol). These interview questions were informed by the theoretical framework of Maxine Greene's "wide-awakeness" and "noticing." I asked participants to reflect on and describe the experience of artmaking at the

museum, with particular focus on what they *noticed* about different aspects of their experience. I began each interview with the same general question, prompting the participant to think back on the overall experience of artmaking at GMOA and discuss what stood out to them about that experience. I then followed up on the various dimensions of experience they recalled, asking participants to think deeply about what they noticed and to try to describe it in as much detail as possible.

The questions on the interview guide were used as a starting point to "[evoke] a comprehensive account of the person's experience of the phenomenon" (Moustakas, 1994, p. 114), but I found that the questions shifted slightly during each interview in response to the interviewee's unique account of their experience (van Manen, 1990). I also used photography, original artwork produced by participants, and written reflections as elicitation devices to prompt reflection during interviews. In-person interviews were strongly preferred so that I could more easily incorporate visual data into the conversation, but two interviews (with Charles, in April 2016, and with Sarah, in February 2017) were conducted over the phone because it was more convenient for the participant. Interviews were audio recorded and later transcribed. I personally transcribed the interviews in order to familiarize myself with the data at an early stage of the research.

Participant Observation. I embraced my role as a participant observer during the course of this study. Adopting a "wide-awake" approach as a researcher was particularly important with this data collection method. Acting as a participant observer rather than trying to maintain an objective distance as a researcher contributes to the depth and meaning of data (Denscombe, 2003; Maxwell, 2013) and can offer insight into the interpersonal context of behavior and motives. Van Manen (1990) emphasizes the importance of close observation (his term for

participant observation) in phenomenological inquiry, and advises that researchers maintain an alert and reflective attitude while observing the phenomenon at hand: "Close observation involves an attitude of assuming a relation that is as close as possible while retaining a hermeneutic alertness to situations that allows us to constantly step back and reflect on the meaning of those situations" (1990, p. 69). Dahlberg et al. (2008) recommend participant observation in phenomenological inquiry because it "provides an interior perspective where one can see and come to understand phenomena in their natural settings" (p. 212).

I was present with the class at each workshop session, and made detailed field notes and researcher memos during and after each class. I tried to remain as open and attentive as possible to the activities at hand, and adopted a mindset of actively *noticing* details during each class. Dahlberg et al. (2008) write: "It is good advice to try to stay as open as possible during the time of observation, and leave analytical reflections to situations when the researcher has some distance to the observations" (p. 227). I captured the class sessions in as much detail as possible with photographs and field notes. This was a delicate balancing act for me as a researcher, as I also wanted to be unobtrusive and disrupt the workshops as little possible. After each class session, I typed up and expanded upon my field notes, using photographs I had taken to help flesh out the details. I also wrote short memos in a research journal (Saldaña, 2016) after Studio Workshop sessions, jotting down questions, concerns and short "food for thought" entries about my performance as a researcher that day. In many of these researcher memos, I puzzled through the tension between my roles as both a researcher and museum employee.

Acting as a participant observer in a program that is part of my work as a museum educator proved to be both rewarding and challenging. It was exciting to see people engaging with one another and works of art during the workshop sessions. I relished the opportunity to

closely observe and reflect on a program that I had helped to develop and currently manage at the museum. However, there were some occasions when my position as an employee of the museum posed a challenge to my position as a researcher. The Studio Workshop program takes place at the museum on Thursday evenings, when the museum is open until 9:00 p.m. This is the only time the museum is open to the public past 5 p.m., and because of the late closing time, many public programs (such as lectures, film screenings, student nights, etc.) are routinely scheduled for Thursday evenings, when attendance tends to better. During workshop sessions I focused my energy on my role as a researcher, yet there were some inevitable occasions when I had to leave the studio sessions to assist with other programs at the museum. For instance, one evening a coworker needed help in the auditorium with a lecture that was happening at the same time. On another evening, I left the studio briefly to start a film that we were screening that night, and returned a few more times during the film to make sure everything was running smoothly. Throughout the workshop, I was forced to carefully balance my role as researcher and employee of the museum, considering how each of these parts of my identity informed the other. I will explore this issue in further depth in the Subjectivity Statement later in this chapter.

Visual Data. Drawing on traditions of visual arts research (Siegesmund, 2008), particularly from visual ethnography (Berg, 2008) and visual narrative inquiry (Bach, 2008), various forms of visual documents were collected as well, including artwork and photographs produced by myself and Studio Workshop learners. I captured photographs of each workshop session in progress using my iPhone camera. These photographs served as a visual record of each class session, and were an invaluable source when I wrote up field notes after each workshop. I captured images of participants at work in the studio, galleries, and Collection Study room; the various materials used in each class; works of art on view in the galleries and Collection Study

that participants interacted with; and works of art produced during the class. These images

helped to provide a more detailed and accurate representation of the workshop for readers than

could be described in text alone (Dahlberg et al., 2008), and are incorporated throughout Chapter

4 to help paint a picture of the nature of each workshop session.

Photographs taken by me were – literally and figuratively – filtered through the lens of

my interpretation of the experience. In an attempt to more accurately capture the experience from

the perspectives of Studio Workshop learners, I also asked them to document class sessions with

photography. Each participant was asked to take 2-3 photos at each class session. I limited the

number of photographs I asked them to take because I did not want the process to distract from

their experience in the class. The goal of this data collection method was to enable further

reflection on the part of Studio Workshop learners; my thinking was that as participants chose

which moments to document during the workshop, they would be engaged in a reflective process

of actively "noticing," being attentive to the most significant moments of the experience. SW

learners were asked to email their photographs to me at the end of each class session.

This data collection method had mixed results. Some participants sent photographs after

each session, but these photographs were mostly just images of their work in progress, which I

had also captured during class sessions. Others sent a few photographs but inconsistently, and

some sent none at all. If I were to use participant-generated photography in future studies, I

would give participants more specific parameters for the activity. I think some people did not

quite understand what they should photograph or why I was asking them to take pictures. While I

did not obtain as many participant-generated photographs as I had hoped, the documents I did

receive were useful, as I was able to utilize them as elicitation tools during interviews.

Photo elicitation is a technique in which "the researcher asks the participants to discuss the meaning of photographs…with the idea of using the photographs or film to elicit information from the participants" (Berg, 2008, p. 936). Using photographs and other images in the interviews proved to be a valuable method, as it helped to jog the memory of participants while they reflected on particular moments throughout the workshop. For example, I was able to use the photographs to confirm a particular artwork as participants were discussing it, rather than having to look it up later and verify the information after the fact. I also asked participants to bring examples of artwork they created during the workshop to the interview sessions. This proved to be a useful technique similar to photo elicitation. Participants' artwork served as a prompt for remembering their experience, and they were also able to talk in more detail about particular art projects because they could look at them during interviews.

Reflections. Participants were asked to complete a brief written reflection about their experience following each workshop session. Van Manen (1990) recommends written reflections for hermeneutic phenomenological inquiry because, like open-ended interviews, they allow the participant to explore the experience in their own terms. The written reflection prompt was the same each week, and focused on what the learner had "noticed" about specific works of art, themselves, the materials used, or artistic processes during the class (see Appendix G for reflection prompt).

Participants could choose to write their reflections on paper and turn them in to me at the next class; they could also submit the reflections online using a Google Form with the same prompts. This data collection technique also had mixed results. I handed out paper slips with the prompts at the end of class each evening, and also sent out email reminders the day after each workshop. Despite these reminders, most participants did not end up completing the written

reflections, either with paper or online formats. Some participants did complete them, however, and wrote lengthy and thoughtful responses in their sketchbooks. Others wrote only short, clipped replies, especially when using the online form. Like the photography, the documents I received were valuable, but I wish I had had more written reflections to include in data analysis.

The data collection methods I used in this study reflect my goal of understanding the experience of artmaking in the museum from the viewpoint of the people who participated in this program. Conducting phenomenological interviews, obtaining written reflections and collecting participant-generated photographs allowed participants to put the experience into their own words (or pictures), and to describe the aspects of the experience that were most meaningful to them.

Data Analysis Methods

A hermeneutic phenomenological approach implies a cycle of constant interpretation. Even as I collected data, I was engaged in a process of noticing, interpretation and analysis in real time. As Ruona (2005) suggests, "you should *not* wait to being your analysis until after all your data have been collected. Rather, you should begin your analysis with the first interview or observation" (p. 237). I took field notes and wrote researcher memos along the way, enabling me to engage in a form of analysis throughout the project. My approach to data analysis drew on methods used in thematic analysis and phenomenological analysis. This method of analysis permitted me to remain open to the evolving nature of the topic under study, rather than being restricted to a predetermined set of codes or concepts at the outset.

I employed an approach Dahlberg et al. (2008) call "the whole – the parts – the whole." Based in the framework of the hermeneutic circle (Gadamer, 1960/2004), this approach contends that the researcher must understand the whole by studying the parts, while at the same time we

must consider the whole in order to understand the parts. Using the whole-parts-whole method of analysis permitted a more holistic understanding of the whole of the body of data, and prompted me to make connections and find relationships among the parts and between the parts and the whole of the research. I began this process of whole-part-whole data analysis by familiarizing myself with the whole of the body of data by closely looking through the interview transcripts, field notes, researcher memos, reflections and photographs. During this first stage of analysis, I tried to remain open to the phenomenon under study rather than entering into the process with preconceived ideas about what one might find in the data (van Manen, 1990). Moustakas (1994) calls this first stage *horizonalizing* the data:

> Organizations of data begins when the primary researcher places the transcribed interviews before him or her and studies the material through the methods and procedures of phenomenological analysis. The procedures include *horizonalizing* the data and regarding every horizon or statement relevant to the topic and question as having equal value. (p. 118)

I took all of my data – interview transcripts, photographs, written reflections, and field notes – and began reading through each document one by one, familiarizing myself with each piece of data. I used inductive coding (Miles, Huberman & Saldaña, 2014), and did not enter into analysis with any prescribed set of codes, but rather let the categories of data emerge through analysis.

I combined the "whole-parts-whole" model of analysis with qualitative analytic methods recommended by Saldaña (2016), who divides coding into two major stages: First Cycle, when initial codes are assigned to data chunks, and Second Cycle, which involves working with the resulting First Cycle codes. During the first cycle of coding in this study, I used colored pens to make notations on each of the documents, marking separate codes in different colors. These

initial codes were made up of smaller "bites" of information that seemed relevant to the overall participant experience.

> A code in qualitative inquiry is most often a word or short phrase that symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute for a portion of language- field notes, journals, documents, open-ended survey responses, drawings, artifacts, photographs, video, Internet sites, e-mail correspondence, academic and fictional literature and so on. (Saldaña, 2016, p. 4)

Dahlberg et al. (2008) refer to these initial codes as "clusters of meaning," or smaller chunks of information that are "a temporary pattern of meaning that helps the researcher to see the essential meanings and structures that describe and explicate the phenomenon" (p. 244). As I read through the interview transcripts, written reflections and field notes, I began to find such clusters of meaning emerging from my analysis. This first round of coding resulted in codes such as "paint," "previous museum visit," "making friends," "markmaking," etc. Throughout the process, I made analytic memos in my research journal (Saldaña, 2016), which are short bursts of thoughts, insights or questions about the data that are made concurrently with analysis. Through these analytic memos, I continually considered the emergent codes in relationship with the body of data as a whole.

These initial codes were then organized into common categories or themes (Moustakas, 1994). Van Manen (1990) writes that "phenomenological themes may be understood as the *structures of experience*" (p. 79). This was the Second Cycle of coding, or pattern coding, which is "a way of grouping those summaries into…categories, themes or constructs…Pattern codes are explanatory or inferential codes, ones that identify an emergent theme, configuration or explanation" (Miles, Huberman & Saldaña, 2014, p. 86). Saldaña's (2016) "Streamlined code-to-

theory model" (see Figure 2) provides a helpful visual representation of the overall process of

data analysis. However, because I was operating within a hermeneutic phenomenological

methodology, I found myself engaging in this process as a continuous loop, constantly

considering each part of the data to the whole of participant experience (Dahlberg et al., 2008).
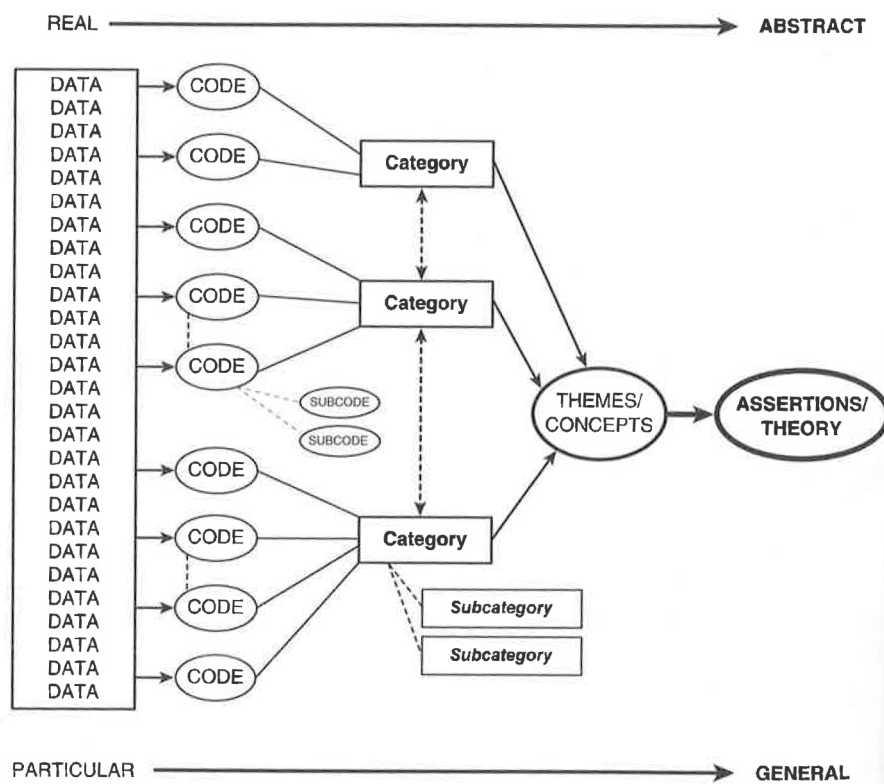
Figure 2: Saldaña's Streamlined code-to-theory model (Saldaña, 2016, p. 14)

After the data had been sorted into subcategories and broader categories, I used visual

concept mapping to explore the relationships among these categories. Concept mapping is a

valuable analytic tool when grouping and analyzing data in research in the arts, as it provides a

visual means of understanding relationships between elements of a research project (Butler-

Kisber, 2010). By drawing and re-drawing these visual representations of data, I was able to see

new relationships between data sets and find connections to the research topic as a whole.

Dahlberg et al. (2008) write that because lifeworld phenomena are "complex, relational and embedded in 'the flesh of the world,'" researchers working in this methodology must:

> …approach [the phenomena] in a way that, for some time, breaks up, organizes, simplifies and clarifies the picture. However, in lifeworld research this analysis is always carried out with the whole of the research as background, which is never left behind, no matter how small parts the work is split into. (p. 233)

The categories of data represent the dimensions, or structures, of the experience of artmaking in the museum setting. The background of the study, dimensions of experience, and how they relate to one another are presented in Chapters 4 and 5. Broader thematic relationships are discussed in Chapter 6. Visual data (such as images of artworks discussed by learners, learner-produced artwork and photography) is incorporated in these discussions to strengthen the final analysis and presentation of results.

Standards for Quality of Data

Freeman, deMarrais, Preissle, Roulston and St. Pierre (2007) write that accountability is an essential part of maintaining rigorous standards of quality for qualitative researchers, as "systemic and careful documentation of all procedures" provides transparency and insight into the researcher's process. I have been meticulous in detailing the methods used for data collection and analysis in all phases of this study, and have been careful to situate myself in relationship to the research project. The use of multiple data collection methods strengthened the validity of the study through triangulation. Triangulation involves using multiple sources of data as a way of "cross-checking" to create a more complete and robust account of a phenomenon (Denscombe, 2003; Mertens, 2005). I triangulated data by using interview transcripts, written reflections, field notes and photography.

Interview transcripts were submitted to study participants for review; this method of member checking allowed them to check the transcripts for accuracy, clarify responses and make corrections as needed (Denscombe, 2003; Rubin & Rubin, 2012). Mertens (2005) writes that member checking is "the most important criterion in establishing credibility" (p. 255) in qualitative research. By asking participants to check that the interview transcriptions reflected their meaning, I could make sure that the data was an accurate representation of their experience at the museum. I also asked two museum education scholars to review my coded categories and data analysis. Peer debriefing is a critical conversation with peers that ensures that the themes I find in the data emerge from the data itself, rather than from my own personal interests or biases (Mertens, 2005). The peer researchers confirmed the accuracy of these thematic analyses and provided invaluable insight. My dissertation committee also served in this capacity as they provided feedback and critique throughout this process.

Protection of Human Subjects

Participation in this study was voluntary, and the study was approved by the Institutional Review Board (IRB) at the University of Georgia. Participants were given pseudonyms to protect their anonymity, and all data was kept on a password-protected computer. Records such as interview transcripts, field notes and photography will be kept for ten years to allow for the possibility of follow-up interviews, but the audio recordings of interviews will be destroyed after the final submission of this dissertation. There were no direct benefits to participants for their involvement in this study. Participants received gift cards of ten dollars for a local coffee shop to thank them for their time.

Subjectivity Statement

Preissle (2008) writes that "a subjectivity statement is a summary of who researchers are in relation to what and whom they are studying" (p. 844). As qualitative researchers, we must acknowledge our own impact on the subject of study: we choose particular topics of research, choose to collect data in particular ways, and interpret and draw conclusions from data in the context of our unique individual lens (Peshkin, 1994). Particularly in hermeneutic phenomenological research, the researcher should always maintain an awareness of their relationship to the phenomenon under study. Dahlberg et al. (2008) emphasize the importance of the researcher's self-reflection in phenomenological inquiry, as we must recognize how our own assumptions and beliefs impact our understanding of a research topic. Van Manen (1990) and Moustakas (1994) urge researchers working in a hermeneutic phenomenological methodology to engage in a constant process of reflection and interpretation throughout all stages of the project. Dahlberg et al. (2008) discuss the importance of "bracketing" and "bridling" in hermeneutic phenomenological inquiry. Bracketing is when the researcher suspends or isolates their preconceived notions about a phenomenon in order to better understand the topic under study. Bridling involves an attitude of openness, of waiting and allowing the phenomenon to occur naturally. I employed both bracketing and bridling to balance my roles of program manager and researcher during this study.

I am closely linked to this research topic in many ways, and my personal background and professional career have important implications for this study. My interest in artmaking and art museums can be traced back to my childhood. My mother is an artist and I was raised to value the arts and the important role they play in shaping who we are as people. I took art classes all through school and studied Studio Art for my undergraduate degree. I am also a lifelong

museumgoer and museum lover. I have vivid memories of being allowed to play hooky as a kid for special mother-daughter visits to the High Museum in Atlanta. When I travel, museums are typically among the first of my "must-see" places to visit. I have always loved visiting museums, and studied art museum education for my master's degree at the University of Texas at Austin. As someone who has chosen a career in art museums, I am a strong believer in the alchemy that can occur when people and works of art are brought together.

My ties to the Georgia Museum of Art have implications for this project as well. I was an intern at GMOA on two separate occasions – in 2009, for the museum's director, and in 2011, for the education department in which I now work. I have been in my current position as associate curator of education for nearly four years. My work at the museum focuses primarily on community and statewide outreach and K-12 school programs. I also founded the Studio Workshop program in 2015 and currently manage it. As discussed in Chapter 1, I first had the idea to start the Studio Workshop program in part because of my own positive personal experiences with making art in response to works of art in the galleries. I hoped the program would provide another avenue for museum visitors to connect to the museum's collection.

As I mentioned in an earlier section of this chapter, my role as a museum employee sometimes challenged my role as a researcher during this study. While I am in the museum in an official capacity, wearing my staff badge, I am essentially "on call," and there were several occasions where I had to pause participant observation to attend to museum business. Switching between these two roles while Studio Workshop classes were in session was difficult to navigate at times, though in general I was able to keep my role as researcher first and foremost. While my closeness to this program may present some challenges, it also provides access to people and places that I might not be able to obtain if I were conducting this research in another institution.

Freeman et al. (2007) cite the need for social science researchers to closely connect with the data and subjects and the importance of "staying close" to the data during later analysis; my relationship to the Georgia Museum of Art and this specific program enabled me to do just that.

Additional Limitations to the Study

In addition to those discussed in the preceding sections, there are other limitations to this study. This study explored the experience of artmaking in the museum through careful analysis of the experiences of 14 adults enrolled in the Studio Workshop program at the Georgia Museum of Art. The findings of this study may not be necessarily generalized to other museums, programs, or subjects, though the findings from this study may have transferability (Mertens, 2005) for other instances of artmaking in other art museums.

Another limitation to this study was the participant sampling. The fourteen participants in this study represented a range of backgrounds, interests, and ages, but it was not a very diverse group in terms of race, ethnicity or education. The participants were nearly all Caucasian, all had at least an undergraduate education (or were currently enrolled as undergraduates at UGA), most were female, and most were in their mid-thirties or older. While the sampling is not very diverse, it does represent typical museumgoers who participate in programming at the Georgia Museum of Art, which tend to be white and female.

Chapter Summary

In this chapter, I have provided a detailed outline of the methods and methodology used in the study. The theoretical framework of Greene's (1995b) writings on aesthetic education and wide-awakeness have been woven throughout the design of this hermeneutic phenomenological study (Dahlberg et al., 2008; van Manen, 1990). The site for this study was the Georgia Museum

of Art, and participants were fourteen adults enrolled in the Studio Workshop program. Data was collected over the course of one year, and data collection methods included semi-structured phenomenological interviews, written reflections, and participant observation. Visual data such as photography and participant-generated artwork were included as well. Combining the "part-whole-part" analytic approach recommended by Dahlberg, Dahlberg, and Nyström (2008) with Saldaña's (2016) model of inductive code-to-theory analysis, I sought to understand the lived experience of making art in a museum space. The following chapters will present the results of this data analysis, starting with a detailed description of the background and context of workshop activities in Chapter 4. Chapter 5 will focus on participants' lived experience with artmaking at the Georgia Museum of Art, and Chapter 6 will present the key findings of this project.

CHAPTER 4

THE STUDIO WORKSHOP PROGRAM: SETTING THE SCENE

As I began the process of data analysis, it became clear that the particular context of this research project – the Studio Workshop program at the Georgia Museum of Art – is critical to understanding the nuanced experience of artmaking in the museum for study participants. This chapter will paint a picture of the Studio Workshop, serving as the context in which the reader may understand the data analysis presented in following chapters. Data presented in this chapter is drawn primarily from my observations and field notes, researcher memos, and photographs of workshop sessions, and is corroborated and supported by evidence from interviews and participant reflections. I did not audio record conversations among workshop participants in the galleries or studio, because I wanted them to feel comfortable and did not want to interfere with the natural environment of the workshop. I have paraphrased conversations here to give the reader a sense of the kinds of dialogue that occurred during workshop sessions.

In the sections that follow, I explore the setting of the Georgia Museum of Art and the Studio Workshop program, including how this program fits within the overall educational programming at the museum. I also describe the structure of the workshop sessions, the spaces in which the program takes place, and provide detailed information about the activities that went on during specific Studio Workshop sessions. Because I created more rich, detailed field notes and documentary photographs during the Phase II workshops (September 2016 and January 2017), I

discuss the Studio Workshop program as a whole but focus primarily on a more thorough, comprehensive exploration of the two latter sessions.

The Georgia Museum of Art

The setting of this study was the Georgia Museum of Art (GMOA), part of the campus of the University of Georgia in Athens, Georgia. GMOA was founded in the 1940s with a small collection of around one hundred American paintings; today, the museum boasts over ten thousand works of art in its permanent collection, including paintings, sculpture, works on paper and decorative arts. The museum's collection is primarily focused on 19th- and 20th-Century American art, but also includes contemporary works and a European art collection. The museum also hosts traveling temporary exhibitions on a wide range of topics. GMOA moved to its current location on the university's East Campus in the 1990s, and is now located in what is known as the Performing and Visual Arts Complex, adjacent to the Lamar Dodd School of Art, the Hugh Hodgson School of Music and the UGA Performing Arts Center. The museum later underwent a major renovation and expansion, reopening in 2011 with 16,000 square feet of new gallery space to house the permanent collection and additional temporary exhibition space, including a cloistered outdoor sculpture garden. Around 5% of the museum's permanent collection is on view at any given point; the rest of the collection is kept in storage vaults, and pieces rotate in and out of the galleries. In the summer of 2016, the permanent collection galleries closed for a major reinstallation, reopening in August of that year with the works on view arranged in new thematic and chronological groupings.

The Georgia Museum of Art is an academic museum, but is also the official state art museum for the state of Georgia; as such, its mission is to serve audiences at the university, in the Athens community, and statewide by collecting, preserving, and exhibiting works of art.

Admission to the museum is free (though the museum suggests a $5 donation). GMOA's unofficial motto is "Art for Everyone," and the museum offers a wide range of educational programming for all ages, including family programs, school and youth programs, music performances, film series, student nights for UGA students, and more. Offsite outreach initiatives bring studio art classes, lectures and other programs to venues across the state. There are traditional lectures on various topics related to the museum's permanent and temporary exhibitions. The museum offers regular public drop-in tours on selected exhibitions, most of which are led by docents and some led by curators or other "experts" in the area, and also monthly "Artful Conversations," gallery programs led by museum educators that feature extended close looking and open discussion about just one work of art.

When taken as a whole, the Georgia Museum of Art is fairly traditional in its collections, exhibitions and programming. Over the past decade or so, however, programming at the museum has become more visitor-focused, offering a range of programs that appeal to different learning styles and ways of accessing works of art. Visitors can attend guided mindfulness meditation practice in the galleries on select Friday mornings, attend performances of original compositions written by UGA music students inspired by works of art in the galleries, and watch dance performances in various spaces throughout the museum. Of these varied educational programs, a few pair studio-based artmaking explorations with gallery experiences. The quarterly Teen Studio program, geared toward teens ages 13-18, focuses on a selected exhibition and includes a special gallery tour and a related hands-on artmaking component. School field trips for K-12 students often include a studio project in addition to gallery tours. Monthly Family Days, multigenerational drop-in programs for kids and adults, also combine a studio activity with

gallery time. The Studio Workshop program is the only studio-based program geared toward adult participants currently offered by the museum.

Background of the Studio Workshop Program

I founded the Studio Workshop program in May 2015. My goal was to offer an opportunity for adult visitors to engage with the museum and its collections through hands-on explorations of artistic materials and techniques. As a museum educator, my team and I continually seek to develop programming that will reach a range of visitors and provide unique and varied opportunities for museumgoers to engage with the museum and our collection in meaningful ways. Since I began working at the museum in 2013, I often came back to the idea of starting an artmaking program for adult learners – but I also felt that people seeking this kind of experience could find plenty of art classes at other places in town. The city of Athens is a hub of artistic creativity, and there are many local organizations that offer art classes for people of all ages – surely, I thought, plenty of opportunity for studio art classes already existed. I had had meaningful personal experiences with artmaking in the galleries, such as those described in Chapter 1, but I was still hesitant about offering a studio class at the museum.

I also had some initial concern that offering a studio class did not quite fit with the goals of the education department or the mission of the museum. Why would we bring people into the museum just to make art in a downstairs studio when there was so much fantastic art to see in the galleries? Was it not a fundamental goal of my job as a museum educator to create opportunities for visitors to engage with the art on view? With other programs that include an artmaking component, such as Family Days, Teen Studios, and school tours, the studio activity is always related to the gallery experience in some way. The artmaking activities are designed to extend and build upon the visitor's time in the galleries. As time went on, I began to wonder – why

couldn't we provide this same kind of connection to the art on view with an adult studio art class? So much of educational programming in museums is an experiment; you identify an idea or goal for a program, give it a shot, tweak it if necessary, and go from there. With my supervisor's approval, I decided to try one session in May 2015 as a test run, unsure of exactly how it would be structured or received by the community.

I shared my idea with Hank[2], a local artist and educator, to see if he might be interested in leading the sessions and working with me to develop the structure of the workshop. Hank agreed, and we decided to focus on drawing for the first session in May 2015. We chose drawing for the first workshop topic because the museum has a large collection of works on paper that we could pull from in the classes. The first teaching artist discussed the importance of the gallery experience to the overall program in a GMOA press release in April 2015: "I chose to teach this studio drawing class because the classroom is set inside the museum, which will be an interesting challenge. I hope students learn how to handle drawing techniques and to grasp a deeper understanding from the works of the museum, to draw inspiration from it" (Georgia Museum of Art, 2015). It was important to both me and the teaching artist that the workshop was not simply a studio art program that happens to take place in a museum, but that the program closely relates to the works of art in the museum's collection and temporary exhibitions.

Structure of the Studio Workshop. Offered three times a year, in January, May and September, each Studio Workshop session focuses on a different theme, material or technique. Workshop sessions are scheduled during these particular months because they are typically less packed with programs than other times of year. Each workshop is four weeks long, and participants meet on four consecutive Thursday evenings for two hours (from 6:30 – 8:30 p.m.).

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[2] Pseudonym.

The workshops are open to all levels of artistic practice, and no previous artmaking experience is required to participate. The program is presented as an introduction to materials and technique. The Studio Workshop program is advertised in the museum's newsletter and website, on the university's master calendar, on local public radio and in local news publications. Each workshop is capped at 15 participants, and each session since May 2015 has been full with a wait list.

The Studio Workshop program combines viewing, discussing, and sketching in the galleries and Collection Study room with hands-on studio activities in the Michael and Mary Erlanger Studio Classroom space. Now in its third year, seven sessions of the Studio Workshop program have been held thus far, covering the following topics:

- May 2015: Drawing

- September 2015: Watercolor and Gouache

- January 2016: Printmaking

- May 2016: Realism and Representational Art

- September 2016: Abstraction

- January 2017: Biomorphic Acrylics

- May 2017: The Human Figure

The next workshop session is scheduled for September 2017, and will focus once again on drawing techniques.

The workshops have been taught by five different instructors. The teaching artists come from a range of backgrounds. All are artists in their own right, some with advanced art degrees, some with years of teaching experience in community college and college classes. One instructor owns an art supply shop that also offers studio classes in town. All the teaching artists were

selected because of their experience and expertise in leading studio-based courses for adults, and because I felt they would be able to bring something unique to the program. I worked closely with each teaching artist to develop the topic of each session. We brainstormed together to select a theme that would work well both with the teaching artist's interests and expertise, and with the museum's collection and any temporary exhibitions on view during the time of the workshop. The process of developing the topic and content of each workshop, as well as deciding which works to pull from the collection for viewing, is very much a collaboration between myself and the teaching artist. We each are able to draw on our own unique set of skills and expertise to create an overall experience that maximizes the use of the museum's space and resources.

The curriculum and structure of each Studio Workshop session varies each time, depending on the topic and the instructor. This study did not focus on the particulars of the curriculum used in each session, but rather took a more holistic approach, investigating the whole of the experience. As a researcher, I was interested in the overall experience of making art in a museum, not in analyzing particular curriculum content from each session. Some specifics that relate to the workshop curriculum will be discussed at various points throughout this paper: i.e., particular prompts the instructors gave to the participants or details about a specific art activity, but the goal is not to critique the curriculum of each individual session. Instead, these details will be used to illustrate broader points about the experience of making art in a museum. More detailed descriptions of the September 2016 and January 2017 sessions are included in a later section here.

Spaces of the Studio Workshop

Studio Workshop sessions took place in three distinct spaces in the museum: the Michael and Mary Erlanger Studio Classroom, the galleries (both in the museum's permanent collection

wing and temporary exhibitions), and the Shannon and Peter Candler Collection Study room. Appendix H features a map of the museum's galleries, including the spaces that make up the setting of this study and the themes of each gallery. A profile of each of these spaces is included below. I have included photographs here to aid in an understanding of the spatial context of the workshop, as visual data often can provide a richer, more detailed context than written text alone (Bach, 2008; Berg, 2008; Siegesmund, 2008).

Michael and Mary Erlanger Studio Classroom. The Michael and Mary Erlanger Studio Classroom is a classroom space located on the museum's first floor, tucked away down a hallway past the front desk. Most of the time spent making art artmaking during the Studio Workshop takes place here. It is a bright, airy room, with tall ceilings and large windows on two sides that look out onto the grassy quad in the center of the Performing and Visual Arts Complex. A large bronze sculpture, "Ascension" by Beverly Pepper, is installed in the center of the quad and is visible from the classroom. Colorful examples of past art projects are displayed on the walls and above the whiteboard at the front of the room.

The Michael and Mary Erlanger Studio Classroom is most often used for art projects with younger audiences. Education staff facilitate artmaking activities here for school tours, Family Days, Teen Studio and summer Art Adventures programs. The room is equipped with a double sink and easy-to-clean tile flooring. My colleagues and I often refer to it as the only "messy space" in the museum. While there are strict limitations on the kinds of drawing materials that are permitted in the galleries (only graphite pencils and colored pencils are allowed), in the classroom we are able to use a wide range of materials for artmaking projects. A walk-in supply closet is nearly filled to bursting with art supplies. Bins of fabric, feathers, oil pastels, glue sticks, paper of all kinds, canvas panels, acrylic and tempera paint, brushes, markers, pencils, scissors,

stickers, and modeling clay line the shelves. Keeping this space organized is a challenge, as my colleagues and I routinely design and implement artmaking activities that relate to many different exhibitions and artistic processes.

Figure 3: The Michael and Mary Erlanger Studio Classroom, May 2016

The Studio Classroom holds four long tables with seating for about 60 people – though many of the chairs are smaller, "kid-size" seating. These tables are typically covered with long sheets of white butcher paper to protect the surface. During Studio Workshop classes, the tables were rearranged into a larger rectangular or horseshoe-shaped configuration so the whole group could sit together, facing the center of the room. The layout of the classroom was designed to create a sense of community and group engagement among workshop participants. Figure 4 below demonstrates the configuration of the room during the September 2016 and January 2017

workshops. During workshop sessions, chairs were set up around the perimeter of the tables, and participants chose their own seats. Each person had enough workspace to spread out their supplies in front of them, and finished or in-process works of art were often set aside on the remaining tables to dry as they worked.

Figure 4: Configuration of the Studio Classroom, September 2016 (left) and January 2017 (right)

Each class session met in the Studio Classroom promptly at 6:30 p.m. In looking at images from Studio Workshop sessions over the past year, I noticed that the lighting in the classroom varied greatly depending on the time of year. In September and May, the classroom was filled with light when the class began and the sun slowly set throughout the 2-hour class period. In January, it was dark outside throughout the class, but the classroom stayed brightly lit by overhead fluorescent lighting.

Shannon and Peter Candler Collection Study Room. The Shannon and Peter Candler Collection Study room is a small room located on the second floor, adjacent to the print collection storage vault. This space is used to temporarily display works of art from the

museum's collection that are not currently on view in the galleries. The Collection Study room is

available by appointment, and anyone who wishes to view a work of art from the archives may

submit a request to the museum's registrars. UGA professors and K-12 classroom teachers

routinely request selections of objects to be pulled for viewing during class visits. Its close

proximity to the storage vaults makes this room ideal for this purpose.

Figure 5: Shannon and Peter Candler Collection Study Room, January 2016

The Collection Study room is a much smaller space than the downstairs Studio Classroom. The

room is softly lit, and recessed lighting casts a warm glow throughout the space. The smaller

space and warm lighting create a more intimate feeling than other viewing spaces in the museum.

A polished wooden credenza runs along one side of the room, where works of art are typically

set out for viewing. Mid-sized wooden tables sit on the other side of the space, and chairs are

available for meetings and class gatherings. During Studio Workshop sessions, works of art were also displayed flat on the tabletops as well. Capacity in this room is limited to around 15 people, and groups must always be accompanied by a museum staff member, as there are no security guards on duty in this space. No other visitors were permitted in this space aside from those enrolled in the Studio Workshop during class sessions. Because it is positioned immediately adjacent to the print storage vault where works on paper are stored, the Collection Study room has the warm, familiar smell of a library. Studio Workshop participants view, discuss and sketch from works of art in the Collection Study room. Materials are limited in this space too, and only pencils or colored pencils are permitted. Participants were allowed to freely use photography in this space, as long as they did not use a flash.

Figure 6: Studio Workshop learners sketching in Collection Study, May 2016.

To determine which works would be viewed during workshop sessions, I work closely with the teaching artist and also obtain input from museum curators and registrars. GMOA curators and registrars have deep familiarity and knowledge of the works in the museum's collection, and are able to offer suggestions for works that relate to the topic of the class. A selection of between 15-25 works were typically chosen and pulled from storage for viewing during workshop sessions. During each workshop session, participants visited the Collection Study room during two of the four class meetings. In some cases, they visited on two consecutive Thursdays; in others, on alternate class meetings. In some of the past Studio Workshop sessions, the teaching artist chose two different selections of works, so the students saw different works of art each time they visited the Collection Study room. This allowed the participants to view and discuss more works of art from the museum's collection. In other cases, the teaching artist selected one grouping of works and the class viewed the same pieces on two separate occasions. By viewing the same set of works on two occasions, students did not see as many works of art in Collection Study, but were able to revisit the same works at different times in their own creative journey.

The Collection Study room is unique in that works of art are often displayed directly in their mats, with no glass or protective covering in between the art and the visitor. Away from other museumgoers and the scrutiny of museum guards, visitors in Collection Study are able to get "up close and personal" with the works of art. They are not allowed to get too close or touch the works of art, of course – but there is a sense of closeness and "being with" the art that is unique to this particular space within the museum.

Permanent Collection Galleries and Temporary Exhibition Space. In addition to the Studio Classroom and Collection Study room, Studio Workshop participants also spent a portion

of their class time in the galleries. The majority of GMOA's indoor gallery space is located on the museum's second floor; just a few pieces are on view in the first floor lobby. There are two distinct wings of the museum, connected in the middle by a mezzanine that looks out over the first floor and onto the sculpture garden. The newer wing consists of 13 galleries; ten of these house the permanent collection, including two dedicated to decorative arts, and three are reserved for temporary exhibitions. The other wing has eight additional gallery spaces that are designated for temporary exhibitions.

The permanent collection galleries are arranged chronologically and thematically. Visitors are meant to enter the collection from the left, starting with Medieval, Renaissance and Baroque-era works in the Kress Collection gallery, then moving into Colonial-era works. Though the focus of the museum's collection is American art, works by European and American artists are intermixed. Decorative Arts objects such as furniture, silverware and ceramics are interspersed with paintings, drawings, sculpture and photography.

Figure 7: The Kress Gallery (left), and Turner Gallery (right) in the permanent collection wing.

As visitors pass through the galleries, they move through the various movements in the history of art, from Impressionism to Social Realism, Abstraction and Modernism, into Self-Taught Art

and finally the Contemporary galleries. The lighting of the gallery spaces is carefully designed by the museum's team of curators and preparators, and wall colors are chosen to highlight thematic groupings or specific works of art.

Figure 8: The contemporary section of the permanent collection galleries, with works by Joan Mitchell, George Segal and Fred Eversley (Orkin Gallery)

Three galleries in the permanent collection wing and eight in the temporary wing are dedicated to displaying temporary exhibitions. These traveling shows are typically on view for around three or four months at a time. Some are organized in-house by the staff of the Georgia Museum of Art, while others are organized by other institutions. During this study, participants visited temporary exhibitions that connected with the medium, technique or theme of the particular class. For example, classes from both the Abstraction workshop in September 2016

and the Biomorphic Acrylics workshop in January 2017 visited the exhibition "Living Color: Gary Hudson in the 1970s," which featured large, lyrical abstractionist works of art. Studio Workshop learners viewed, discussed, sketched and photographed works in these temporary exhibition spaces as well.

The Studio Classroom, Collection Study room, and gallery spaces were all utilized in slightly different ways during each workshop session. The following sections will present detailed descriptions of the September 2016 and January 2017 workshops. Here, I "set the scene" of these two workshops, crafting thick description to serve as the backdrop for later interview analysis. I primarily use excerpts from my field notes here, supplemented with photography from each class session.

September 2016: Abstraction

The September 2016 workshop, "Abstraction," met on Thursdays September 1, 8, 15 and 22, 2016. I had originally developed the idea for this program with Hank, the teaching artist who led the first three sessions of the Studio Workshop program, but just a few weeks before the program was scheduled to start, a conflict arose and he was unable to teach the class. Luckily, I was able to find another artist in town to teach it – Ashley[3], an accomplished artist and educator who owns a local artist supply and art class shop in Athens. We agreed that this class should serve as a general introduction to the concept of abstraction, including an overview of the abstract art movement and how it relates to other artistic movements. This workshop was described in museum promotional materials as follows:

> Join Athens-based artist and educator Ashley for a four-part series of studio-based
> courses that will explore abstraction and non-representational art through various

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[3] Pseudonyms are used here for the Studio Workshop teaching artists.

techniques and materials. This workshop is open to artists of all levels and experience, from enthusiastic beginners to more seasoned practitioners. The sessions will draw inspiration from the museum's collection, including works from the archives and many not currently on display. The cost of the course is a $15 materials fee, which will cover all necessary supplies for the four sessions. Call 706.542.8863 or email callan@uga.edu to register. Limited to 15 participants. (Georgia Museum of Art, 2016)

This workshop differed slightly from others the museum had offered previously in that it did not focus on any particular material, medium or technique (such as drawing, printmaking, etc.), but instead on a broader artistic concept. Ashley created a handout for Studio Workshop learners that detailed the history of abstraction and various theories espoused by abstract artists at different time periods (see Appendix I for an excerpt of this handout). This handout was referred to throughout the workshop.

The First Day of Class. At the first class meeting, the tables in the Studio Classroom slowly filled up as people began to arrive for the program. A total of 15 people were signed up for the workshop. People chatted politely with their neighbors, waiting for class to begin. The supplies for the course had been set out on a separate table, and some eyed the pencils and sketchbooks with curious glances. Ashley introduced herself, and told the class that a major goal of the workshop was to "consider what it means to be an artist." She told them that they would be spending time in the gallery spaces and in the studio, exploring the concept of Abstraction through various materials and techniques. Each participant was given a sketchbook for their class assignments (I also asked them to complete reflections in these sketchbooks), a pencil and eraser, a micron pen. The class would share other supplies, including a selection of colored pencils. Ashley joked that she was a "materials nerd," and told the students that during the course of the

class they would be exploring what each material does, and the effects they might achieve with different artistic media.

Figure 9: Selection of Art Supplies, September 2016.

As the students took turns introducing themselves, I noticed the diversity of the group. Unlike other Studio Workshop sessions before or since, this particular session included a much higher percentage of college students. I later found out this was because the September Studio Workshop program had been listed on the university's website as a First-Year Odyssey (or "FYO") event. FYO courses are seminars offered on a range of topics, and all first-year students at UGA must enroll in an FYO class. In addition to their regular class meetings and course work, Students enrolled in FYO courses are required to attend at least three campus events during the semester, with the goal of increasing awareness of resources and engagement in campus cultural life (FYO FAQs, 2017). The Studio Workshop program was listed as an FYO event on their website without my knowledge; it does not really fit this category as it is a four-part workshop, not a one-time campus event. Because of this unintended occurrence, I was initially concerned about skewed demographics of the class. (Other workshops had not had nearly as high a ratio of

college students.) However, it turned out to be a lovely, diverse group of people, ranging in age from 18 to 91 years old. Some were retirees who had only just taken up artmaking in retirement, while others had enjoyed long careers in the art world. UGA students shared their majors, and some were studying International Affairs, others art history; one declared herself a "Chemistry/Biology/Psychology/Pre-Med quadruple major." "I feel like I need a creative outlet in my life at this point," she said. There was a variety of previous artmaking experience represented as well: some students had taken many art classes before and mentioned specific media they liked to work in, while others said they had "little to no art background."

Ashley introduced the topic of the course, and asked the group, "What *is* abstraction, anyway?" "It's breaking down forms, simplifying things," suggested one UGA student. Building on that comment, another person remarked, "It's starting from reality and moving from there. You have to be a realist artist first before you can do abstraction well." A lively discussed ensued after this last remark. Some people argued that artists did indeed need a classically trained, more realist foundation before branching into abstraction, while others suggested that abstraction was a more "direct, immediate" style that did not necessarily depend on traditional "art rules." Ashley prepared the students for their trip upstairs, where they were to choose a work of art in the museum's permanent collection galleries and "abstract it." This prompt was purposefully left open-ended, as Ashley said she wanted them to respond "from the gut" when choosing and responding to a particular piece. "To me, the galleries are a holy place," said Ashley. "Try to absorb the energy, the feeling of the space and the work you choose. Don't try to copy the art, put your own abstract spin on it."

Upstairs, the group dispersed in the galleries. Some people wandered through the galleries for a long time before settling on a work of art to sketch. Others did several sketches,

moving between works of art more quickly. Some of the UGA students stayed in pairs, sketching

the same works of art together. The galleries were very quiet. As the evening progressed, the

natural light faded from the skylights and the art was lit only by the gallery lighting, creating a

stark contrast between the interior of the museum and the dark outdoors.

Figure 10: Participants sketching in the permanent collection, September 2016.

Back in the classroom, Ashley invited the group to share what they had been working on. One

person shared a sketch he had done of a painting of sailboats, and said that he had "reduced the

forms to their simplest outline." Another woman had sketched the same painting of sailboats and

shared a bit later that sailboats had played a major role in her grieving process after her husband

died, as she had started sailing with her friends during that time. One older man had looked at a

cubist drawing of a guitar by Picasso (see Appendix J), and told the class that while looking at

the piece he had the idea that "A guitar is more than a shape, it's *music*. I tried to find the

simplest parts of the shape that say 'guitar.' These lines here" – he pointed to a series of lines

emanating from the guitar – "are pure sound." Other participants commented on their peers'

work, offering compliments and suggestions. The students had only been given three colored

pencils with which to sketch upstairs, and one person remarked that "the limited palette forced you to simplify." Cara discussed her interest in line, shape and geometry, told the group that she had chosen works of art to sketch in the galleries based on these qualities. As each participant took turns sharing their sketches, they made connections between their own art and the art on view in the galleries.

Week Two. As people arrived at the second class meeting, I noticed that conversation flowed a bit more easily. Two older students discussed their occupations and how creativity informed their work. Others talked about their favorite artists. The volume level in the studio classroom was quite high when Ashley welcomed the group and began the session. She told the students that they would be heading upstairs to the Collection Study room to view works of art that had been pulled from the vaults. Ashley prompted them to pay attention to the methods and materials used in the various works on display, and to consider what style or medium they were most intrigued by. She gave a quick demonstration of different media, showing the students how watercolor applied differently if the paper was wet or dry. She showed how acrylic paint dried quickly and was best applied with a synthetic brush. Before heading upstairs, she said, "Now we get to play, have fun with it. Let's take inspiration from the art we see and use it on our own work."

Once upstairs, a member of GMOA's security staff used his keycard to grant us access to the Collection Study room. A few "oohs" and "wows" filled the air as the group entered the space. "Take a look around," said Ashley. "See what inspires you." A set of prints, drawings and paintings lined the wooden credenza, and several more works stood on easels on the opposite end of the space. Each participant was given a list of the works of art on view, including pieces by artists such as Wassily Kandinsky, Franz Kline, Elaine de Kooning, and Robert Motherwell (see

Appendix K for the complete list). The group dispersed. Individuals moved in quite close to the objects, some of their noses only a few inches from the surface. Some people looked individually, while others moved in groups, chatting with one another as they moved through the space. Some made drawings in their sketchbooks, and many people snapped pictures with their phones. Several people were interested in a set of watercolor studies by Elaine de Kooning, in which she created quick, abstracted interpretations of a Parisian statue (see Appendix L).

Figure 11: Looking sketching and conversation in Collection Study.

The group spent about 30 minutes in the Collection Study room before heading back to the Studio Classroom. In the classroom, Ashley had set out an array of materials for everyone to choose from: watercolors, acrylic paints, oil pastels, inks, colored pencils, crayons and a variety of paper were all available. "Start with your intuition," she prompted, encouraging the group to experiment with different materials and create something in response to a work (or works) of art they had seen upstairs. "Try to pinpoint what you liked about a particular piece. Maybe it's the linework, or color. Maybe it's the feeling you get when you look at it. Try to incorporate some of that into your own work here." The group continued chatting intermittently as they started the

project. "I don't know where to start," said Gabriela. "I'm drawn to both the colorful ones and to black and white. I'm not sure what to do." Another student commented that he had enjoyed the high contrast and graphic quality of some of the black and white works as well, particularly ones by Robert Motherwell and Franz Kline. "I appreciate the simple design, the play of positive and negative shapes," he said. Everyone seemed to be working with different materials. Ashley turned on music – The Velvet Underground – and it played softly in the background as people worked

Figure 12: Sal (foreground) and other students at work in the Studio Classroom.

and chatted. At the other end of the table, two college students worked in silence, their headphones blaring music only they could hear.

Later during this class, Cara introduced the concept of mandalas to the group. She is a retired family and marriage counselor, and had used mandalas as an art therapy technique with clients. "Mandala means 'circle' in Sanskrit," explained Cara, "It's often used in therapy, when clients tap into their unconscious through artmaking and it comes out and fills the circle." In the

Figure 13: Gabriela makes a mandala.

last few minutes of class, some people tried creating their own mandalas by making a circle on the page, then filling it in with different colors, lines, shapes and forms.

Week Three. As the weeks progressed, I noticed that each session had fewer people in attendance. Two UGA students never returned after the first week's class; this could be because they got the First-Year Odyssey class credit they needed and did not wish to return after that. The remaining people this week included Charles, Gabriela, and Sal, plus 2 other students; Cara was not present in class on the third day. Ashley explained that in today's class, they were to choose a work of art in the galleries that would serve as inspiration for their final project. Upstairs, they were given 30 minutes to sketch. A public tour was going on at the same time as the class, but it did not seem to disrupt anyone in the class. The people on the tour seemed very interested in what the Studio Workshop participants were doing, and several of them stopped to chat as SW learners drew.

Figure 14: A public tour happening as a Studio Workshop participant sketches in the galleries.

As in the first workshop session, the group spread out to different galleries. Some people moved frequently from room to room between different works of art, while others (like Gabriela, pictured in Figure 15 below) spent almost the entire time in just one area of the galleries. I observed some participants speaking to one another briefly as they moved from room to room. Some of these conversations focused on particular works of art, some about the gallery environment, others about their artistic process as they sketched from different pieces. One of the SW learners chatted with a security guard about her work at the museum.

Figure 15: Gabriela sketches in the galleries.

Back in the classroom, Cody and another student talked about exhibiting their art in a few different art shows around town. Ashley then introduced the next activity: a collaborative art

project. Each person was invited to write a prompt on a slip of paper which were all placed into a bucket. The group-generated prompts included directives such as "Break down what you see," "Claustrophobia," "Face," "Figure," "Food," "Geometric," and "Use non-dominant hand." Each person then took turns drawing a prompt and responding to it artistically by adding their contribution to a large piece of paper. Even more supplies were provided for this activity, and Ashley and I pulled out more and more bins of materials. Pom-poms, colorful duct tape, feathers, acrylic paints, India ink and crayons were all available for individuals to choose from.

Figure 16: Participants chose from a wide variety of materials for the collaborative project.

At first, SW students seemed a bit hesitant to dive into the project. "I don't want to go first!" one younger student exclaimed. "I'll be brave," said Gabriela, drawing her first prompt. Someone turned the music up, and people began to loosen up a bit. Several people added to the project at once, working alongside and in response to one another. The mood in the classroom was light, lively and fun.

Figure 17: Gabriela and Cody were the first to add to the collaborative artwork

As people took turns adding to the collaborative piece, a line began to form as each person waited their turn. Ashley quickly responded to this lag in activity and suggested a second project – a "site-specific installation" on the classroom chalkboard wall. Several people moved toward the chalkboard wall and began drawing together. People laughed and joked as the collaborative project progressed. One SW participant drew an abstracted figure in oil pastel. Paint, pom-poms and abstracted shapes were added in more and more layers. "This should be hung in the museum!" one person commented, laughing. "Looks like Mardi Gras to me," said another. "More like Mardi Gras – the morning after!" Reluctantly, SW learners cleaned up the supplies and left the room at the end of the third class.

Figure 18: As the collaborative project progressed, participants seemed to become more comfortable adding to the piece during week three.

Week Four. At the start of the fourth and final class meeting, Ashley distributed unprimed wooden panels for the final project. She demonstrated how different materials (crayons, vine charcoal, regular charcoal, graphite, conté crayon, paints) respond on this base, and how the materials behaved differently on raw versus gessoed wood. For the final project, participants were to create their own abstract work of art on the wooden panel, using what they had seen in the museum's collection as inspiration.

Two new temporary exhibitions had just opened in the temporary wing. The first, "Living Color: Gary Hudson in the 1970s," featured large-scale, lyrical abstractionist works of art. The second exhibition, "Icon of Modernism: Representing the Brooklyn Bridge,1883-1950," included works by over 40 artists that explored the lasting cultural and artistic impact of the Brooklyn Bridge over several decades and artistic movements, including many examples of Abstraction.

Ashley wanted the class to spend time in these two exhibitions during the last class because each one had fantastic examples of different styles of abstract art. After a brief tour of each exhibition, the group returned to the Collection Study room to revisit the same set of works of art they had viewed in the first session. Several people commented that they "have a new appreciation for these" pieces on the final day, after working on their own abstract art for the previous three weeks.

Back in the classroom, SW students got to work on their final art project. As in other class sessions, they selected from a wide range of supplies. Cara worked from a sketch she had done, painting two egg-like shapes in brilliant blue and purple tones. Cody drew inspiration from his mandala, creating quick, gestural flicks in red and black on a white background. No two projects looked alike, and everyone interpreted the final assignment in their own way.

Figure 19: Cara's final art project in process on the last day of class.

As class came to a close, Ashley invited the group to share their final projects with the class. Some people shared more about the specific materials or techniques used, with comments like "I tried making really sharp, crisp edges using the tape." Others shared more personal connections. Cody shared his work with the group: "This one really represents my week. I had some angry moments, and here's the red. I had some dark moments, like the black, and the yellow represents resolution." Gabriela told the group that she had been scared to use color at first. "I don't usually use color, and I was so inspired by the Kline upstairs." But now, she said, she had been inspired by another student's bold use of color, and had used brilliant blue and yellow in her final piece.

Ashley thanked the group for their participation. "I learned so much from all of you," she said. Several people asked about future studio offerings at the museum, and remarked that they would be interested in coming again. As I straightened up the classroom, I could see participants chatting happily outside as they made their way to their cars.

January 2017: Biomorphic Acrylics

The second workshop in Phase II of this study was "Biomorphic Acrylics," and it took place on Thursdays January 5, 12, 19 and 26, 2017. The topic for this workshop was suggested by the artist who led the classes, a local artist and educator named Maria[4]. Maria earned a B.F.A. and an M.F.A. in Drawing and Painting from UGA, and she currently holds a position as Assistant Professor of Art at the University of North Georgia. She has made a name for herself in the Athens area, and regularly exhibits work in galleries and sells her art across the Southeast. When I approached her about leading the Studio Workshop, she was immediately interested. She

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[4] Pseudonym.

suggested the class topic Biomorphic Abstraction,[5] which was a style she had been exploring

recently in her own work. Maria had also taught an afternoon workshop using her particular

technique with this style before and thought it would translate well to a four-part course. Because

the previous workshop had been titled "Abstraction," I was concerned that there was not enough

of a distinction between the two. Maria and I worked together to tweak the title of the class,

finally settling on "Biomorphic Acrylics." The class was described as follows in museum

promotional materials:

> Studio Workshop: Biomorphic Acrylics
>
> Join Athens-based artist and educator Maria for a four-part series of studio-based courses
>
> that will focus on biomorphic abstraction and acrylics as expressed through various
>
> techniques and acrylic mediums, including applications for both abstract and
>
> representational works. This workshop is open to artists of all levels of experience,
>
> from enthusiastic beginners to more seasoned practitioners. The sessions will draw
>
> inspiration from the museum's collection, including works from the archives and many
>
> not currently on display. The cost of the course is a $15 materials fee, which will cover
>
> all necessary supplies for the four sessions. Space is limited; please call 706.542.8863 or
>
> email callan@uga.edu to reserve a spot. (Georgia Museum of Art, 2017)

As with previous Studio Workshop classes, I worked with Maria to determine the basic outline

of the class and possibilities for works to view in Collection Study. The projects for the class

focused on building layers of translucent acrylics and glazes with abstracted, biomorphic shapes.

Each student received a synthetic brush, a small bottle of phthalo blue fluid acrylic paint and a

larger bottle of acrylic glazing liquid. Primary yellow, quinacridone magenta, and titanium white

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[5] *Biomorphism* is a term used to describe a broad range of artistic styles that incorporate organic forms
that are reminiscent of shapes and patterns that occur in nature and living organisms.

fluid acrylics, cold-pressed watercolor paper, other assorted brushes, and oil pastels were provided for the class to share. The tiny bottles of fluid acrylics are extremely pigmented, and just a few drops mixed with glazing medium produce rich, vibrant colors.

Figure 20: A vignette of supplies used by participants in the January 2017 workshop.

Maria also created two handouts for the class. One was a class syllabus, which detailed the plan for each week's meeting. The second document provided information about acrylic paint: the history of the medium, ingredients, various mixing mediums and binders, techniques for application, and resources for those wishing to learn more.

(Appendix M shows the workshop syllabus; see Appendix N for the acrylics information sheet.) Maria's outline for the workshop included visits to the galleries and Collection Study, demonstrations for various stages of the studio projects, and "studio explorations," or directed studio activities that the whole class would participate in. Both the Gary Hudson Lyrical Abstraction exhibition and a newer exhibition of Abstract Expressionist works would be on view during the January workshop, and both Maria and I were excited that the students would have the opportunity to spend time in these exhibits.

This workshop had the most people in attendance of any others before it – 18 in total. The class is usually capped at 15 people, but in past Studio Workshop classes attendance typically dropped off after the first few class sessions, and there were usually a few open spots by the end of the workshop. I felt comfortable allowing this one to have a slightly higher enrollment. There

was a huge amount of interest in this particular workshop. Maria is a well-known artist in the

Athens community, and her colorful, abstract style is extremely popular. I suspect that many

people were attracted to this class in particular because they knew Maria's work and were

excited for the opportunity to study with her.

     The First Day of Class. On Thursday, January 5, the classroom filled up as it

approached 6:30 p.m. It was already dark outside when class began, yet the Studio Classroom

was brilliantly lit with fluorescent lighting. Like most other workshop sessions, this group was

primarily composed of middle-aged white women. There were three men in the class. Cody, who

participated in this study in the September 2016 session, returned for the Biomorphic Acrylics

class but did not participate in the study again. A group of younger women greeted each other

enthusiastically, trying to find a place where they could all sit close by; they were all K-12 art

teachers in the Athens area who had signed up for the class together. Other people arrived alone,

finding a seat and waiting quietly for class to begin. Unlike the September session, there were no

college students in this session. There was a professor of art history in the group.

     Maria greeted the class and introduced herself. "This workshop, Biomorphic Acrylics,

will focus on exploring this medium. I love acrylics, I love this medium – it has such versatility,

allows for so much freedom." She explained that she had been working on a series called

"Biomorphics," and this workshop would take the participants through the process that Maria

had developed when working on the series. "We'll be playing a lot with layering translucent

colors, playing with opacity and how colors react to each other." Maria and I passed out the

materials to the class, and then I gave a brief overview of the exhibition "Living Color: Gary

Hudson the 1970s" before we headed up into the permanent collection wing for our first trip to

the galleries. "Gary Hudson is classified as a Lyrical Abstractionist artist," I told the group. "This

movement is related to Abstract Expressionism, and these artists were really interested in exploring color, shape and form. They wanted to express some feeling or emotion in their work, and for the viewer to have an emotional or aesthetic response when viewing it." The Gary Hudson exhibition had been on view since September 2016, and was slated to close just a few days after the first January workshop session. "I'm so glad you'll get to see these before they close down," said Erin, as we headed up the stairs to the second floor.

Figure 21: Visiting "Living Color: Gary Hudson in the 1970s" in January 2017.

We walked into the first gallery of the exhibition. Maria stopped in front of one piece that featured a central shape composed of thick, layered paint in greens, yellows and browns, flanked by two slivers of brilliant, deep blue on either side. "I want you guys to look at these paintings on a formal level, really dissect the different elements," Erin told the group. "Particularly his use of color, layering color and texture. He uses warm and cool colors in really interesting ways, so they really play off each other." The group looked at the work together, several people moving in

for a closer look at the textured application of paint. We discussed how the artist had achieved the swirling, textural elements applied onto a different background color. The art history professor in the group chimed in, "It's called *decalcomania*. It's a Surrealist technique, where you apply a base layer of paint, then apply another color to fabric – or today even some artists use Saran Wrap – then stick it on the canvas and let it dry. Then when you peel off that fabric you're left with this interesting pattern on top." None of the other participants had heard this term before, and seemed to enjoy that the art historian could share her expertise with the rest of the group.

As we moved through the galleries, the group dispersed as people looked at different works, then came back together to talk about what they saw. Some snapped photos on their mobile phones. Maria prompted the group to look closely: "As you're walking around, I want you to think about how he's layering warm and cool colors, how they interact. How he's using big, bold shapes and contrasting textures." Several of the art teachers gathered in front of a work primarily made up of bold red layered with… "These aren't my favorite," one woman whispered, gazing up at the large piece before her. "Me either," said another, "but I do like the variations in texture." "Oh, I love them!" said a third, chiming in. "Especially the big size, and the colors." The group gathered in front of a large painting done mostly in blue, with four squares of saturated azure shades floating in each corner. "Look at how he outlines each of these squares with a slightly different color," Maria said. "It almost looks like the squares are vibrating," commented one person. One of the men in the class asked me what medium Gary Hudson had used. We spent some time looking together at the wall labels of various paintings, which informed us that some were painted in oil, while others were made with acrylics.

After looking for another 10 minutes or so, the group returned to the Studio Classroom. Maria did a painting demonstration for the group, referred to as the "Color Chord series" on the syllabus. The group gathered around Maria's table in the center of the room to watch her work. She passed around some samples of color studies she had done on small squares of watercolor paper. She explained how the liquid acrylics could be mixed with the glazing medium, resulting in different opacities and saturations of color. Layering different colors together, she showed colors interacted and produced new shades. The first class project was to experiment with the acrylics and glazing medium, creating swatches as a sort of preliminary test to see how colors interact when layered in different opacities. "I just want you to try it out," Maria said. "Play with the consistency, see how the paint behaves."

Figure 22: The group looks on as Maria demonstrates her Biomorphic Acrylic technique.

The SW students got their supplies together, pouring out a few drops of the concentrated liquid acrylic pigment onto their palettes. They felt the texture of the watercolor paper, which had a bit of tooth and a slightly bumpy surface. Maria moved around the room, answering questions and giving suggestions as she went. She shared a story of advice from one of her former art teachers:

> "[My teacher] always told me that as an artist, you should work as three versions of yourself. The first version is spontaneous. The second is slower, more controlled and methodical. The third version gives you permission to do everything else – everything in between."

Maria explained that she often worked on multiple pieces at once, rather than bringing one work fully to completion before moving onto the next. This allows her to "experiment," to "work through different problems simultaneously." "I'll try one color combination in one painting, then a different combo in the next. It allows me to be more playful, less precious about the process." Working in these "three versions" of herself as an artist is well-suited to working in multiples, because she is able to concurrently explore these different dimensions of her creative practice.

The students created swatches of color combinations, layering translucent pinks with more saturated oranges, blues and yellows to see how they interacted. Participants talked with each other as they worked, asking advice of each other and of Maria. "Where did these paint brushes come from? They're great, so smooth and precise," commented Winona. A lively discussion ensued about different types of brushes and art supplies, and where to buy them in town. Once students had worked at creating their color swatches for a bit, Maria introduced the next stage of the project. She demonstrated how she begins each painting with simple, biomorphic forms. "I'm drawn to egg shapes," she said, painting a bold pink orb on a

background of pale green and orange. Moving to another piece of paper, she deftly painted a swath of deep yellow around the edges of the page, leaving an organic circular shape in the central negative space. "I'll start with these super simple forms, just one or two shapes, on the base layer. Then I let it dry, come back to it and add another layer." The group returned to their seats and began making their own swirling, colorful biomorphic forms on the watercolor paper. They continued working on these for the rest of the class, many of the students starting on three or four small pieces before the night ended.

Figure 23: Students created swatches of different colors combinations on the first class day.

Figure 24: Color studies at the end of the first class meeting.

Week Two. There were no other programs that used the Studio Classroom in between sessions, so students were able to leave their works out to dry in between the first and second classes. Participants arrived, talking amiably with one another as they came in, gathered their supplies and found their seats. These short conversations covered many different topics: the weather, boot camp that morning, how their artworks looked after a week away. Maria welcomed the group and announced that the class would be spending a portion of class time in Collection Study. She told them that the works of art had been selected and pulled from storage, and that they should look at the works of art and make sketches if they desired. "I want you guys to notice the layering and sequencing of colors, how the artists use transparency," she directed.

(Appendix O includes the complete list of works of art pulled for viewing in the January session.)

Figure 25: Maria and a SW learner discuss several pieces by Jay Robinson in Collection Study.

Upon entering Collection Study, the group excitedly talked about the space and the works on view. *"How cool!" "This is so neat!" "I love the colors in this one!"* Maria was excited to see the works of art too, as she had only seen small thumbnails (or no images at all) when selected the art for viewing. When she saw the Terry Winters piece, "Solicap" (see Appendix P), she was so overcome with emotion she became teary-eyed. "I fell in love with his work a long time ago, and it's been such a source of inspiration for me," she told the group. "I didn't expect to have such an emotional response to it!" she said, laughing as she posed for a photograph next to the piece. As she talked to the group about the Winters piece, her enthusiasm and appreciation

for the work was clear. "Just look at these tender cellular forms, the muted palette. It's so wonderful."

A few people gathered around a group of works by Jay Robinson (see Appendix Q for an example), discussing the materials used by the artist. "Are those skinny lines made with a pen?" one person asked. Maria and several other students moved closer to the pieces, looking intently. "I don't think so," said Maria. "It looks like the surface of the paper must have been pretty dry, and he used a really teeny brush to get that super fine line." A few other people discussed the delicate, precise linework of the Robinson pieces. The art history professor chimed in, "It looks to me like he was influenced by Míro." I shared some information I knew about Robinson and his work; he had been interested in quantum physics later in life and many of his works from that period are inspired by the smallest particles of matter, quarks and leptons. "I totally see it!" said Madeline, looking a little closer. "It's like looking through a microscope in biology class," said another student. Maria and a few other students continued looking at Robinson's work, discussing how he achieved the particular effect with paint. "These balloon shapes look like he pre-wet the canvas maybe, and then applied wet on wet," suggested Maria. Other students drifted to other works in the room.

Maria did not lead a formal tour, but the group naturally congregated in front of certain works of art at different points during our time in Collection Study. The class focused their attention on works by Wassily Kandinsky, and the art history professor talked about Kandinsky's varied influences, from embryonic evolution to shamanistic imagery. Two or three women gathered in front of the set of watercolor studies by Elaine de Kooning, chosen for viewing again in the January 2017 workshop. I mentioned that de Kooning had done numerous studies of this same statue in watercolor, and went on to produce a series of over 60 larger scale paintings

featuring the same subject. "I can't imagine doing the same thing over and over like that," said Madeline. Sarah added, "It's such a methodical approach, but they still feel so spontaneous."

I noticed several people talking together in front of two works by Arthur Dove. The art history professor was telling the group about Dove's other work, and giving some background information about his life and artistic influences. "He left his wife and lived on a houseboat for many years," she was saying. "He was very much interested in expressing feelings, emotions with his work." Some students seemed to appreciate the information, while others were perhaps not quite as enthused by the impromptu art history lecture.

The group returned to the Studio Classroom. Maria moved around the room as students began to work, showing them examples of how she had added new layers to the pieces she started the week before. "I like to play with the opacity as I layer," she said. "I like when there's a mix of translucencies and you still see evidence of the layers, when you can see the underlying process." The noise in the classroom reached a high volume as conversation bloomed. SW learners added new layers of colors on top of the shapes they created the previous week. One of the male students asked me for some plastic wrap, and he experimented with the decalcomania technique used by Gary Hudson.

"I don't know how to make gray!" one woman called out. "Just keep on mixing until you get there," said Maria, moving over to help. "Try adding more yellow," she suggested, the two women hunched over the palette as they mixed colors together. As I walked around the room, one woman looked up and smiled as I passed. "I love how this part happened by accident," she said, pointing to a swirling line of paint in the corner of the page. Another woman sitting a few seats over said aloud, "I wonder if I put white in it, if it would be better…" She frowned at her artwork and squirted more white paint onto her palette. Several people got up from their seats,

looking at their classmates' work as they moved around the room. Several people started talking about the different colors used, and the expense of art supplies. "Cadmium red is so pricy!" one man remarked. "I'd love to paint with it all the time, it's such a beautiful pigment. But it's too expensive for me."

Figure 26: The group at work on the second class day, adding more layers to pieces they had started the previous week.

Maria sat at her work space in the center of the room and began working on her own pieces. "Can we come and watch you?" someone asked, and a group quickly formed around her. The class watched carefully as she worked. Several people asked about specific colors she was using and how she mixed the shades. Maria had brought some of her own paints, and incorporated some colors that were not made available to the whole class. "How'd you get that bright orange color?" Madeline asked. "It's quinacridone red light and white," replied Maria. "I also really liked this one," she said, holding up a jar covered in dried paint, the label barely

visible. "It's a translucent orange, so gorgeous." The group began cleaning up their workspaces and washing out brushes. Another workshop day had come to a close.

Week Three. The third week of the program started by revisiting the same set of works in Collection Study. Maria shared a book about Helen Lundeberg, one of the artists whose work was featured in Collection Study. "These two paintings are what inspired my 'Color Chord' series," said Maria, showing the class. One of the works, called "Blue Planet," from 1965, depicts concentric rings of blues, deeper shades in the center with translucent hues layered on top. Several people were especially taken by some images by Georgia O'Keeffe. One of the participants ran into a friend as we made our way up the stairs, and he joined us in Collection Study. "Pretty awesome, isn't it?" said the SW learner. "Yeah, this is so cool," replied his friend.

Maria was deep in conversation with one student about the Terry Winters piece, and the rest of the group moved closer to join them. The group began to talk about the work together. "It reminds me of cellular division, mitosis," said one person. "Or like, morel mushrooms," said another. One of the art teachers commented, "It looks like a hair net!" "Or crown of thorns…" replied another. The art history professor chimed in, "Winters was really interested in organic forms, this lattice structure appears a lot in his earlier work," she said. Several people in the group nodded, taking in this information as they looked at the painting. Madeline asked me about the Elaine de Kooning studies, and I told her that the museum had one of the larger painting in the series, *Bacchus #81* (see Appendix R)*,* on view in the permanent collection. After we finished in Collection Study a few people came with me to the permanent collection wing to see the de Kooning piece in person. The rest of the class returned to the studio.

Back in the studio space, Maria did another demonstration, showing the class how she incorporates oil pastels into her biomorphic works. She explained that for the third class, the

group should continue layering with works they had already started in the previous two weeks. They could also start new paintings. When asked how she makes decisions about where and how to apply the oil pastels, she replied, "It's really pretty intuitive. I sometimes follow the contours of the shapes I've already laid down, but not always."

Figure 27: Maria demonstrates how she incorporates oil pastels in her work (left); A detail of one of Maria's works in progress (right).

After the demonstration, students selected oil pastels and Cray-Pas out of a plastic container. Someone commented on the state of these materials: "These are kind of…They're all broken." I told the group that we use a lot of our materials for art projects with large school tours, so many of the supplies are used often. "They're well-loved, to say the least," I commented. "How many kids usually come on a tour?" asked one of the art teachers. The rest of

the class fell silent as I explained that we sometimes have as many as 130 students come to the museum at a time. We chatted for a few moments about other educational programs at the museum, such as film series, lectures and family events. "Do any of you come to any other programs at the museum?" I asked the group. The response was mixed; some people came often to exhibition openings and other events, while some said they rarely visit the museum.

There was a poetry reading at the museum on the same evening as the third class, and this was one of several times during this study that I was acutely aware of the challenge in balancing my roles as museum employee and researcher. I was not in charge of the event, but still found myself called in to assist on several occasions. Because of this, I was not present for the entire Studio Workshop session this evening, and there are a few gaps in my field notes. When I returned to the classroom about 20 minutes later, the group was already deeply involved in experimentation with the oil pastels.

Figure 28: Two SW students at work on the third class meeting.

"I wonder how the oil pastel and the acrylics will mix together," said one man in the class. "Well, since the pastels are oil-based and the acrylic is water-based, they shouldn't really mix," explained Maria. "Do you have any other brush sizes?" asked Sarah. I pulled out a large bin of paintbrushes in many sizes from the supply closet. The class continued to work on their paintings. Madeline added a few marks with the oil pastels, then squinted at her paper as she took in the effect. "I think I liked it better before," she said, laughing. "Oh well!"

Despite the fact that all the students were using the same materials and employing the same basic application techniques, I was struck by the diversity of the outcomes in the class. No two students' paintings looked alike. Some preferred bold, saturated colors, while others worked in more muted tones. Some students painted the curving, languorous organic forms favored by Maria, and others created sharper, more geometric shapes. A few students experimented with splattering paint onto the paper. Class came to an end, but a few students were still working past 8:30 p.m., which prompted the security guard to come back to the classroom to remind us that the museum was closing soon. The last few stragglers said good bye and headed out into the night.

Week Four. The class seemed to filter in much more slowly on the final workshop session. As with other workshop sessions, attendance varied somewhat throughout the month. Just 14 of the original 18 participants were present at the last meeting. People chatted with one another as we waited for latecomers. Sarah and a classmate talked about their paintings, sharing ideas on how they planned to proceed with the process that night. Madeline and her friend talked about the recent presidential inauguration and their experience attending the women's march in Washington, D.C. Rather than waiting for Maria's welcome and direction, most of the group started working on their own. They seemed to know the drill by now; they could find the

supplies they needed and were familiar with the setup of the classroom. Maria worked alongside

the class, adding more translucent layers of color

to her in-process works.

Figure 29: The class did not wait for instruction on the last evening, and got straight to work.

A few people struck up a conversation about other places to take art classes in town. "I love the ceramics classes at Good Dirt," said Madeline. "I've taken classes there for two or three years, it's a wonderful place." Other people suggested other opportunities for studio classes in different organizations around Athens. A few people got up from their seats as they waited for layers to dry, observing others at work and talking to their classmates. One person approached Maria as she worked at the center table. "It looks great!" he remarked. "I feel like it has a long way to go," Maria replied. "How do you know when to stop?" he asked. "I have a hard time with that!" said Maria, laughing. "I think usually it's better to stop earlier than to risk overworking it."

We had planned for the students to visit two complimentary exhibitions focused on Abstract Expressionism, "Artists of the New York School" and "Advanced and Irascible: Abstract Expressionism from the Collection of Jeanne and Carroll Berry." I asked Maria if she wanted to pause class for a moment so we could head upstairs, but she felt the group was deeply involved in their work and did not want to interrupt them. The class continued to work on their projects, talking with each other as they painted. "I kind of want to cut these all up and put them

back together like a puzzle," one man commented. "Mine has something alien about it to me," one of the art teachers said, standing back to look at her piece from a distance.

As time passed, I was concerned that the group would not get the chance to see the works in the Abstract Expressionism exhibitions. I felt the class would benefit from spending time in the exhibition, especially since the works were so closely connected to the style they were working in. A few works of art even had the word "Biomorphic" in the title. Finally, I told the group that I was heading upstairs to the gallery and invited anyone to join me if interested. Only a few people opted to join, and we enjoyed looking at the exhibition together. I did not lead a formal tour, but provided some background information and context for the works on view. "This is really awesome," said one of the participants. "I mean, the other stuff we've seen was great, but this is really something."

Figure 30: A few students visited the abstract expressionism exhibitions on the final evening.

As we returned to the classroom, a few students shared their experience in the galleries with the rest of the group. "Y'all have got to go up there!" said one man. "They've got Jackson Pollocks, everybody." Toward the end of class, several people hastily cleaned their brushes so they could see the exhibition before the galleries closed at 9:00 p.m. Several students exchanged phone numbers, promising to keep in touch. Two men in the class told me they already had plans to meet for coffee the following week. Some of the art teachers asked when future Studio Workshops would be offered, and told me how much they had enjoyed the experience. "It was so nice to do something for myself," said one.

The Studio Workshop: My Words, and Theirs

This chapter has presented the context of the Studio Workshop program. My hope is that this information provides a rich description of the unique and nuanced milieu within one can interpret the experience of artmaking in this particular museum setting. I focused primarily on the September 2016 and January 2017 workshops here, but the Phase I workshop sessions shared similarities with the later two sessions. All Studio Workshop sessions combined artmaking projects in the studio with viewing works of art in the museum's collection. All workshops took place in the spaces described here: the Studio Classroom, the Collection Study Room, and permanent collection and temporary exhibition galleries. The percentage of class time spent in each of these spaces varied from workshop to workshop. For example, the May 2016 and September 2016 workshops devoted large portions of class time to sketching from works of art in the galleries and Collection Study, while the January 2017 workshop participants had hardly any time for sketching in gallery spaces. Instead, January 2017 participants engaged in more close looking and discussion in these spaces.

There were other differences related to the curriculum and instruction style of each session. The Abstraction class in September 2016 focused on the concept of abstraction. Ashley led the students through various exercises to explore this concept with different materials and techniques. By contrast, the January 2017 workshop "Biomorphic Acrylics" was less focused on examination of Biomorphism or Abstraction as artistic concepts, but instead students learned a specific technique that Maria had developed in her own artistic practice. Participants in the January 2017 workshop all worked in the same medium and basic technique, but they all interpreted it in their own way.

The hermeneutic phenomenological approach used in this study required that I consider my own interpretation of the phenomenon under study (Dahlberg et al., 2008; van Manen, 1990). The descriptions of the Studio Workshop in this chapter were crafted primarily using data from my field notes, research memos and photography. I verified details (such as timing of different art activities, specific works viewed in Collection Study, etc.) by cross-checking my notes against data from interviews, reflections and other workshop documents – yet still, the data presented here is filtered through my eyes. As I took field notes and photography during each workshop class, I was already engaging in a process of interpretation. I made decisions about what to photograph, which aspects of the phenomenon to document with field notes and memos, and what language to use in my data collection. In participant observation, the researcher seeks to glean some truth about the lived experiences of individuals by observing them "as they are" in their everyday lives, but it is still the researcher who "gives words" to that experience later when they choose the language to describe it (Dahlberg et al., 2008; Merleau-Ponty, 1945/1995). In interviews, by contrast, "the interviewees are the ones who give words to their experiences….the interviewees can be given opportunity to carefully and sincerely choose the words with which to

describe the phenomenon…" (Dahlberg et al., 2008, p. 221). In the following chapter, Artmaking in the Museum: Participants' Lived Experience, participants will "give words" to their own experience of artmaking in an art museum.

CHAPTER 5

ARTMAKING IN THE MUSEUM: PARTICIPANTS' LIVED EXPERIENCE

This study investigated the *whole* of the experience of artmaking in museums; ultimately, I sought a deeper, holistic understanding of what it is like for people to make art in an art museum. As I considered the body of data both as a whole and in parts (Dahlberg et al., 2008), I continually asked myself, What is going on here? What did participants notice about their experience? What about artmaking at the Georgia Museum of Art was most meaningful for people in this program? What makes artmaking a special or different way of engaging with a museum and works of art? With Maxine Greene's concepts of noticing and wide-awakeness as my guiding framework, I explored the nuances of participant experience by looking closely at what Studio Workshop learners *noticed* in their experience of artmaking in the museum and how they made meaning of that experience as a whole. This chapter will discuss the nature of the lived experience of artmaking in the museum. Chapter 6, the last chapter of this dissertation, will present key findings in relation to relevant literature and theory.

The Multidimensional Experience of Artmaking in an Art Museum

Assuredly, this study focused on the whole of the experience of *artmaking* in the museum, but participants in the Studio Workshop at GMOA did not only identify studio activity as significant to their experience. The analysis of data presented here reveals that the experience of making art in the museum is a nuanced and multidimensional activity, comprised of a multitude of concurrent factors. Five broad dimensions of experience emerged from data

analysis: "Museum Environment," "Object-based Interactions," "Exploration of Media and Process," "Social Dynamics" and "Connection to Personal Experience." The model in Figure 31 below offers a visual representation of how I envision these dimensions of experience interacting as participants made art in the museum setting.
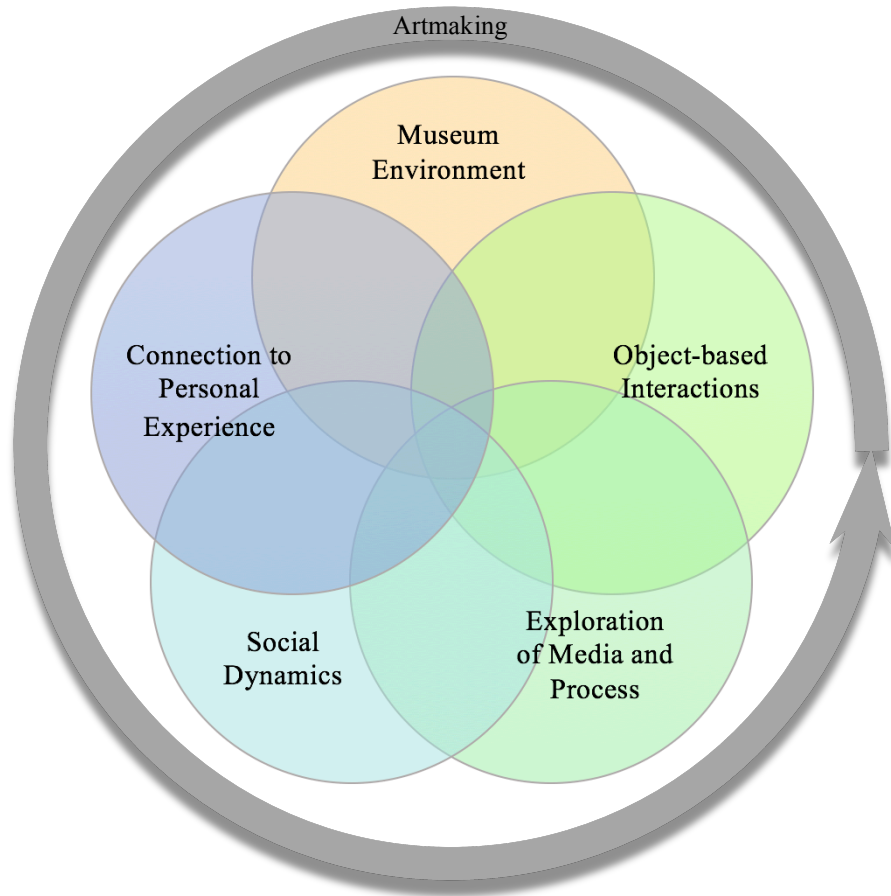
Figure 31: Dimensions of the Experience of Artmaking in an Art Museum

This model is informed by other models of visitor experience in museums (see Falk & Dierking, 2000; Wood & Latham, 2014), but is unique in that it focuses specifically on the artmaking experience in museums. Artmaking serves as the common thread and overarching context for the overall participant experience, reflected in the visual model by the circle labeled

"artmaking" that encompasses the whole of the experience. As evidenced by data from interviews and reflections, the context of their own artmaking impacted the way participants approached and understood each experiential dimension. The category "Museum Environment" describes the physical space of the museum, as well as the varied connotations, assumptions and expectations that participants associate with the museum as an institution. "Object-based Interactions" represents the impact of direct interactions with artworks in the galleries and Collection Study room on the artmaking experience. "Exploration of Media and Process" refers to what participants noticed about studio art materials and processes, including how they used various materials and techniques in workshop sessions. The category "Social Dynamics" illustrates the impact of interactions with other Studio Workshop learners on the overall experience of participants. And finally, "Connection to Personal Experience" refers to the way participants made meaning from their time at the museum by relating it to prior experience and their personal lives.

These five categories of data represent the essential structures, or clusters of experience (Dahlberg et al., 2008; Moustakas, 1994) that make up the facets of the overall artmaking experience in the museum. They are not static or finite, but rather they interact and overlap at different times and to different degrees during each individual participant's experience. The nuanced nature of lived experience meant that it was difficult to deconstruct these categories into neat, distinct compartments. As participants described what they noticed, it was clear that they continually moved between and through these dimensions. Husserl (1913/1998) asserted that there is no such thing as uninterpreted experience, and Maxine Greene writes that "reality – if it means anything – means interpreted experience" (1984, p. 123). With this in mind, I view participants' recollections and descriptions of their experience presented in this chapter as

evolving interpretations. As they made art in the museum, and later reflected on that experience in interviews and written reflections, they engaged in a continuous process of interpretation and making meaning. Indeed, the hermeneutic phenomenological approach employed in this study involved in-depth examination of both the essential structures of the experience of artmaking in the museum while also considering how participants made meaning from that experience (van Manen, 1990).

All five dimensions may not act simultaneously and in equal force at any one moment, but each dimension has an impact on the artmaking experience as a whole. While some subcategories described here do not explicitly pertain to studio practice, each category of data was frequently cited by Studio Workshop participants in interviews and reflections as being integral to the overall artmaking experience in the museum. The guiding interview protocol I used in interviews began with broader questions about what participants noticed in the whole of their experience in the Studio Workshop, then focusing in on the most significant parts of that experience. Each of the dimensions discussed here was *noticed* by SW learners as fundamental to their overall experience at the museum. Hermeneutic interpretation necessitates that we must understand the parts in order to fully grasp the whole; and conversely we must understand the whole in order to make meaning of the parts (Dahlberg et al., 2008; Gadamer, 1960/2004). This chapter will give voice to participants and describe in detail what they noticed about the *whole* of their museum experience as well as each of the dimensions that comprise that whole, while always keeping artmaking as the overarching framework of the investigation. The following sections will discuss these categories of data and examine each dimension in relation to the overall experience of artmaking in the museum.

Museum Environment

The environment of the Georgia Museum of Art was a hugely important dimension of the holistic artmaking experience for participants in this study. In interviews and written reflections, SW learners noticed the overall atmosphere of the museum space itself, using descriptive language like "special," "calm," and "meditative" to evoke the feeling of being in the museum. Certainly, the art on view in the museum is an integral part of the museum environment, and the context of interacting with artworks in the museum's collection will be discussed in greater depth in a later section in this chapter. However, many participants also described noticing other particular qualities of the museum atmosphere that require separate discussion here, such as the "special feeling" of the physical space and perceived connotations about the nature of the museum as an institution.

The physical and psychological space of the museum was important for study participants. For many Studio Workshop learners, the particularities they noticed about the museum setting were difficult to put into words. SW learners explained that the museum felt like a special place, distinctly different from other environments in which they spend time in daily life. Many likened entering the museum space to crossing over a boundary into a different atmosphere, almost like entering an alternate plane of existence. Becca described her experience of coming to the museum for the first day of class in January 2016:

> To start at the beginning, to go into the permanent collection and wander around and do drawings after hours in a small group was really appealing to me. Doing that at the first class really re-centered my approach. It was a great transition from leaving the workday and your work at home, to entering into this new place where you're going to refocus your attention on art, and then you're going to create something yourself. It was

wonderful because I got to separate from my daytime self…to give myself time to think

and reflect on the way I was drawing on paper or what images were appealing to me, and

what I might want to recreate in a print. Being in that kind of museum space, that is

designed to foster that type of reflection…was really important. (Becca, Interview, March

11, 2016)

Using words like "transition," "re-center," and "separate," Becca noticed the museum as a

separate physical space from her everyday life, but also as a distinct psychological environment.

She described the way the transition from everyday life into the museum setting permitted her to

refocus her attention on artmaking. Others also noticed that being in the museum space prompted

an altered frame of mind. They were able to temporarily separate themselves from everyday

worries like childcare or work responsibilities, "re-center," and orient themselves fully toward

the task at hand. Later in our interview, Becca again described leaving behind what she called

her "daytime self" – "….where I'm working with others, and taking care of a household and a

child and all of those kinds of things" (Becca, Interview, March 11, 2016) and adopt a different

mindset, mentally preparing herself to make art. Participants' experience calls to mind David

Carr's (2008) assertion that "Art experience is a special experience, different in structure and

texture from other experiences. The art museum is beyond everyday life…" (p. 225).

Throughout interviews, study participants also described noticing an overall "special

feeling" or "tone" of the museum space during the workshops. Beth discussed this idea of the

museum space "setting a tone" for her experience several times in our interview:

There was just *something* about making art in the museum…Being able to walk around

[in the galleries] definitely set a tone. You almost feel like you absorb some of the energy

from being in the gallery. (Beth, Interview, February 21, 2017)

The tone of the museum setting was significant for both workshop participants and art instructors alike. In a "Spotlight on Studio Workshops" post on the Georgia Museum of Art's blog, September 2016 instructor Ashley noted the importance of art museums for her personally and professionally:

> An art museum is a holy place for me. Just being around the centuries' worth of artwork inspires me, and in spirit, I feel closer to the artists themselves. Getting to see the works up close, trying to figure out how the artists worked and what influenced them, gives me new ideas for my own work and a sublime feeling of my place in art making's long history. (Georgia Museum of Art, August 25, 2016)

Ashley is an artist, and for her being in the museum is like visiting a sacred space, where she can connect her own artistic practice to a long tradition of artistry over time. When reflecting on his experience in the May 2016 workshop, SW learner Ben made similar connections, equating the museum environment to a "holy place":

> It's just like…I want to say it's like church or something. I'm not sure how to put it exactly, it's just a special place to be. Some of it has to do with the art, obviously, but it's not just that – I think this space is cool, architecturally. It feels like you're in a very special, fancy place. (Ben, Interview, June 16, 2016)

Here, Ben struggles a bit to describe the feeling of being in the physical space of the museum. He noticed both the physical and psychological dimensions of the museum setting, including the architecture of the building, the art in the collection, and his own emotional response to being in a place that felt "like church." For him and other participants, there is a special mood or tone of the museum that was significant to their experience.

Study participants also noticed a particular "VIP" atmosphere while participating in this program. Participants described the quietness of the museum on Thursday nights, when there are not usually many visitors in the galleries. "It felt like we had the galleries all to ourselves," said Celeste (Interview, April 11, 2016). Others noticed the time of day, and the interplay of darkness outdoors and the lighting inside the galleries. Several people mentioned that visiting the museum in the evening, a time when many of them had not been to GMOA before, contributed to the special feeling of the environment. A few participants noted that they felt "special" or "privileged" to be a part of the program because the workshop took place "after hours." This is not exactly the case, as the museum is always open until 9:00 p.m. on Thursday evenings. Still, being in the museum at night made participants feel that they were experiencing the museum in a different way than a typical visitor. On a few occasions during the study there were rental events, student nights or other public programs happening at the museum concurrently with workshop sessions, but most of these programs took place in the lobby or auditorium, away from spaces used during the Studio Workshops. Other public programs did not appear to disrupt participants' experiences, and no one mentioned other events during interviews.

The feeling of being part of an intimate, special experience at the museum is perhaps due in part to the small size of the Studio Workshop program, with only 15 participants in total. The feeling of having the museum to themselves could be attributed to the small size of the Georgia Museum of Art and relatively low attendance numbers on Thursday evenings. The program was also purposely scheduled on evenings when there were not likely to be other conflicting events with large crowds. Visiting the museum frequently and for longer periods of time – four times in four weeks, for two hours each session – likely played a role in building comfort and familiarity with the museum during the program as well.

These findings align with work by others in the field such as Falk & Dierking (2000), Henry (2007, 2010), Longhenry (2007) and Csikszentmihalyi (2000), which explores the important role that physical space can play in visitors' experiences in art museums. Lankford (2002) writes, "Within a museum setting, *every*thing makes a difference to the visitor's experience of *any*thing – the floor plan, the lighting, surface textures, scents, temperature, the juxtaposition of artworks…" (p. 145). Participants conception of transitioning into a different physical and psychological atmosphere during workshop sessions in the museum is connected to Maxine Greene's (1978) writings about the necessity of "bracketing out the everyday" to release ourselves to the possibility of genuine aesthetic experience:

> …In the aesthetic experience, the mundane world or the empirical world must be bracketed out or in some sense distanced, so that the reader, listener or beholder can enter the aesthetic space in which the work of art exists. (Greene, p. 164).

Being in the museum space was in itself a way of bracketing out everyday experience, as participants adopted a different attitude and mindset upon entering the building with the intention of making their own art.

Perceptions of Quality. As participants described their experience of making art in the museum space, existing associations and preconceived ideas about the museum also came into play. For many people, the simple fact that the Studio Workshop program was offered by the museum was taken as an indicator of the *quality* of the program. Becca noted that for her,

> [Knowing that] the program comes from the museum, and being a museum-sponsored program was also a mark of quality. I've always…been impressed by the effort that [museum staff] took in creating a really interactive and interesting experiences for

children…and I thought that would probably apply to grownups too. (Interview, March

11, 2016)

Beth echoed a similar viewpoint: "You know that being in a museum….There's a certain skill

level. The museum has a reputation, you know it's going to be a good class" (Beth, Interview,

February 21, 2017). Associating the museum with quality and expertise affected participants

before they even entered the building, and continued to impact their experience once inside the

museum's walls. Cara noticed that being in the presence of what she called "quality" art while

participating in the Studio Workshop was important: "I like the idea of being around good art.

It's inspiring…not only because of how we were interacting with it, but also because it's 'good

art.'" When pressed to clarify what she meant by 'good art,' she responded, "Recognized art, art

that has been recognized for its excellence" (Cara, Interview, September 29, 2016). Cara's

description reflects her perception of the museum as an institution known for its high quality, and

its position as an authority and keeper of knowledge. Charles described a similar perception of

the museum as a quality institution. He noticed that the museum setting "upped the game" of the

artmaking experience:

> When you take a course that is endorsed…by an institution, an art institution that has fine
>
> art as its reason for existence, I think that enhances the premise that the art that's being
>
> taught is being done in a very professional way, a high-minded way. Simply by being
>
> exposed to and being involved with art in that type of environment, even when you walk
>
> in the door and see art – fine art, serious art – you feel like it ups the game of the whole
>
> process a little bit, as opposed to just taking a class anywhere. You're just not exposed to
>
> the higher level of art [in other places]…it doesn't have the historical import that you feel

like you're touching when you take a class at a university or a museum setting. You feel

like you're touching that higher level of art in some respects. (Interview, April 4, 2016)

For Charles, simply knowing that he was in the museum where "fine art" is kept affected his

artmaking experience. He felt that the entire experience was elevated by the setting, and that it

enabled him to connect his own studio practice to a "higher level of art" by virtue of the museum

environment. The reputation of the museum as a "high quality" institution was likely a

contributing factor to the "VIP" feeling of the experience described in the previous section. Data

from participants suggest that while many of them viewed the museum as a "fancy," elite place,

making art for four weeks in the Studio Workshop permitted them to engage with the museum on

a more intimate, personal level.

     The Museum and the Role of Information in Meaning Making. In addition to being

an indicator of quality, many people also discussed their perceptions of the museum as a place

where one goes to gain new knowledge about art. The role of art historical information in

meaning making was an important part of the experience of artmaking in the museum, as

learning contextual information about works of art helped participants make meaningful

connections to the museum's collection and their own studio practice. For example, Cara, a

retired family counselor and volunteer museum docent, values the docent training sessions she

attends regularly, and enjoys learning about artists and exhibitions from museum curators and

other staff members. In our interview, she discussed her motivations for signing up for this

particular studio class: "Well, I don't know much about abstraction….and [at the museum],

there's certainly access to a lot of folks that would know about it" (Interview, September 29,

2016). Here, Cara reveals her view of the museum as a place where one might learn more about a

particular artistic movement or style, and where there are experts from whom one might gather

this information. This reflects a more "top-down," traditional view of art museums as the authoritative keepers of knowledge about works of art (Hooper-Greenhill, 2007). She had never worked in abstraction before, and reported that learning more about the genre of abstract art as a whole was an important part of her artmaking process.

For many SW learners, information gleaned from the museum helped them make deeper connections to works of art, and in turn, understand new things about the art and the museum. The workshop classes did not heavily focus on art history or background information about works of art in the collection, but I did share some information about temporary exhibitions and provided a brief introduction to some of the galleries. Instructors also provided information: Ashley gave the September class a worksheet that detailed the history of abstraction, and Maria created a similar handout with information about acrylic paints and related media (see Appendices I and N). I also incorporated some contextual information about works of art in Collection Study in our discussions there. Olga Hubard (2007c) argues that contextual information can help visitors make meaning with works of art, as it provides opportunities for them to build on existing knowledge and make personal connections; the findings of this study align with Hubard's argument. Several people reported that the inclusion of information had a positive impact on their experience with the art objects, enabling them to better understand artistic processes, artistic motivations and influences, and how particular works fit into broader art historical movements.

For example, Gabriela discussed the importance role that information about works of art played in her experience with artmaking at the museum. While she was sketching in the galleries during a class, she overheard a docent leading a public tour nearby. The docent discussed some background information about a work called "Playground," by Paul Cadmus (see Appendix S),

and told the tour group that it was made from egg tempera, a notoriously tricky medium that

dries quickly and requires precise mixing of colors. "I heard her say that he had to paint it very

quickly because it dries so fast," Gabriela noticed. She continued:

> I always really like hearing about the techniques of the artists. I guess it's because I'm
>
> not an art student, I'm an art history student – so I don't necessarily think about it like,
>
> "How can I use that technique [in my own work]?" But I feel like the background info
>
> does make me appreciate [the art] more. (Gabriela, Interview, October 26, 2016)

Here, Gabriela noticed how information about how the artist made this particular work of art

expanded her understanding of the piece, and in turn gave her a new appreciation for it.

SW learners also noticed that understanding different artistic movements deepened their

overall experience with artmaking at the museum. "I didn't know how Biomorphism fit in with

other kinds of abstraction before," recalled Sarah (Interview, February 24, 2017).

"Understanding [abstraction] in that context helped me see how my paintings relate to other

[kinds of art]." Sarah was able to make connections between her work and the art in the museum,

expanding her understanding of abstraction. Some people mentioned that they did not have "an

art history background," so the inclusion of art historical information was especially meaningful

for them. Others were not familiar with movements like abstract expressionism or lyrical

abstraction before attending the workshop, for example, and reported that discussion of these

artistic movements helped them understand the art in the galleries. Sal's experience in the

September 2016 workshop illustrates this point. Before participating in the class, Sal (for whom

English is his second language) had thought abstract art was could only be art that was geometric

and minimal, such as the work of Piet Mondrian. After being exposed to a wide variety of

abstract works in museum exhibitions and Collection Study, as well as obtaining more

information about the history of abstraction, he reflected:

> Now I realize that with abstract [work], you can have semi-abstract. You can have
>
> abstract with these geometric things, but then it could also be *wild* abstract. There's no
>
> geometry in those, it could just be *whoosh, whoosh!* More gestural. It was eye-opening
>
> for me to see that. (Sal, Interview, September 28, 2016)

Seeing other examples of abstract work that fell outside his preconceived notions of abstraction

expanded Sal's understanding of this particular movement. This in turn prompted him to

experiment with more gestural styles in his own studio work (see Figure 32 below),

demonstrating a connection between interacting with works of art in the galleries and his own

studio practice.
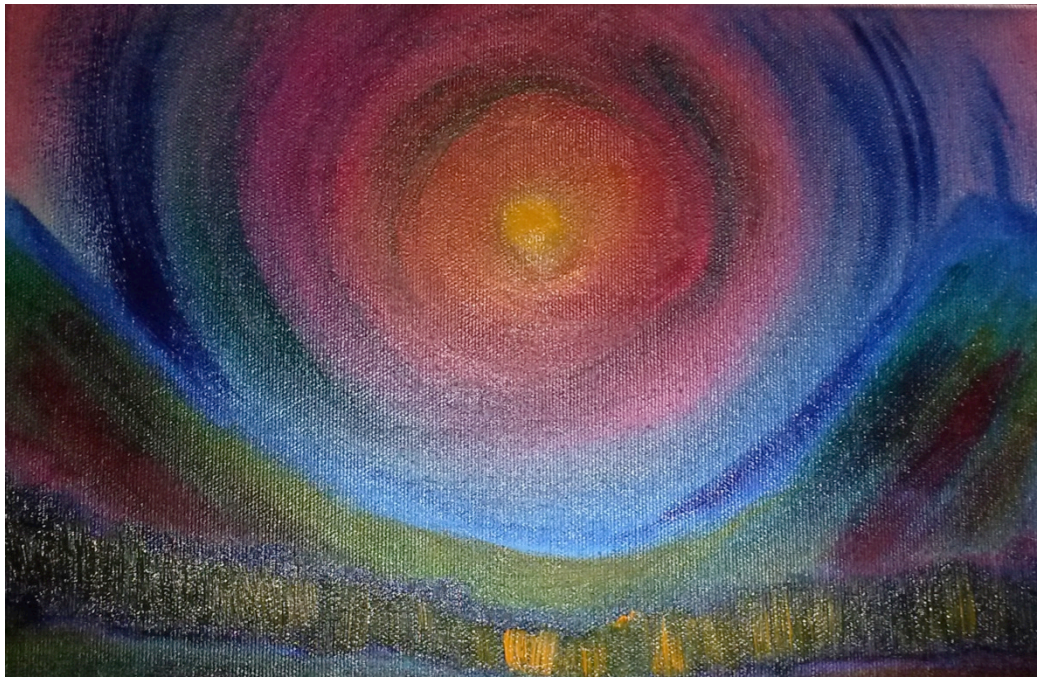
Figure 32: An example of Sal's work; he began working in a more gestural, expressive style during the workshop.

Madeline also enjoyed the opportunity to learn more about artistic styles during the January 2017

Biomorphic Acrylics workshop. She recalled:

> I liked learning about that particular style, I hadn't really heard the term biomorphic
>
> before. So to actually see it there, and see why it's described that way, and what sets it
>
> apart from other styles...that wouldn't happen if I was just walking through a gallery
>
> someplace and didn't know, or didn't have someone to talk about it with. (Madeline,
>
> Interview, February 24, 2017)

The information shared about biomorphic abstraction helped Madeline better understand the

works on view, as she learned how biomorphism fit into the broader picture of art history and

how different artists had worked in this style. For Madeline, the overall experience of artmaking

at the museum was impacted by the opportunity to learn about the style of art that the class

focused on. Access to the rich visual resources of authentic artworks, as well as related

contextual information about them, was an important element of the museum setting.

> Others suggested that they would have liked even more education about works of art

included in the program. For example, Cara commented in our interview:

> It would've been nice to have more [information], almost like a lecture. Or even a
>
> reading or two about abstraction, to be able to think about it a little bit more. I think I was
>
> expecting that in some ways because it was here at the museum, and that's my experience
>
> [as a docent] of being here. And it's related to the university, so I was thinking there
>
> would be a little bit more art history involved in the process. (Interview, September 29,
>
> 2016)

Again, Cara's preconceived ideas about the museum as an institution impacted her expectations

about what it would be like to participate in an artmaking program in the museum. She assumed

that because the class took place in the museum, learning art historical information would be a central part of the experience. The information about artworks provided by the museum – in conversations with museum staff and introductions to exhibitions, on wall text and labels in the galleries, and even when listening in on a museum tour – helped visitors construct meaning from the works of art on view and understand how their studio practice fit into broader artistic styles.

Object-based Interactions

Another significant element of the overall artmaking experience in the museum was the opportunity to directly interact with art objects in the galleries and Collection Study room. This dimension is closely tied to the museum environment, as such encounters with authentic artworks in person are unique to the museum setting. For the purposes of this analysis of data, "interactions" with art objects denotes particular instances when the study participants were involved in direct physical engagement (viewing, discussion, artmaking) with works of art. The opportunity to get up close and personal with art objects in the galleries and in Collection Study was important, as it allowed participants to notice details about works of art and connect with them in the context of their own studio practice.

Getting Up Close and Personal. The opportunity to directly engage with authentic works of art in person was a critical part of the overall Studio Workshop experience for study participants. When reflecting on his time in the galleries during workshop sessions, Cody noticed: "I felt very privileged to be able to see these works of art….It was just amazing that it's here, it's right in front of me, it was created by this great artist. That was very stimulating and inspiring" (Interview, September 29, 2016). Madeline also described the special experience of interacting with authentic works of art in person:

You can look at slides all day long. You can look at books, and the photographs [of works of art] are beautiful. But seeing something in the flesh is different. It's like the difference between looking at a travel magazine and actually going to France. It's different when you see it with your own eyes…whatever you bring to it that day is going to change your attitude about it. Being there is different. Seeing it with your own eyes, seeing the real thing. (Madeline, Interview, February 24, 2017)

The criticality of "being there" in person with works of art is echoed by Maxine Greene. "There is no way of bringing about an aesthetic experience in another by describing or summarizing or interpreting a work that a person does not know," she writes. "A direct encounter is required. Time must be taken, so that the work of art has some opportunity to inhabit the individual's consciousness" (Greene, 1978, p. 192). Interacting with works of art in the context of their own artmaking, viewing and sketching directly from works of art in the galleries and Collection Study, prompted participants to slow down, spend time with the objects and truly notice them. Brooke described her experience of sketching from works of art in the galleries, and how it prompted her to really *notice* the art in a new way:

The practice of doing studies, or drawing from a picture – I don't know if there's anything else that makes you *see* something more than trying to copy it, or drawing from it. In the act of making these thumbnail sketches…you really also start to understand composition and that type of thing as well…It makes you slow down more; you're paying closer attention. (Brooke, Interview, June 15, 2016)

Here, Brooke connects her experience in the galleries with her own artmaking practice, as sketching directly from the works of art helped her to really see and understand the composition, a situation that would not be possible in other artmaking contexts. Engaging with the work of art

through the lens of her own artmaking provided a unique opportunity for Brook to slow down and take time to *be* with the objects in a careful and intentional way.

Participants described active rather than passive modes of interacting with objects in the galleries during the workshop sessions. Maxine Greene (1984) argues that simply standing in front of a work of art is not sufficient; we must be actively engaged for truly meaningful engagements with artworks to occur:

> Not only are we required to be there; we are required to be there as active and conscious beings, allowing the energies of perceiving and imagining and feeling to move out to the works at hand, to bring them into life. Yes, and we are required to be there as open and reflective consciousness, empowered to resist fixed definition, the fetish, and the fraud. (p. 134)

January 2017 instructor Maria also reflected on the importance of being physically present with works of art to her own artmaking practice in a Q&A on the Georgia Museum of Art blog:

> Seeing works of art in person is one of the most informative activities to learn about ways of making paintings and making art in general. To experience the physicality of an object is to fully experience it and as someone who works with a physical medium, the tactile qualities of the surface of a painting are so important to the overall experience of it. This aspect gets completely lost in digital form when viewed on a screen — viewing in person is so much better! (Georgia Museum of Art, December 15, 2016)

The tactile, physical qualities of an artwork described here by Maria are only accessible when works of art are viewed in person. Close noticing of technique and other details through viewing objects in person is also evidenced by Winona's interaction with a watercolor in the "Artists of the New York School" exhibition. This particular work was composed of adjacent washes of

color, leaving much of the white paper exposed, and the colorful forms diffused into the negative space with delicate, blurred edges. "When I first saw it from afar it looked so simple, but when you start looking at the edges, and how they got certain colors to flow with another color…there's more complication to it than you think. I think when you've tried it yourself you can say, 'Wow, that takes a lot of skill'" (Winona, Interview, February 20, 2017). Here, Winona appreciates the impact of viewing works in person, as it enables her to notice particular details and connect her own studio practice with techniques used by the artist. After personal experience in the studio, painting with a medium like watercolor became a process with which she was intimately familiar; therefore, she was able to relate to the artist and understand how challenging that particular medium and technique can be.

Participants also noticed specific details about works of art such as scale, intricate linework, expressive markmaking, and texture that would not be easily visible when looking at reproductions or prints. Being in the presence of these objects is required to fully experience these kinds of details. When you are in the galleries, "you can get into the details, the model, the painting. Because you are there. You can see more about the painting" (Sal, Interview, September 28, 2016). The scale of certain works of art was especially impressive; for example, many people remembered noticing the large size of the artworks in the exhibition "Living Color: Gary Hudson in the 1970s." Madeline described her impression of the Hudson works and the overall layout of the gallery in our interview: "The fact that [the paintings] weren't just mixed in with other things, that they were really special…I mean, they were important. They had a presence of their own. I want to make something on that scale one day" (Madeline, Interview, February 24, 2017). Features like size, details of the paintings, and the layout and overall feel of the gallery space were meaningful for participants because they were able to physically

experience them in the museum setting. Empirical studies in the field of art museum education (see Frost, 2002; Henry, 1992; Hubard, 2007b; Savedoff, 1999) have also found that viewing works of art in person has a much greater and long-lasting impact on visitors than viewing reproductions.

Connecting in Collection Study. Physical proximity to works of art in the Collection Study room was particularly important for participants, and this setting was frequently cited as significant to the overall experience in the Studio Workshop. The focused time looking at works of art in Collection Study provided an important opportunity for Studio Workshop learners to connect their own artmaking practice to the artistic processes used to create the works in the museum's collection. For example, Sophia described how experimenting with different types of markmaking and drawing materials in the studio helped her understand how a work of art in Collection Study was made:

> [The instructor] had us hold the pencil in different ways in the classroom, which made me realize how much of a variety of line you could get with it. That's how I learned how the artist was able to do it in the drawing in Collection Study. It was super loose, and then they used charcoal and used the side of the charcoal pencil to make a thicker line. Just having exposure to that work and the other pieces, and then doing it yourself, it kind of makes you realize how it might have been done. (Sophia, Interview June 15, 2016).

Sophia's experience with graphite and charcoal in the studio enabled a more meaningful connection with the work of art, as her understanding of the physical characteristics of these media allowed her to appreciate how the artist created the drawing.

The Collection Study room was particularly important in this regard, as the selection of works pulled for viewing were chosen because they specifically related to the topic or theme of

each workshop session. Participants noticed that the connection between their own studio activities and works in the collection was strongest when they worked in the same medium as the objects on view. Sophia reported that she learned more from the works in Collection Study than in the galleries during the drawing workshop because all the pieces pulled for viewing were drawings done in similar materials used in class. "A lot of the pieces in the main gallery are paintings," she said. "You can take inspiration [from those] as far as form goes…but it's hard sometimes to transcribe paint into graphite. You could really see the different techniques when you're looking at the medium that you're working in" (Sophia, Interview, June 15, 2016). Brooke described a similar experience in the Collection Study room:

> We were looking so closely, to notice for example, that the drawing wasn't done entirely in 4B, that they might have mixed their pencils and that different weights did different things. Looking at the art that way pointed us in the direction of seeing things with less of a novice eye, more of an educated eye. (Brooke, Interview, June 15, 2016).

Rather than passively glancing at this piece, Brooke described looking deeply and with full attention as she tried to understand the particular materials and techniques used by the artist. Closely looking at artist's technique in Collection Study enabled participants' to connect these pieces to their own artmaking, and also to identify with the artists who made them. Charles noted, "I think if you dip your hand into artmaking, like we did, then you see the artist, the true artist, what they do – you feel like you have a better empathy for their process than you could have had. I think it makes you appreciate it a lot more," said Charles (Interview, April 4, 2016).

Many participants also noticed this connection to the artist's process in particular with a series of watercolors, "Studies for Bacchus" by Elaine de Kooning. De Kooning made these works based on a statue of Bacchus and Silenus that she visited in Paris. The small abstract

studies were pulled for viewing in Collection Study during both the September 2016 and January

2017 workshop, and SW learners also viewed one of the larger final works in the series,

"Bacchus #81," which is on view in the museum's permanent collection wing. (The watercolor

studies are included here in Appendix L, and the larger acrylic painting is included in Appendix

R.) Cara reflected on her experience of interacting with these sketches in the Collection Study

room: "I hadn't seen any of that before. Obviously [I'd seen] the Elaine de Kooning final piece,

but none of the sketches done beforehand. That was really cool to see, the different colors she

had done it in. It certainly helped me understand her process more." She went on to describe how

the intimate environment and opportunity to look closely at the objects helped her connect to the

physical process de Kooning used when she created those works:

> You can see the top of the pages torn off, and you know when she was doing those
>
> studies she was sitting in front of [the statue]. You can even kind of *feel* like she's doing
>
> it really fast, ripping it off, and going on to the next one – doing that really fast. You can
>
> feel that energy in those. (Cara, Interview, September 29, 2016)

Noticing details like the ripped perforations shows participants' connection to the physicality of

the artist's process. Here, Cara describes in rich detail how seeing this work in person permitted

her to imagine herself in de Kooning's shoes. She can *feel* the energy of the markmaking and

torn pages, and envision what it may have been like for the artist to work from the Bacchus

statue in Paris. "Seeing [the de Kooning studies], and then seeing the actual painting later on –

relating back to seeing how she progressed along and did all the different studies and things, that

was really interesting," noted Madeline (Interview, February 24, 2017). "I can't imagine working

in that way, making a painting from the same thing over and over," said Gabriela. "It's so

interesting to think about how she worked like that. It was like an obsession…you'd have to

really be interested in a subject to make that many paintings [about it]" (Gabriela, Interview, October 26, 2016). SW learners identified with the artist and connected with the physical manipulation of materials, particularly as they used similar materials and processes in the studio shortly thereafter.

Studio Workshop learners also described the Collection Study room as a "special" space that they felt "privileged" to have access to. "[Collection Study] is a great space, to be able to be that close to the art. That's always just delightful. And it's not behind glass, it's just out. That part was exciting" (Cara, Interview, September 29, 2016). A few participants noted the "VIP" feeling of that experience:

> I think any time you have to get the security guard to swipe the special card, you feel like there's something special happening. You're getting to see behind the scenes, and see things that other people don't have the privilege of seeing. That makes it feel like a special occurrence. And going into this room with low light, and all the pictures propped up against the wall, it's kind of like going into a room with secret treasures inside. That was something that I thought united the group from the start, that we were all experiencing this thing just for us, and experiencing it together. I really liked that a lot. And then just having the opportunity to look at things up close, not behind glass, just out there naked was totally different, you know? (Brooke, Interview, June 15, 2016)

Visiting the Collection Study room as a class also made particular protocols of the museum as an institution more transparent. I briefly explained the function of the room and how members of the public can request works to be pulled from storage when we entered the space, and one participant noted that "It's pretty amazing what's in the collection, and to begin getting a glimpse of what's there [in Collection Study] is pretty great" (Cara, Interview, September 29, 2016).

Approximately 5% of the museum's collection is on view at any given time, with the vast majority of works of art kept in storage vaults. Pulling works for viewing in Collection Study provided an opportunity for the group to engage in discussion about collecting practices, how the museum acquires works of art, and how they are stored and catalogued. The time spent in Collection Study allowed SW participants to get "up close and personal" with the art, creating a sense of intimacy and connection with the works on view and one another.

A Different Way of Engaging. As participants described the significance of object-based interactions to the whole of their artmaking experience, many noticed that the way they approached works of art was somehow *different* during the workshop than in other previous museum experiences. They reported "looking for different things," or "breaking things down" in new ways, deconstructing the works of art and noticing specific details rather than taking in the objects as a whole. "You just look at it with a different eye," said Madeline (Interview, February 24, 2017). Winona recalled: "I found that I was looking at everything in a different way. I feel like I was looking more at the shapes and the forms, wondering 'How did they get that color?' I was almost looking more at technique than just, 'look at this nice painting'" (Interview, February 20, 2017). Approaching works of art within the context of their own artmaking practice permitted participants to *notice what there is to be noticed* in the objects, as they looked with care, intention and purpose.

Participants described this different approach to works of art as a slower, more careful and scrutinizing mode of engaging with art objects. Cara noticed that she was more focused on understanding the design, or composition of works of art: "I thought it was fun to look at [the art] differently, differently from the way I would normally look at it. I felt not exactly sure what I was supposed to be doing…. But it was fun to look at the artworks that way, and think about

them from, in essence, a design standpoint" (Cara, Interview, September 29, 2016). Cara's

notion of approaching works of art from a "design standpoint" reveals that she was looking at the

works of art with the intention of understanding how they were made. In the interview excerpt

below, Sal described a similar design-minded approach to an interaction with large painting by

Joan Mitchell, "Close," (see Appendix T) in the permanent collection:

Sal:	I really liked that one…the size, wow. And the colors, too. The squares with the colors and the traces, things like that.
Interviewer:	What did you notice when you were standing on front of that painting?
Sal:	I think I started [looking] from the bottom right. I was even paying attention – I think [the artist] worked more up from the bottom and then kind of forgot the top area up there. When I was looking, I was thinking that [she] worked more like this – [gestures with hands] – from bottom to top.
Interviewer:	Can you tell me more about that?
Sal:	Well, There are more colors here, more traces and marks at the bottom of the canvas. It's like they stopped halfway up. It makes you wonder how she painted it.
Interviewer:	Anything else you want to say about that?
Sal:	Why [she] chose squares, for example, was one of my questions when I was looking at it.
Interviewer:	Yeah. What were your thoughts on that?

Sal: I don't know, that is the question. Why not circles? I usually paint

squares, that's probably also why I was interested in that one. (Sal,

Interview, September 28, 2016)

In these descriptions, Sal closely examined the overall composition of the work, noticing details

like thicker, more concentrated paint toward the bottom of the canvas. He also wondered about

the artist's motivations and intentions, asking why she chose squares instead of other shapes and

comparing this to his own studio practice. Sal honed in on this element of the painting because

he himself often painted squares; here, *noticing* is directly related to *making*.

Instead of quickly taking in works of art as a general whole, SW learners found

themselves honing in on particular details, such as "brush stroke, color, depth, perspective, angle

and design. I was sort of breaking them down into more simple forms" (Cara, Interview,

September 29, 2016). Breaking down the works into their parts enabled participants to imagine

how the artists created each piece, and also permitted consideration of how they might

incorporate similar techniques into their own artmaking practice. "It was like I was in my mind

[in the gallery], taking notes to save for later to use in my own work," commented Winona

(Interview, February 20, 2017). Rather than "casually looking" as they might typically do on a

museum visit, they were looking more closely and more carefully at the pieces, searching for

inspiration and ideas to incorporate into their own studio practice.

Immediacy of Gallery-to-Studio Connection. Artmaking in the museum setting

provided a unique opportunity for participants to seek inspiration from art in the museum's

galleries and Collection Study room and then immediately respond with their own creative

practice. Studio Workshop learners sketched, viewed and discussed works of art and then

returned to the classroom to make their own art straight away, with little time in between. Beth described the significance of the direct relationship between viewing and making:

I think it definitely is very impactful to see artwork before, during when you're making [art]. Before or during the making. That's not something that we always have an opportunity to have, or see. Sometimes we'll go to [other museums], and I'll think, 'Oh, I really want to paint.' And then it will be a week later before I get around to it. So it was very fresh in my mind. There was something about that, I don't now…It set a tone. It prepared my mind to make artwork. (Interview, February 21, 2017)

Beth and others recalled other times that they had been inspired to create art after meaningful museum experiences, but had never had the opportunity to act upon these creative impulses so directly. Sal also noticed the importance of the immediate museum-to-studio connection for the whole of his experience with artmaking at GMOA:

At home, I'm inspired by an idea that I have for a few days. But here at the museum, it's something you see during the visit. You're walking and you say, "Oh, I like this painting. So I just stand in front of the painting and start to sketch. It's not an idea that I work for two or three days, or two weeks even. You like something you see and then you want to do a sketch right there. (Interview, September 28, 2016)

Rather than taking days or weeks to respond when inspiration strikes, in the museum Sal was able to work directly from the object in the galleries and, very soon after, continue to respond with his own artmaking in the Studio Classroom. Beth noticed this focused approach and its impact on her experience with the works of art:

[Seeing the art in the galleries] just kind of prepared me. It was like a warmup. It was almost like an exercise for my brain to think of color, think of brushstroke, think of

pattern. I definitely remember feeling excited to go down [to the studio] and make

something after we saw it. (Beth, Interview, February 21, 2017)

Here, Beth reveals the important connection between viewing art in the galleries and her own

studio practice in the museum. Seeing works of art in the collection acted as a "warmup," getting

the creative juices flowing in preparation for making in the studio. Winona remarked that it was

important for her that the time in the galleries "was fresh on the brain" when the group returned

to the studio. "The main thing for me about this experience," Charles recalled, "was going up

there [to the galleries], looking at the art and seeing if anything inspires you, maybe make notes

or sketches or whatever, and then you immediately come back to the studio and do your own

thing" (Interview, April 4, 2016). The museum setting is unique in this regard, as it allows

museumgoers to immediately connect their own studio practice to works of art in the galleries.

Drawing inspiration from works in the galleries was another critical part of the overall

artmaking experience in the museum. For Gabriela, taking elements of objects in the galleries

and incorporating them into her own studio practice reminded her that "that you can take

something as inspiration, but then put your own spin on it." She elaborated on this point later in

our interview: "Often when I'm drawing…I don't know where to start. But [in the museum], I

would look at pieces in the galleries, and then come back down [to the studio], and I'd say, 'OK,

I'm going to make something and it'll be inspired by this piece" (Gabriela, Interview, October

26, 2016). Interactions with works of art in the galleries often served as the initial point of

inspiration and the first step in the creative process. "I felt like as I was looking, I was looking

for shapes and forms that I could use in my own work. Instead of just looking at it, I felt like I

was picking out things that I liked" (Winona, Interview, February 20, 2017). Winona then took

the elements she admired in the museum's collection and experimented with them in the studio.

Beth recalled drawing inspiration from the "Artists of the New York School" and using it in her own art: "I feel like color-wise, there were definitely some color choices that I took from that [exhibition]" (Interview, February 21, 2017). Sophia described this process of finding inspiration in the galleries:

> You walk through the galleries until you find something that catches your eye. So as you're walking around, you're sort of building inspiration because you're seeing those works of art. And you might say, "Oh, I like this piece because of this form, or this shadow, and I want to try to do something like that." (Interview, June 15, 2016).

Rather than attempting to perfectly replicate artworks in the galleries, participants reported trying to recreate an overall feeling of a painting, or borrowing certain elements and incorporating those into their own pieces. "Instead of trying to emulate someone or copy them, I think it was more like, how can I take that kind of approach [that the artist used], take it and do something that's mine?" (Cara, Interview, September 29, 2016). Becca described her experience as a *collaboration* with the artists in the collection:

> Interacting with fine artwork directly, in terms of being able to go into the gallery, do some drawings, really look at different pieces of art, and then apply them to the things we were making…That's something you wouldn't be able to do if you were just in a regular workshop without access to the actual collection. So it felt like a collaboration with the museum pieces in a way. (Interview, Becca, March 11, 2016)

Rather than passively viewing objects in the galleries, Becca characterized this experience as an active collaboration with works in the museum's collection. Charles noted a similar feeling of looking for things that inspired his work in the studio: "I was always sort of influenced by the art in the galleries, but I wanted to do it in terms of my own technique rather than copying

somebody. I didn't want to copy them, I wanted to do my own thing. But there's definitely some inspiration coming from other artists" (Interview, April 4, 2016). As participants interacted with objects in the galleries, the common thread of artmaking was woven through the whole of their experience, impacting how they looked at the art and enabling them to make connections to their own studio practice.

Exploration of Media and Process

The third dimension of the museum artmaking experience, "Exploration of Media and Process," focuses on the significance of hands-on exploration of art media and technique. In the visual model presented in Figure 31, I posit that the context of participants' own artmaking served as an overarching lens through which I examined the whole of their experience in the Studio Workshop program. As evidenced by the analysis of data in each experiential category, artmaking was the common thread that framed the whole of the experience, and participants referenced their own studio practice in all other categories of data. Therefore, studio practice in general cannot truly be separated out from the other dimensions because it is interwoven within each. However, participants also reported that explorations of technique, understanding particular qualities of artistic materials, and the atmosphere of the studio were significant dimensions of their overall experience. Dewey (1934), Costantino (2007), Chang (2006), Efland (2002), Hooper-Greenhill (2007), Hubard (2007a) and Simon (2010) have all written about the importance of hands-on, participatory activities (including artmaking) as an essential part of art education and aesthetic understanding.

Exploring Media and Technique. Central to this dimension of experience were the physical, tactile qualities of the various materials and artistic media that study participants utilized during workshop classes. SW learners noticed the different characteristics of the media,

the types of effects they were able to achieve using an array of techniques, and the physical

actions involved when using these materials. Participants learned new art terminology during the

classes, and often used these technical terms for different media, tools and techniques during

interviews and written reflections. Below is an excerpt from the interview with Becca, as she

reflected on her experience with carving the linoleum block in the January 2016 printmaking

class:

Becca:	It was challenging using the…now I'm completely blanking on what the thing is called. Not an awl, but –
Interviewer:	The carving tool?
Becca:	Yeah, the carving tool. First of all, trying to figure out which of the nibs would make what shape. And then using the degrees of intensity to create different textures, or width of lines. Remembering always to leave the negative space that you didn't want to print and thinking in reverse. And then physically maneuvering that carving tool over the linoleum is a bit difficult, and most of the class ended up cutting themselves at some point. We were warned about it, but that's just part of it, you know? We all wore our Band-Aids proudly! It was a little more intense, I guess, that we actually carved something. It wasn't just a stylus on Styrofoam. It's important to do real printmaking, I think. (Interview, March 11, 2016)

Here, Becca recalled in detail the challenge of carving the linoleum block, incorporating specific

art vocabulary into her discussion. She also remarked that doing "real printmaking" was

important to her experience. Later in the interview, she drew connections between her experience with printmaking tools and techniques and a new sense of the objects viewed in the galleries and Collection Study:

> After having four weeks of printmaking practice and also seeing [artists] who really know what they were doing, what they came up with – It gave me a profound respect for the practice that people who do printmaking all the time. Just the extremely high level of artistic and technical skill that it takes to create a print like the ones we were seeing. That really helped me understand the artworks in a new way. (Interview, March 11, 2016).

Using authentic artistic techniques and materials allowed SW learners to gain new skills and also permitted greater appreciation and connection with the works in the galleries.

Many people in the workshops were exposed to new, unfamiliar materials during class sessions. For instance, Sal had never worked with acrylic paints before the September 2016 workshop, and he gained a new understanding of the material's properties by using it in class:

> When I was using the acrylic, it dries kind of immediately. So I was like, 'Oh, that's it! OK, so I have to take more and then continue the line.' With oil, you can *whoosh* – do a whole line with one stroke of paint, you know? So I noticed, I have to go back and [get more paint] and continue the same line. I cannot…*whoosh,* make a whole line for everything that I want….I also liked the brush, too. (Sal, Interview, September 28, 2016)

As he experimented with this new medium, Sal learned how to manipulate the acrylics and brushes to achieve a particular effect.

Participants noticed that their experiences with different artistic materials were also frustrating at times. As they learned the possibilities of a given medium, SW learners also

became distinctly aware of each material's unique limitations and challenges. In Cara's written

reflection after the second class session, she noted:

> I had been so excited by the materials during the first class, but I was looking for a
>
> specific effect this time and so I had to let go of some of my expectations. I had come in
>
> with a study I wanted to do, and I had to adjust because the materials didn't easily create
>
> the effect I wanted. Once I started, it was fun to make the changes and see what
>
> happened.

Here, Cara noticed how she had to let the particular medium guide her exploration in the studio.

This tension between participant's expectations or goals for a project and the reality of the

limitations of the medium arose frequently during interviews and reflections. As the weeks

progressed, SW learners became more familiar and adept with new media, and learned how to

manipulate materials and tools to achieve their desired results.

Discovery and mastery of new artistic processes was also a source of satisfaction for

many participants. Beth described her enjoyment of the slower process of layering glazes in the

January 2017 Biomorphic Acrylics workshop:

> One of my favorite things I learned in this class was the glazing technique that [Maria]
>
> showed us. You really had to wait for it to dry, and then overlap and overlap and
>
> overlap….I liked the transparency of the actual materials. I like things to take time. When
>
> I'm doing photography and I'm sitting and waiting for something to come or change, or
>
> waiting for the light to change. [With this project], I might have to wait for paint to dry. I
>
> liked that build up, the time it took to build up different colors and the movement of
>
> putting colors down. (Beth, Interview, February 21, 2017)

Here, Beth describes the physical characteristics of the acrylic glaze (transparency) and the physical manipulation of it (building up layers, the movement of adding colors). She also noticed the process of waiting for the layers to dry, and related this to her previous photography experience. Understanding the characteristics of the materials was important to participants' experience with artmaking in the studio, and it often affected the way they approached particular projects. As their experience with different media progressed, participants often drew inspiration from the material itself. For example, Gabriela mentioned that she liked using paint in the studio because its permanent nature prompted her to work in a different way:

> …once it's down you can't really change anything…You kind of have to stick with it. I liked using ink too. Usually I draw and will go back and erase things a ton of times. But with the paint, I had to let go and just be OK with whatever landed on the page. I had I mostly used paint and ink, and I used the bamboo brushes. I liked using those because they're very smooth and pretty. (Interview, October 26, 2016)

Similar to Cara's observation in the previous paragraph, Gabriela's artistic process was simultaneously limited and freed by the paint. Her knowledge that she could not erase acrylic paint empowered her to be more carefree and less precious in her artmaking.

Participants also noticed the variety and quality of materials provided. Because the Studio Workshop was billed as an introductory exploration of materials and technique, a range of supplies was provided in each class. Participants were also not limited to working in a particular medium for any project, and were encouraged to try different materials. Cara related the quality of materials to a sense of overall quality of the program:

> I really liked having all the great materials. I was glad you…didn't do the cheap stuff. It was really obvious, the quality of the things we were using. And that, I think, makes a

difference in what you produce. If I'm going to be using really good paper I'm going to

be more thoughtful and careful with what I'm doing. (Interview, September 29, 2016)

The variety and artist-grade quality of the art supplies helped participants feel like they were

getting an authentic experience, trying out the same materials used by artists with works on view

on the galleries.

Experimentation and Play in Studio Practice. Throughout interviews, participants used

words like "play," "fun," "freedom," "open-ended," "free expression," and "experiment" to

describe their experience of making art in the museum. Because the Studio Workshop classes are

presented as an introduction to materials and technique, there was more emphasis on exploring

different artistic media and less pressure on producing a perfect final product. For example, Beth

described her experience in the January 2017 workshop:

> It was really liberating, to just move the paint around on the page and experience art that
>
> way….I didn't feel like I was worried about an outcome, like 'I'm making something to
>
> show.' I definitely was inspired to think different, or scratch the surface differently or try
>
> different things. (Beth, Interview, February 21, 2017)

Becca noticed that in the studio, "It didn't feel like this pressurized environment that everyone

needed to make a museum-worthy artwork. It didn't feel competitive" (Interview, March 11,

2016). "It was nice to be able to have multiple pieces going at the same time, and not feel that

pressure of this one work…it was nice to be able to try a lot of techniques at once," said Winona

(Interview, February 20, 2017). Cody also noticed the loose, open-ended atmosphere: "In the

classroom, I had a lot of fun because there were so many different types of materials

offered…and the attitude was 'Do what you want to do,' which I like to hear." (Cody, Interview,

September 29, 2016). He later described working with inks on a particular project in the classroom:

> The materials I used were the inks….I saw those and grabbed a few brushes, grabbed a
> few colors and I had no concept in my mind what I was going to produce. I was just
> playing with it. Just free-forming with these materials. It was very enjoyable, I had a
> good time. Like I was playing, you know? Playing with art. (Cody, Interview, September
> 29, 2016)

When making the mandalas in September 2016, Cara also noticed the relaxed, playful attitude with which she approached the project.

> It was like I was playing. I just played with the ink, to kind of see what it would do.
> Making art here was really experimenting, experimental. I was not looking for a product
> in particular. In some ways, it was freer because of that, because I didn't feel like I had to
> have a final product. (Cara, Interview, September 29, 2016)

Gabriela also described the "low-pressure environment," and discussed how this open-ended atmosphere helped her achieve greater freedom of expression in her work:

> A lot of the time when I'm making something or drawing something, I have that self-
> judgment over it. I'm like, "Are people going to see this? Will they like it?" The thing I
> really loved about this class was just letting go over any kind of judgment of myself. It
> was less of a serious thought process and more – "Do I connect with this piece [of art] do
> and I like it?" I would just try to respond to different ones. I didn't spend a lot of time on
> just one. I would kind of jump around in the galleries and see what I felt inspired by.
> (Interview, October 26, 2016)

Two of the Studio Workshop classes were focused on abstraction, and this may have contributed to the free, open-ended environment described by SW learners in the study. However, participants in both the printmaking and realism classes also noticed a relaxed, unrestrained atmosphere in the classroom, despite the fact that both of these workshops focused on more structured topics. Cody saw a connection between the open-ended studio environment and the exposure to variety of artistic styles in the galleries:

> [Being in the galleries] also promoted more freedom of expression. There are these famous people, and they're using this color or this blend, or this kind of theme, which helped me to feel, like, OK, I might do weird stuff, but that's part of what art is. It helped make me feel more comfortable with the way I work. (Cody, Interview, September 29, 2016)

Interacting with a range of artistic genres and styles in the galleries, especially those that seemed more approachable, made participants feel that they too, could be artists and contributed to the feeling that there were no limitations to their own studio practice.

The positive impact of arts experiences characterized by experimentation and play is supported by literature in the field. Studies of adult visitors in art museums indicate that these visitors prefer museum experiences with hands-on, interactive participation (Banz, 2008; Sachatello-Sawyer & Fellenz 2001) and open-ended artmaking activities that allow exploration of their "childlike curiosity and creativity" (Fuentes, 2014, para. 2). Maxine Greene also argued that educational environments should encourage experimentation and play, rather than asking students to produce work that meets specific predetermined guidelines. "It is so important," writes Greene, "to pursue critical activity with works of art at hand and within situations that are in some degree exploratory" (1986, p. 59).

Social Dynamics

The social dynamics of the artmaking experience at the museum also played an important role in meaning making for study participants. Being in the museum with others opened new avenues of understanding as people shared information, observed one another at work and borrowed ideas from artwork made by peers. Falk and Dierking (2000) argue that all learning in the museum is social, and Longhenry (2007) suggests that museumgoers make connections with both works of art *and* other people in the museum. Nina Simon (2010, 2016) has written at length on the important role of social interactions on museum experiences. She suggests that social interaction is a major reason many people visit museums, and that museums can in fact encourage social exchanges because they contain "social objects," which are "the engines of socially networked experiences, the content around which conversation happens...Social objects allow people to focus their attention on a third thing rather than on each other, making interpersonal engagement more comfortable" (Simon, 2010, pp. 127-128). In this study, participants noticed that the social dimension of their experience manifested as a unique "group energy." They often compared this energy to making art alone, which for many people had felt "isolating" or "lonely" in the past. "It was nice to have that feedback again, the interactions with other people. It gets hard when you're at home by yourself," said Winona (Interview, February 20, 2017). Participants valued the liveliness and dynamism that was afforded by making art around others. Cara remarked, "There's something to me about creating art in a group. There's an energy there, different from doing it by yourself, in isolation" (Interview, September 29, 2016).

Noticing Others Making Art. In the Studio Classroom and in the galleries, seeing how other people worked on different art projects gave everyone new ideas, and they drew inspiration

from one another's artwork in addition to the art in the museum. Cara remembered noticing how other SW learners engaged with works of art during a gallery sketching activity. They were all working on the same assignment, yet she recalled: "I was aware that everyone was doing it differently. I'm enough of a people watcher – and a people pleaser, I guess – to notice what everybody else was doing" (Interview, September 29, 2016). Gabriela also noticed how other students engaged with works in the galleries during various sketching activities:

> I liked that you could walk around and see other people from the class doing what they were doing, and you could compare. Everybody was really interested in what everybody else was doing….I really loved not only being in the gallery but also I was so interested in what everybody else was doing. It was completely different from what I was doing. (Interview, October 26, 2016)

"I noticed some people did things that were totally different from anything that you see in the gallery, and some people did things that were similar. I just happened to notice other people," recalled Charles (Interview, April 4, 2016). Participants noticed how others in the class were working, and how others responded to assignments and works of art in the collection. This attentiveness to other people in the workshop impacted participants' studio practice and their interpretation of the experience of artmaking in the museum.

Study participants often mentioned their surprise at the variety of styles and approaches being used by other people in the class. "I was really interested in the way we were all taught the same technique, but everybody's in the class looked so different," said Beth. "Everybody's different take and personalities really showed through their work" (Beth, Interview, February 21, 2017). Cara explained how seeing other students at work enhanced her experience: "To me, it

enriches it to really hear from other people and what their process is and what's going into what they're doing." She revisited this point later in the interview:

I think creativity breeds creativity. You hear what other people are talking about, or see what they're working on, and that sparks an idea. So it's not just the work of art that we see, or that we talk about, it's also the works of art that are being created in the space" (Interview, September 29, 2016).

This creative energy manifested in all areas of the artmaking experience, as SW learners took inspiration from the museum's collection and one other. Madeline reflected that the experience of making art in a group setting may be particularly impactful for beginners:

The collaboration, the inspiration you get from other people and what they're doing. People starting out like me, really benefit from being in a group like that where you can learn and see from other people what they're doing and how they approach things. (Interview, February 24, 2017).

In the previous section, Becca described her artmaking experience as a collaboration with pieces in the museum's collection; here, Madeline noticed a similar sense of collaboration with others in the class. There is a fluid process of exchange at play, a certain atmosphere of give-and-take, that permeated the whole of the experience of artmaking in the museum.

Sal recalled drawing inspiration from classmates: "You see what the others are doing, and you can get inspiration from them too" (Interview, September 28, 2016). Charles described his experience in similar terms: "You get inspiration from your peers, too. Not just the professionals, the artists that are hanging in the gallery. When you see your peers try things it makes you want to try something too" (Interview, April 4, 2016). Gabriela also drew inspiration from other students in the class. After visiting the Collection Study room, she was inspired by the bold,

black and white work by Franz Kline, but said she felt "nervous to do anything with color." She saw another student's work near her in the classroom, which inspired her to shift her way of working: "I noticed [my classmate] would always use the primary colors. And I thought, I'm going to start using these primary colors too" (Gabriela, Interview, October 26, 2016). Noticing how other students were working empowered Gabriela to conquer her fear of using color in her own work.

Sharing Information. Study participants drew inspiration from one another in the studio, and also shared information about works of art. This social learning environment carried over into Collection Study and gallery spaces as people shared differing opinions and perspectives. Brooke recalled a group conversation in Collection Study about a drawing by Winslow Homer, "The Rescue" (Appendix U). The image shows a woman being rescued from the ocean by another figure, whose form is concealed by a twisting piece of fabric. "It's obscured, and it's hard to see what exactly is going on, what the context was," Brooke remembered. She went on to describe the conversation:

> I was talking to some of my classmates and one of them said she thought it was a sea monster. She didn't see it as two people at all, that were entwined on top of this life-preserver type thing. I was just so floored by that. I though it was just fascinating that she saw this completely different image in the picture. It just reminded me of lying in the grass and looking at the sky and seeing shapes in the clouds, and how you'll see something completely different from the next person. That was really fun, I wasn't expecting to hear somebody say something so different from what I was thinking.
>
> (Brooke, Interview, June 15, 2016)

These comments by Brooke illustrate a key point about the impact of social dynamics on participant experience. When we make and discuss art with others, sharing of diverse perspectives expands our understanding of what is possible. Studio Workshop learners were able to build meaning together. Each bringing their own unique background and knowledge with them, connections to works of art and one another were strengthened when individuals shared information with the group.

Others offered art historical information about certain artists or works of art. "The second time we went [to Collection Study], it was an opportunity to discuss the art with everyone. You saw everyone's take on different pieces. Someone knew a little bit about etching, and they explained how it was done, so just talking about it was cool" (Sophia, Interview, June 15, 2016). Madeline noted that the information shared by other people deepened her experience in the gallery spaces: "Everybody besides me was an art major or art teacher, and art doer or professor…So I learned a lot from listening to them. It was really interesting having people who really knew what they were talking about and could put it all in perspective" (Madeline, Interview, February 24, 2017). Information sharing took place in the galleries and in the studio, as people shared tips and tricks they had learned from working with a particular medium. "The guy next to me was creating these really neat, crisp lines with drafting tape," recalled Cara. "He showed me how to use it and I tried it out in my one of my own pieces. That was really neat" (Interview, September 29, 2016). Making and viewing art together afforded study participants unique opportunities for peer learning (Vygotsky, 1978), sharing information, and building meaning together in the museum.

New and Existing Social Bonds. Some study participants signed up for the workshop with friends or family members. For these individuals, the experience of taking the class at

GMOA was a way to bond and socialize with friends and loved ones. For example, Winona spread news about the class to several friends of hers who were also art teachers, especially ones she "knew were getting back into making art as well," and they all attended class together. This group sat together at each class, laughing and chatting about work, artmaking and their personal lives. Becca and her father also signed up for the class together. "I wanted to do something different, something creative with my dad. In a way, I was looking for a social interaction that involved art" (Becca, Interview, March 11, 2016). The father-daughter pair even made a collaborative work together during one workshop session, a piece that Becca said she now treasures and has framed in her home. Becca also hoped that the class would be a chance for her father to meet new people in Athens, as he had just recently moved to town. Several other retired participants mentioned this during interviews too, as they saw the Studio Workshop as an opportunity to engage with artmaking and the museum, but also as a place to socialize with people who shared these interests.

Meeting new people and forming friendships during workshop sessions another element that participants noticed in their overall experience at the museum. Cody discussed friendships he made during the class: "There were a few people that I connected to in the class…Jacob[6], I kind of bonded with him. We had fun talking about different things in the galleries…" (Cody, Interview, September 29, 2016). On the last day of class, Cody and another SW learner also told me they had made plans to meet up for coffee the next week, and that they planned to visit other galleries and art exhibitions together in the future. Connections among class members seemed to grow as the weeks progressed; I noted these evolving social bonds in my field notes, and participants mentioned it in interviews and reflections as well. In her written reflection after the

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[6] Pseudonym

second workshop meeting, Cara wrote, "The first thing I noticed was how much more comfortable I felt, and seemingly the rest of the participants felt that second night. I introduced myself to the other participants and interacted over the artwork we were looking at, and felt comfortable openly enjoying the work created by other participants." Growing more comfortable in the museum over multiple class sessions can be attributed to repeated visits to the museum space, but may also be related to social bonds that evolved across workshop meetings. Similar to findings by Sanders-Bustle, Meyer, and Standafer Busch (2017), making art with others in the museum space had an impact on the overall experience, as it permitted meaning making through social interactions. The social dimension of the workshop created opportunities for SW learners to share in a common experience of artmaking, draw artistic inspiration from other participants as well as the artists in the collection, and make meaningful social connections with those around them.

Connection to Personal Experience

Throughout the interviews and participant's written reflections, SW learners discussed their experience with making art in the museum in the context of their personal background and experience. Their participation in this program did not occur as an isolated event, disconnected from the rest of their lives. Instead, the participants were involved in a process of actively constructing meaning from the experience of artmaking at GMOA in the context of other knowledge and prior life experiences. As they reflected on what it was like to make art at the museum, study participants noticed connections to their past experiences with art, with artmaking, prior knowledge about various art and art history, other experiences with visiting museums, and other events or memories in their personal life.

Artistic Identity and Interest. All of the participants in this project had a prior interest in art and artmaking. Everyone had some experience making art and taking art classes in the past, but no one had ever taken an art class in a museum. Participation in the Studio Workshop program was voluntary, and SW learners chose to sign up for the classes because they had some interest in pursuing artistic practice. In describing her experience with the class, Gabriela noted her interest in the topic of the class: "That's another reason why I wanted to take the class, because my favorite art is that abstract expressionism era" (Interview, October 26, 2016). Other participants noted interest in art classes in general, or in the specific topic of each workshop session prior to signing up for the class.

Personal identity, particularly as it relates to whether people self-identified as "an artist," was also an important aspect of the personal dimension. Throughout the interviews, nearly everyone made a clear distinction as to whether they *were* an artist or *were not* an artist. Interestingly, in our interviews many people said that someone else in their life was "the artist," not them. It was as if this role had been claimed by another person – in some cases it was a spouse, in others a sibling or close friend – and therefore the participant did not identify as "an artist." Gabriela reported that her sister "was always the artist in the family" (Interview, October 26, 2016). Cody said "My son's an artist, my daughter's an artist. My wife's an artist….I'm the one who takes care of all the paperwork and the business nonsense" (Interview, September 29, 2016). Madeline described her brother as "the artist, he was the one in the family who did that. [Growing up], I was somebody who appreciated art, but not who did it" (Interview, February 24, 2017). Other participants did identify as artists, particularly those who had had formal training or careers in the arts. Beth called herself "a painter by trade," though she admitted that she hadn't painted in a while, as she stays busy managing a kids' arts and craft and retail store in town.

Charles related much of his experience to his training and career as a graphic designer and creative director. Regardless of whether participants self-identified as artists, they were definitely engaged with the museum as artists through their own artmaking practice.

   Setting Aside Time for Themselves. There were varied reasons that study participants' cited for taking the workshop: some wanted to learn more about a particular artistic medium, others wanted to restart or continue work in a creative outlet, and many wanted to "do something for themselves." Of the fourteen participants in this study, five were retirees who had only begun making art or taking art classes in the few years since retiring, though many of them had pursued this new interest in the arts with gusto. "I want to give myself the opportunity, since I have the time and resources, to work with different mediums," retiree Cody reported (Interview, September 29, 2016). Charles, also retired, said in our interview: "When I retired a few years ago, I said I was retiring from my professional work, advertising, but I'm not retiring from being creative" (Interview, April 4, 2016). Other study participants were in their mid-20's to mid-40's, and also saw this class as an opportunity for a much-needed creative outlet. Several SW learners had enjoyed making art at some previous point in their lives, but their artmaking practice had lapsed in the face of other demands on their time. Beth recalled that she had decided to sign up for the January Studio Workshop as a way to re-engage her artmaking practice. "It was right at the turn of the year. I wasn't really thinking of a New Year's resolution, but I haven't really done much for myself besides parenting lately, or working…it was good timing" (Beth, Interview, February 21, 2017). Winona described a similar experience: "I made art of my own for a long time, and then when work got busy and my own family started, I've not made time for myself to make art" (Winona, Interview, February 20, 2017).

For Gabriela, a freshman at UGA, making art in the museum was a way to supplement her coursework. She had taken other art classes growing up and in high school, but once she got to college, she said, "I didn't really feel like I was getting that much out of my classes, other than my art history classes. I wanted to have something creative…I honestly was just looking for something to make me want to make art more" (Gabriela, Interview, October 26, 2016). The Studio Workshop was a way for Gabriela to jumpstart her artistic side. Later in our conversation, she elaborated on this point:

> I never thought of making art as really being available to me. Something that isn't for other people to see, but it is just for me….that's also kind of how it is when I go through museums. I really like taking in what's around me, and listening to the audio guide and learning about the person's life and all of that. Just taking in the experience. Not worrying if other people like the same painting as me, just like I'm not worried now if other people like the work I'm making. Visiting museums can be something I don't have to share…I can just have that for myself. (Interview, October 26, 2016)

Here, Gabriela describes how both making art and visiting museums is a deeply personal experience, something she does not have to do for anyone else but herself. The opportunity to make art at the museum "offers a tranquil outlet when one wants to have some time for reflection or personal time" (Cody, Interview, September 29, 2016).

Artmaking Practice and Personal Life. Several participants described their experience at the museum as "meditative," "calming," and "therapeutic," and a few even discussed how they utilized artmaking as a way to work through specific personal challenges they faced during the workshop session. This element of the overall experience is not necessarily tied exclusively to the museum setting, yet it was cited so frequently by multiple participants that it warrants

discussion here. For example, Sal's artistic practice took an unexpected turn during the course of

the September workshop, as he experienced a spell of extreme vertigo for several weeks. He

missed one class class due to his illness, but he also took inspiration from it in interesting ways.

The work he had done previously in class often incorporated bold colors and graphic shapes

placed into an orderly grid. "Because I had the vertigo, I changed the style," Sal reflected.

It was a very abstract experience, to see everything in movement. Everything is turning,

and also the ceiling is going to the left constantly. It's kind of a psychedelic experience.

So I was thinking, I have to do a painting like this. I wanted to do some more with

movement, like 360, working to the left to the right, from left to right. (Sal, Interview,

September 28, 2016)

During our interview, Sal showed me a photograph of a recent work he had done during his

experience with vertigo, a small painting with squares and rectangles floating and twisting in an

ambiguous space. Sal had used his artistic practice and knowledge of abstraction gleaned from

class to explore a challenging experience in his personal life.

Another example was Cody's connection between artmaking in the museum to issues in

his personal life. For the last class project, his painting consisted of sharp, diagonal strokes of red

near the bottom of the panel, with lighter, more expressive lines of black, yellow and muted

peach in the upper section (see Figure 33 below). In our interview, Cody told me he had been

dealing with some difficulties at home, including a challenging legal situation. Drawing on his

previous experience with art therapy as an occupational therapist, he discussed how the art he

had made was a manifestation of his emotional state:

I had had a terrible week….I was feeling kind of down. This was a good release. And

somebody across the table said, "Oh, the red looks like fire down there!" And I thought,

yeah, you're right! I've been in hell, you know? Now there's a little daylight up here [at the top]. (Cody, Interview, September 29, 2016)

Figure 33: Cody worked through some difficult personal issues in the final class project.

Here, Cody noticed how he used his time at the museum to work through personal obstacles through artmaking. He also mentions that the input of a fellow workshop participant gave a new perspective to his own artwork, further illuminating the impact of the social dimension on the artmaking experience.

Connections to Prior Experiences. As they reflected on the experience of making art at GMOA, numerous participants drew connections to prior experiences with both artmaking and visiting museums. By comparing and contrasting familiar techniques and materials with new ones used in the GMOA classes, participants made meaning of the overall artmaking experience in the museum. For example, Beth started out her career as an artist making highly detailed and

precise photorealist work – very different from the loose, fluid biomorphic works she made in the January 2017 class at GMOA. Despite these differences, she drew some important connections between the two styles: "Somehow I was relating [the biomorphic acrylics] to my other work that was so painstaking…even though photorealism and this abstraction are so different, it was still this long process that involved lots of layers" (Beth, Interview, February 21, 2017). As participants related their artmaking experience at GMOA with other times they had made art in the past, they made meaning from their experience.

Participants also discussed their experience with artmaking at GMOA in the context of previous museum experiences during our interviews, including prior visits to GMOA and at other museums. Everyone in this study had visited the museum previously, but not all SW learners had attended an organized museum program before. Beth is a teaching artist, and she has lead the Teen Studio programs at the Georgia Museum of Art for several years. She related her experience with artmaking during the Studio Workshop to the experience of the teens who attend that program:

> Making art in the museum, I've always felt that it's such a great opportunity. Like when Teen Studio happens, I think it's very…I think the teens feel special. It's a little boost. It feels very professional, like it's a special place to make art. (Beth, Interview, February 21, 2017)

Here, Beth draws connections between her past experiences with leading artmaking workshops at the museum to participating in one herself. She relates her own experience with the Studio Workshop with what she imagines the teens' experience to be like, finding similarities between the two. Sarah also related her experience in the Studio Workshop to previous visits to GMOA: "I came with my sister once before," recalled Sarah. "But we just sort of quickly browsed the

galleries, we didn't spend very much time" (Interview, February 24, 2017). In contrast to this quick, superficial browsing in the galleries, the Studio Workshop afforded Sarah a deeper, more focused experience in the museum.

Others noted that previous art museum experiences were not as active as the approach they adopted during the Studio Workshop. Winona talked about her experience in the Gary Hudson exhibition, which she had visited before with her daughter, and how she approached the works differently during her visit in the January 2017 Studio Workshop:

I had already seen [the exhibit] before, so going in this time I was looking for different things. I kind of appreciated it more carefully, because I was looking for how the colors layer on top of each other. I was looking at the edges of things. I wasn't just looking at the painting as a whole, I was looking at sections of it. I think I actually appreciated it more going back that next time. I could see how the colors worked together more, and I was kind of studying that. (Winona, Interview, February 20, 2017)

When Winona visited with her daughter, they breezed quickly through the galleries, engaging in a more superficial mode of looking at works of art. But when she approached those same works in the context of the Studio Workshop, she noticed new things. Becca, Celeste, Brooke, Ben, Cara and Winona had all been to Family Days at the museum previously, and many of them compared their Studio Workshop experience with those times they had come to the museum with their families. When he comes for Family Days, Ben described his experience as "a lot more parenting. It's very kid-centric" (Interview, June 16, 2016). Brooke described visiting museums on other occasions:

I usually come with someone. My husband, or friends and family members. So there would be some time talking about the artworks with those other people, and other time

spent on my own looking at the artwork, reading the curatorial notes and reflecting on

things. It's a lot of thinking on your own, reflecting on your own and then coming back

together….kind of this mix of individual reflection and then coming together to discuss

the artworks. (Brooke, Interview, June 15, 2016)

The quiet, calm environment that many participants enjoyed about the Studio Workshop was not

part of other experiences at the museum: "Family Day was a lot louder!" recalled Becca

(Interview, March 11, 2016).

Participants also related their experience at GMOA to prior experiences in other art

museums. Many participants had been to larger museums in bigger metropolitan areas, either for

blockbuster exhibitions or during busy holiday seasons. In interviews, they compared the quiet,

intimate experience in the Studio Workshop with these other, often more chaotic museum

experiences. Cara remembered past visits to the Metropolitan Museum of Art, and the feeling of

being overwhelmed by the size of the institution and crowded galleries. Sal remembered jostling

with other museumgoers to get a glimpse at the Mona Lisa at the Louvre, and noted that he

enjoyed being in the Georgia Museum of Art in part because there were not many other visitors

there. Cody recalled past visits to the Museum of Modern Art in New York City: "You gotta wait

in line, and if you go to a special exhibit, you have to have a ticket…and everyone wears all

black." By contrast, he described GMOA as "not stuffy…it's more casual, it's not crowded, and

it's free" (Cody, Interview, September 29, 2016). Most other previous museum experiences

tended to be much quicker and less in-depth than during the Studio Workshop, when participants

were more deeply engaged and focused in their approach to the museum and its collection.

Taking the Experience with Them

Throughout interviews and reflections, it was clear that the experience of making art at GMOA made an impression on participants that continued long past the end of the workshop. Though I tried to conduct the interviews as close to the end of the workshop sessions as possible, many of the interviews took place weeks (or in some cases, months) after the class ended, allowing participants to reflect more deeply on the longer-lasting impact of their experience.

Participants described how they had taken new artistic media, techniques and processes learned during class and incorporated them into their own artmaking practice outside of the museum. For others, the Studio Workshop was a much-needed boost back into a regular creative practice:

> This really got me into practicing and got me excited about making my own work. I went and got my supplies out, and it's always out on the living room floor. Just kind of developing a practice, which I had fallen out of, was really good for me….I think I've made something every other day since the workshop ended. (Beth, Interview, February 21, 2017)

Other participants noted a similar experience, as they continued to make art and used new tools and techniques learned during the workshop long after the sessions had ended. Beth and Winona are both art educators, and they both discussed how they planned to incorporate some of the processes and techniques used in the Biomorphic Acrylics class into their own teaching in the future.

Participants also described how their experience with artmaking in the Studio Workshop had impacted their perceptions about art museums. A few participants had sketched occasionally in art museums, but none had ever engaged in focused studio practice in an art museum program.

Studio Workshop learners reported that their experience with artmaking at GMOA had opened

their minds to a new mode of engagement with works of art and the museums in general. Becca

remarked, "After the workshop, we now have the tools to be able to create physical prints…but

also the tools to remember that the art museum is there to offer space and resources for

contemplation of fine art, and to be able to use that to inspire our own work in the future"

(Interview, March 11, 2016). For Becca and others, the Studio Workshop provided them with

valuable lessons about artmaking and studio technique, but also empowered them with the

knowledge that artmaking is a unique way of being in the museum and interacting with works of

art.

Winona described how her experience in the Studio Workshop might impact future

encounters with museums and works of art:

I think now as a museumgoer, I'm going to be…paying attention to how [artists] created

things, as opposed to just looking at it. I've always liked to get in close and look, but I

think I'll be noticing even more, like the shapes and the forms…I think I'll be picking it a

part a little bit more. For myself, I think I definitely plan to use some of these techniques

at home and keep going. I want to finish pieces that I started and add to them. (Interview,

February 20, 2017)

This quotation from Winona embodies the finding that participants were empowered to "notice

what there is to be noticed" in artworks and art museums as a result of their participation in the

Studio Workshop. Instead of approaching museums and works of art passively, without full

attention, Winona describes a new mental framework that is characterized by careful noticing

and active engagement. SW learners also reflected on how participating in a program like the

Studio Workshop might be a good way for other museum visitors to engage with the museum in

a more meaningful way. "Programs like this really encourage people to feel comfortable in the museum," said Cara (Interview, September 29, 2016). Becca imagined that for other people who took the class with her, the experience might serve as a "reminder" about how they can use the museum in the future:

> I think the workshop reminded people that the art museum is a public space that is open to them and intended to provide this kind of inspiration. That we were welcome to come into the museum and do these drawings, and take them back and create something inspired by then…maybe it helps remind people that this is a resource that is there for them to do this after the workshop ends. (Interview, March 11, 2016)

For many people in this study who had not made art in a museum previously, the idea of interacting with a museum through artmaking was a totally new and eye-opening realization. Their time in the Studio Workshop opened up the possibility of a new mode of engaging with a museum. Gabriela addressed this point in our interview:

> …I really like going to museums, but I never really thought that they were available to me to use in this way. I never went into the museum like, "I'm going to draw, I'm going to do that while I'm here." My sister went to Cooper Union, so she's the artist in the family. She would draw in museums, but I always just liked to take in whatever was around me. It was nice to change the dynamic of being in a museum, and make it more of an appreciation and an active participation in what was around me. (Interview, October 26, 2016)

Gabriela went on to note, "I feel like now that I've taken this class, I'll probably always bring something to draw with in art museums because I really liked it" (Gabriela, Interview, October 26, 2016). The artmaking experience did not end with the final class session. Participants felt that

they would continue to make meaning of their experience long after the workshop. Their experience at the Georgia Museum of Art had a larger, continued impact on how they might approach works of art and museums as institutions in the future.

Did They Have "*An* Experience"?

In considering the nature of participants' multidimensional experience with artmaking in the museum, I found myself returning to the blog posts written by museum educators who troubled the role of studio practice in art museum educational programming (Dana, 2012; Milow, 2012; Penfold, 2016). As a museum educator, I am constantly considering and reconsidering the *why* and *how* of my practice. If a major goal of art museum education is creating opportunities for visitors to have authentic experiences with works of art – what Gadamer (1960/2004) called *Erfahrung,* or genuine experience, and Dewey (1934) referred to as "*an* experience" – what role does artmaking in response to a museum's collection play in facilitating authentic encounters with artworks? In her 2012 blog post, museum educator Lindsay Milow asks, "Should we be considering the art making experience in the museum as an integral part of having 'AN experience' with a work of art?"

John Dewey (1934) writes that "an experience" is meaningful when we are fully engrossed in that experience, and when we recognize it as "*an* experience." He makes a distinction between *"an* experience" and everyday, mundane experiences he calls "inchoate" – when we are distracted and not fully engaged. For Dewey, *an* experience is characterized by a "single *quality* that pervades the entire experience in spite of the variation of its constituent parts" (1934, p. 38). He also posits that there is both an aesthetic and an emotional quality to *an* experience – it is satisfying and fulfilling for those who undergo it, and it is unified by emotion (Dewey, 1934; Jackson, 1998). Participants in this study noted feeling the "specialness" of their

time making art at the museum, and that it was somehow separate from their everyday lives. Their descriptions of making art in the museum and interacting with works of art were characterized by active participation in all aspects. They also noticed new things about artworks and felt deeper connections to them as a result of studio practice, and felt that the experience would continue to have an impact long after the workshop had ended. I find similarities between Dewey's characteristics of "*an* experience" and the interpreted experiences of Studio Workshop participants. The findings of this study suggest that focused studio activities can way one way for people to have "*an* experience" in an art museum space.

Conclusion

Maxine Greene believed that aesthetic experience does not occur in a vacuum, but instead must be considered in the context of many concurrent factors. She writes that meaningful engagement with works of art:

> …[N]either sacrifices the work to consciousness nor eliminates consciousness in a consideration of 'the work itself.' Nor does it exclude the lived context of the person engaging with the work; the surrounding sociocultural framework; the backgrounds in biography; the ideological factors that need to be brought into the open now and then and understood. (1986, pp. 59-60)

Here, Greene discusses interactions with artworks, but I contend that these concepts can be applied to the overall experience of artmaking in the museum as well. As Greene postulates, we do not experience works of art or the art museum in isolation; rather, constructing meaning from works of art is a deeply personal and complex process influenced by multiple intersecting dimensions of experience. As evidenced by the wide-ranging and multifaceted facets of experience discussed by participants in this study, making art in the art museum setting is a

nuanced, fluid and complex activity. An examination of these experiential dimensions reveals that participants approached the whole museum experience differently by virtue of the context of their own artmaking practice. Engaging with the museum in this context created an opening for a new way of being in an art museum. Connecting to their own studio practice in every part of the experience, they noticed more about works of art, the museum as a whole, and one another. Further analysis of the data presented in this chapter revealed several key findings with implications for research and practice in art museum education, which will be discussed in the concluding chapter.

CHAPTER 6

CONCLUSION: MAKING ART, MAKING MEANING

Works of art, when attended to with some degree of discriminating awareness, cannot but surprise if persons are present to them as living beings who live with others and feel themselves existing in the world. That is because such works impel the awakened beholder (or reader or listener) to break with the habitual, the customary, the merely conventional, the given. Desire is evoked by the realization of what is not yet, expressed in the yearning towards possibility. Many works of art, when confronted by a yearning consciousness, are like those "slumbering shapes" in the carpenter's wood; they can never be exhausted, never finally achieved, never "done." There are boundaries, yes, edges, frames; but they are there to be transcended. And to transcend, each one himself or herself and at once along with others, is to transform the petrified world. (Greene, 1984, p. 134)

The above passage by Maxine Greene presents an elegant synthesis of the theoretical framework that guided my journey of becoming an "awakened beholder" as a researcher and museum educator throughout this project. As I come to the end of this research, I feel the pull of past experiences and excitement at the insight I gained throughout this process. Still, new questions emerge, and there is much left still undiscovered. I began this journey with my own experiences sketching in the galleries described in Chapter 1, where I found myself *noticing*

something new about the work of art in front of me, the museum as a whole, and myself. These personal experiences with artmaking were meaningful to me in the moment, though I did not quite know why. The connections I felt while making art in the galleries made a lasting impression on me, however, and in many ways served as the impetus for starting the Studio Workshop program at the Georgia Museum of Art.

As participants made art in the program over time, I witnessed the deepening connections between SW learners, the museum and the art in the galleries. After a year of listening to Studio Workshop participants describe their lived experiences through interviews and observation, I have found connections between their artmaking and my own. Engaging in artmaking in response to works of art in the galleries is a unique way of being in a museum, and is rife with possibilities for empowering visitors to *notice* new things in artworks, the museum, others, and themselves. In this concluding chapter, I will revisit the research questions that guided the study and discuss the findings of the project as they address these points of investigation.

Revisiting the Research Questions

Hermeneutic phenomenological inquiry calls for an attitude of openness to the natural ebb and flow of research, including the evolving position of the researcher in relation to the phenomenon under investigation (Dahlberg et al., 2008). Throughout the process of data collection and analysis, I found myself constantly jotting down ideas, excited by new connections – and new questions – that emerged as the project evolved. Even now, at the end of this project, I do not see my journey as a researcher as fully complete. Instead, I have arrived at a place of deeper understanding but with still more questions to be answered. Gadamer (1960/2004) saw questioning as an essential part of hermeneutics: "Critiquing the concept of the problem by appealing to the logic of question and answer must destroy the illusion of problems

existing like stars in the sky. Reflection on the hermeneutical experience transforms problems

back to questions arriving and deriving their sense from their motivation" (pp. 369-370).

Gadamer continues, "the dialectic of question and answer…makes understanding appear to be a

reciprocal relationship of the same kind as conversation" (1960/2004, p. 370). Maxine Greene

(1995b) also saw learning and meaning making as a journey, and viewed questioning as an

essential part of that process:

> Made aware of ourselves as questioners, as meaning makers, as persons engaged in
>
> constructing and reconstructing realities with those around us, we may
>
> communicate…the notion that reality is multiple perspectives and that the construction of
>
> it is never complete, that there is always more. (pp. 130-131)

With this understanding of hermeneutic inquiry as an evolving flow of questioning and

answering, I revisit the following research questions:

- How do adults experience studio artmaking activities in the context of an art museum

    setting?

- How might making art in an art museum empower museumgoers to embrace wide-

    awakeness and "notice what there is to be noticed" about works of art and/or the art

    museum itself?

The analysis of data presented in the two preceding chapters addresses each of the questions in

important ways. Artmaking in the museum is a complex process composed of many intersecting

dimensions, and the whole of the experience is framed by the encompassing framework of one's

own artmaking activities. As I come to the end of this project, I now wonder – what makes

artmaking a unique or special way of being in the museum? What possibilities does artmaking

offer for the overall museum experience? From further analysis of participants' descriptions of

the lived experience of making art in an art museum context, I draw three key findings that offer insight into the research questions above: 1) the activation of the museum experience through artmaking, 2) the significance of the play between studio practice and interactions with works of art, and 3) the importance of being in the museum as an artist. In the sections that follow, I will discuss these key findings in the context of relevant literature and theory. Finally, I will close with recommendations for research and practice in art museum education that emerged from the study.

Activating the Museum Experience through Artmaking

In *Releasing the Imagination,* Maxine Greene describes an ordinary, cursory and superficial museum experience, one that is devoid of deep and meaningful connection:

> We have all witnessed tourists' surface contacts with paintings as these mere sightseers hasten through museums. Without spending reflective time, without tutoring in or exposure to or dialogue about the arts, people merely seek the right labels, seek out the works by the artists they have heard they should see. There are some who watch a ballet only for the story, not for the movement or the music; some who fall into a reverie at concerts or focus only on appending pictorial illustrations to what they hear. The point is that simply being in the presence of art forms is not sufficient to occasion an aesthetic experience or to change a life. (1995b, p. 125).

The experience of Studio Workshop participants is, in many ways, the opposite of the "an-aesthetic" experience Greene describes here. Participants were not merely in the presence of art objects; instead, they approached their interactions with works of art and the experience of artmaking in the museum as a whole with energy, purpose and intention. The first major finding of this study is that artmaking in the museum *activates* the museum experience in unique ways.

Engaging with the museum and its collection in this context provided individuals an opportunity to connect with works of art in ways that are different from other modes of being in an art museum. With this statement, I do not argue that it is impossible to have a meaningful museum experience when visiting the galleries alone, or with friends, or during a museum tour. I believe strongly in the potential for all of these means of engagement to occasion significant visitor experiences in museums, given that they provide opportunities for individuals to forge personal connections to their own experience. Nonetheless, the findings of this study suggest that the framework of one's own artmaking has a special potential to activate the museum experience, prompting visitors to interact with works of art and the museum differently.

SW learners *actively noticed* the museum environment and felt themselves transitioning from everyday life into another realm upon entering the museum, empowering them to be fully present and "[uncouple] from the ordinary" (Greene, 1984, p. 124) during Studio Workshop sessions. Maxine Greene writes that the prime environment for genuine aesthetic experiences to occur are "spaces in which particular atmospheres are created: atmospheres that foster active exploring rather than passivity, that allow for the unpredictable and the unforeseen" (1986, p. 57). The setting of the museum did exactly this for Studio Workshop participants: it provided an atmosphere that was activated through an open-ended, exploratory approach to works of art that was framed by their own studio practice. There was *action* in the Studio Classroom, as they experimented with new art materials and techniques. The context of their own artmaking *activated* the way they engaged with works of art in the galleries and Collection Study as they viewed and discussed works of art. Maxine Greene believed that active participation with works of art through activities like artmaking can release viewers to see new things in the objects. She wrote:

> …Participatory engagements with arts [enable] learners to notice what there is to be noticed, and to lend works of art their lives in such a way that they can achieve them as variously meaningful. When this happens, new connections are made in experience: new patterns are formed, new vistas are opened. Persons *see* differently, resonate differently… (1995b, p. 6, emphasis in original)

Indeed, participants in the Studio Workshop reported *seeing differently* in the galleries, and found themselves "looking with a different eye" (Madeline, Interview, February 24, 2017) in the galleries. They approached artworks with intention and actively noticed new details, deconstructing the elements and processes artists used to create the artworks, often with the intention of using these ideas and artistic strategies in their own art. SW learners were also *active* agents in constructing meaning from the experience, making connections to their personal lives, artists and works of art, and one another during workshop sessions. The importance of active participation for meaning making is supported by other literature in the field (Adams et al., 2003; Henry, 2007, 2010; Hooper-Greenhill, 2007; Simon, 2010, 2016) which suggests that visitors have meaningful experiences in museums through active engagement, participation, experimentation and personal connections. Artmaking released participants to engage in what John Dewey called "the *work* of art" (1934, p. 162). In *Art as Experience,* Dewey discussed the difference between *a* work of art and *the* work of art: "…the first is physical and potential; [the work of art] is active and experienced. It is what the product does, its working" (p. 162). Programs like the Studio Workshop that are strongly rooted in the *work* of art encourage visitors to consider the museum as a site for creative exploration, a place where one can relate to the work of being an artist.

In considering the activated museum experience as a fundamental aspect of artmaking in the museum, I return to Maxine Greene's definition of aesthetic education, about which she writes:

> …[It is] an intentional undertaking designed to nurture appreciative, reflective, cultural, participatory engagements with arts by enabling learners to notice what there is to be noticed, and to lend works of art their lives in such a way that they can achieve them as variously meaningful. (1995b, p. 6)

Findings from this study suggest that when closely connected to works of art in the galleries, studio art practice in museum settings can create opportunities for such intentional undertakings, ones that allow visitors to lend works of art their lives and *notice what there is to be noticed*. Making art separately from interactions with artworks in the galleries is not likely to result in "*an* experience" in the museum like the one described by participants in this study, as it is in the exchange between artmaking and interactions with the museum's collection that this activated framework is forged.

The Play between Studio Practice and Interactions with Works of Art

The findings of this study suggest that participants' artmaking practice created a continuous exchange of noticing and meaning making between the individual and the work of art. It is in this exchange – what Hans Georg-Gadamer called the "in-between" (1960/2004, p. 295) –that active and meaningful museum experience occurred. The two activities of studio practice and interactions with works of art in the museum informed and enriched one another, resulting in an overall experience that was in many ways greater than the sum of its parts. The visual model in Figure 34 below demonstrates the reciprocal, evolving relationship I find between these two elements of experience:
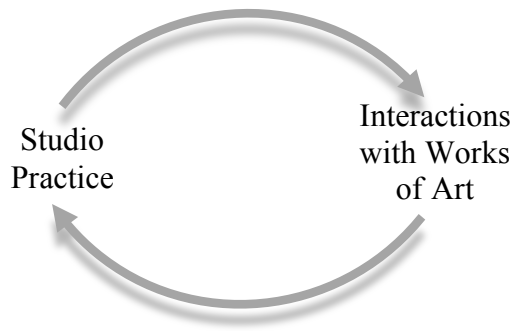
Figure 34: Play between Studio Practice and Interactions with Works of Art

Maxine Greene writes that situations which foster meaningful aesthetic experiences "are more productive when engagement with the raw materials of art forms (the body in motion, the medium of sound, paint and canvas, paper, clay, verbal language itself) feeds into encounters with actual works of art" (1986, p. 58). The model presented here demonstrates represents the continuous loop of meaning making that occurs as studio practice "feeds into encounters" with art objects, and vice versa. Of all the facets of experience in the "Model of the Dimensions of Experience of Making Art in an Art Museum" discussed in Chapter 5, the relationship between these two dimensions appeared to have the greatest impact on the overall visitor experience for Studio Workshop participants. I labeled this loop of interaction "Play," in reference to Hans-Georg Gadamer's theory of "the play of art" (1960/2004). Gadamer writes that play is an important part of how we interact with works of art. He defines play as:

> …The to-and-fro movement that is not tied to any goal that would bring it to an end…rather it renews itself in constant repetition. The movement backwards and forwards is obviously so central to the definition of play that it makes no difference who or what performs this movement. (1960/2004, p. 104)

Gadamer discusses play in relation to the concept of a dialogue between a person and a work of art; the "to-and-fro movement" takes place in the interaction between viewer and artwork. Evidence from this study suggests that artmaking in the museum can be another kind of play, a reciprocal exchange between one's own studio practice and the art in the galleries.

The play of making and viewing art is not unidirectional, but ebbs and flows in a circuit of building meaning. The play of these two activities made up the overall framework of artmaking that embodied the whole experience, transforming and activating the way Studio Workshop participants approached their time in the museum. The context of making art in the Studio Workshop prompted SW learners to interact with the works of art in a different way: more carefully, more closely, more intentionally. Beth noted this in our interview: "Maybe it was knowing that I was going to be making art, that made me look at the pieces differently" (Interview, February 21, 2017). Personal experience with particular studio materials also enabled a greater understanding of how the works were made, and in turn, these new understandings about works of art in the collection informed participants' own studio practice. Drawing inspiration from the museum's collection, SW learners were able to identify elements of artworks that they responded to and then immediately put inspiration into practice by making their own art shortly afterward. The museum setting is particularly important in this regard, as the proximity of the galleries and studio permitted immediate creative response to the works on view. Studio activities and interactions with the museum's collection were so closely related that they were almost indistinguishable; taken together, these two activities form a unique mode of encountering works of art in the museum.

Maxine Greene wrote extensively about the relationship between making art and viewing art in aesthetic education. For Greene, these activities are complementary and linked, each informing the other. She writes,

> For me, there is a continuity between creative work, art appreciation, and aesthetic literacy, and I would not like to see one phase subordinated to another…Play is also an essential foundation for later experiences with works of art. This is why I would wish to see explorations of media – paint, clay, language, sounds – taking place under the rubric of play. Imaginative play, imaginative explorations of media may well be linked to qualitative adventures. (1977, p. 193)

Here, Greene references the idea of play in a more traditional sense, but her argument that studio practice is critical for art appreciation and aesthetic literacy has significant implications for the present study. Each of these phases of engagement with the arts is equally important; as Greene says, one should not be "subordinated to another." The findings of this study demonstrate the kinds of meaningful "qualitative adventures" that can be fostered when artmaking activates and unifies the museum experience, melding the making and viewing of art into one continuous whole.

Being in the Museum as Artists

The third key finding, and another element that distinguishes artmaking in the museum from other kinds of museum encounters, is that artmaking provided participants with the opportunity to engage with the museum as *artists*. Hands-on explorations of studio techniques prompted new understandings about the physicality of artmaking; this physical engagement with materials allowed SW learners to identify with the artists whose work they responded to in the museum, as they began to self-identify as artists themselves. They considered the medium used,

the processes employed, and the motivations and intentions of the artist. Participants reported feeling "empathy for what the artist was trying to do" and experienced a deeper connection to the artist and to the work of art. Greene writes of the importance of artists and their creative contributions to the world:

> Artists are for disclosing the extraordinary in the ordinary. They are for transfiguring the commonplace, as they embody their perceptions and feelings and understandings in a range of languages, in formed substance of many kinds. They are for affirming the work of the imagination – the cognitive capacity that summons up the "as if," the possible, the what is not and yet might be. They are for doing all this in such a way as to enable those who open themselves to what they create to see more, to hear more, to feel more, to attend to more facts of the experienced world. (1987a, p. 14)

As individuals pursued their own studio practice in the museum setting, they opened themselves up to the possibilities of works of art, connecting across time to the professional artists who created the pieces in the galleries.

This idea connects to philosophies of hermeneutics espoused by Greene (1977, 1984, 1987b, 1995b) and Gadamer (1960/2004), in particular the concept of entering into a dialogue with the artist during genuine aesthetic experiences. Greene discusses this dialogue in relation to Merleau-Ponty's concept of intersubjectivity (1945/1995), and writes that "engaging with [this] kind of history…the individual human being can locate himself or herself in an intersubjective reality reaching backwards and forwards in time" (1977, p. 123). Truly *noticing* a work of art empowers us to identify with and relate to the artist, activating works of art and bringing them to life. Gadamer wrote that works of art are only relevant across time when they are activated by our careful attention:

> The fact that works come out of a past from which they stretch into the present as permanent monuments, still does not make their being into an object of aesthetic or historical consciousness. As long as they still fulfill their function, they are contemporaneous with every age. Even if their place is only in museums as works of art, they are not entirely alienated from themselves. (Gadamer, 1960/2004, p. 108)

When artmaking and interactions with artworks are considered together as a unique kind of aesthetic encounter, people are able to *notice* new things in both their artistic practice and the works on view. Like a good conversation, this exchange prompts visitors to become further invested in the experience as active participants. They are empowered to fully "attend to such realities" with a wide-awake approach of "yearning consciousness" (Greene, 1984, p. 134) to works of art.

Studio Workshop learners felt a connection to the greater scope of art history and human experience as a result of their own studio activity in the museum. For example, Brooke regarded her experience in the Studio Workshop as a continuation of the long tradition of artists drawing inspiration from museums:

> I think the history of drawing in galleries is really important…using the museum space to make drawings right now, today, is an important thing to keep doing to be part of that continuity. I'm so glad we did that so that others, now that they've made art from the paintings and drawings in there, feel a new connection to the objects in the museum. (Brooke, Interview, June 15, 2016)

Maxine Greene (1978) writes that personal experimentation with media and artistic expression is a critical component of aesthetic education. Empathy for the artist's process and understanding

their "struggle" can give us a deeper understanding and appreciation for works of art. Greene writes,

> This…is the insight we want to make available to students when we provide opportunities for them to become acquainted with textures, say, with line in its multiple variety, with color, area, and space. To explore a medium, to work with it, to try to express something seen or felt or heard is to come to understand… that visions are made real when they are transformed into perceptual realities and given intelligible form…An understanding of the struggle, a sense of having been inside it even for a moment, cannot but feed into an awareness of the privileged realities artist create. To know how to attend to such realities is to open oneself to altogether new visions, to unsuspected experiential possibilities. (Greene, 1978, p. 187)

As discussed in Chapter 5, many participants in this study had never made art in a museum before. This new experience opened their eyes to a new way of *being* in the museum space. Being in the museum as artists themselves activated the museum experience by releasing Studio Workshop learners to identify, empathize and connect with the artists in the galleries. Personal studio practice in the museum acted as a bridge of experience, reaching across time and space to forge meaningful connection with the art and artists in the museum's galleries. One participant even characterized her experience as collaboration with the art in the galleries. They could see themselves in the artist's shoes, identify with them, and try to imagine how they might have created a particular mark. Approaching the artworks in the galleries with the lens of their own artmaking empowered participants to consider the artist's intentions from an activated perspective.

Recommendations for Research and Practice in Museum Education

The findings of this study have implications for the fields of art education and museum education. I do not view my inquiry into this topic as finished or complete, but instead I arrive at new questions and ideas for future investigations; my hope is that this project will inspire further questioning and inquiry into the nature of visitor experience in museums and the potential for studio artmaking activities in art museum programs. The recommendations below are organized into two sections. The first section includes recommendations for those interested in future research in art museum education, and the second section focuses on practical recommendations for museum education practitioners working in the field.

Recommendations for Future Research. In the process of writing this dissertation, numerous possibilities for other research questions emerged. There remains a substantial gap in the literature with regard to theoretical and empirical research focusing specifically on artmaking in museum spaces. Through the hermeneutic phenomenological approach here, I explored the particular dimensions of the experience of artmaking in just one art museum, in the context of just one specific studio program. As discussed in the review of literature in Chapter 2, most art museums offer programs with artmaking components in some form or another (Costantino, 2007; Simon, 2016; Vogel, 2012). A comprehensive survey of artmaking programs in art museums would provide valuable insight into the state of the field of art museum education. How do art museum educators incorporate artmaking in their work with museum audiences?

This study focused on the overall experience of artmaking as described by participants in interviews and reflections. These interviews were usually conducted within just a few weeks of the end of each workshop; my goal in doing this was to minimize the amount of time that passed between the experience itself and participants' recollections of it. However, this method did not

permit deep investigation into the impact of the experience of artmaking in the museum over time. Similar to Falk and Dierking's (2000) Contextual Model of Learning, it would be interesting to introduce the element of *time* in a study of artmaking in museums. What might the long-term impact of making art in a museum be with regard to an individual's attitudes toward art museums or their own studio practice? How might participating in artmaking change an individual's relationship with an art museum or its collection?

Another potential consideration for future research is artmaking in museum spaces with different visitor demographics. This study focused on artmaking with adult audiences. Many art museum educational programs that include artmaking activities are designed for children, teen or family audiences, however (Banz, 2008; Costantino, 2007). An investigation of artmaking activities with different age groups would be incredibly valuable to the field, as it would allow museum educators to understand how visitors of different ages make meaning from artmaking in a museum setting. How does artmaking impact the museum experience for children? For visitors with disabilities? For teens? For intergenerational audiences? A comparative study across different demographics could help museum educators design more effective, meaningful artmaking programs for all audiences.

My final recommendation for researchers in the field is to consider hermeneutic phenomenological inquiry as a research method in museum education and visitor studies. When I began this investigation, I found just a few studies in museum education or museum studies that employed hermeneutic phenomenology as a method of inquiry (see Masberg & Silverman, 1996; Wood & Latham, 2014). In my experience as a researcher with this project, I discovered hermeneutic phenomenology to be incredibly valuable for my practice as a museum educator. This approach afforded a truly in-depth exploration of how participants experienced a particular

program at the museum. I would recommend that researchers consider hermeneutic phenomenology as a methodology, particularly when looking at topics related to visitor experiences in art museums.

Implications for Practice in Art Museum Education. Like many educators (in museums and other settings), I am constantly thinking about practical applications for research. My initial hesitations about starting the Studio Workshop program were based in my concern that people could take art classes anywhere – so why should they participate in an art class in a museum? When working with the first teaching artist to design the program, I knew that using the incredible resource of works of art in the museum's collection would be a critical component of the program. The findings of this study suggest that it is the circuitous relationship between artmaking activities and interactions with artworks in the galleries and Collection Study that activated the museum experience. I do not believe that making art in the basement of a museum, removed from the collection, could foster the meaningful experiences described here; museum educators must explore the possibilities for practices that allow visitors to connect their artmaking practice with works of art. This study suggests that there is more work to be done in this regard.

Artmaking activities in museums do not necessarily have to take the form of multivisit studio programs like the Studio Workshop. My own experience with artmaking on a museum tour, coupled with feedback from visitors, suggests that studio activities can be integrated into other kinds of museum programs with great success. Inviting visitors to sketch briefly from works of art can provide rich fodder for meaningful conversation during a tour, as it permits a different and activated viewpoint from which to consider the object.

Evidence from this study also suggests that meaningful connections to artworks were strongest when participants worked in the same medium as the art on view in the galleries and Collection Study. Through exploration of the same artistic media, they were able to connect their own experience with the physicality of particular materials and processes with the art and artists in the museum. It may be particularly important to connect studio activities to work of art that use similar processes, tools or materials.

Another interesting insight I gained from this project was that Studio Workshop learners enjoyed access to information about works of art – and, in fact, they wanted more of it in their experience. When designing the Studio Workshop program, I considered how much information would be appropriate in this context. I wanted the workshop to have a more open-ended, informal feel, and was concerned that including too much information or lectures would make the workshop seem too heady, too academic, not hands-on enough. To my surprise, throughout interviews participants described how background and contextual information about particular artists, works of art, artistic movements and media enriched their experience. Moving forward, I plan to experiment with including more information in the workshops, perhaps through a short introductory presentation at the start of class to provide some background context. However, it is worth noting that many of the "a-ha!" moments described by participants occurred organically, when information was shared among participants without prior planning. For example, when Gabriela overheard a docent giving the tour and learned about Paul Cadmus' use of egg tempera paint, it gave her a new appreciation for that artist and medium. This tension between making information available while still maintaining an informal spirit and open-ended attitude toward the program is challenging to navigate. Notably, the sense of empowerment that was so critical to the overall experience of participants required that they played a part in identifying what

needed to be learned. This suggests an inquiry-driven and choice-based pedagogy that allows for the emergence of fluid outcomes in studio programs.

The social, relational (Bourriaud, 2002) dimension of the experience was critical as well. While there is undoubtedly space for meaningful connection to be made when one makes art in the museum alone, the findings of this project suggest that making art with and around others contributed to a richer, more meaningful experience than they might have had on their own. I recommend that museum educators build in time for social interactions in programs like this one, and encourage participants to share what they are learning about artistic techniques, artworks or artists. Rather than adhering to a strict timeline or rigid activities, the looser, relaxed structure of the Studio Workshop program gave participants the time and space to "notice what there is to be noticed" together.

My final recommendation is to encourage museum educators to embrace a spirit of wide-awakeness in their own practice, to try to adopt a mental framework of *noticing*. This recommendation is a challenging one, as it requires time for reflection – and, as most museum educators know all too well, time is often hard to come by. I have learned so much about myself as an educator during this study, and by taking the time to thoughtfully and carefully listen to participants describe their experience. I am not suggesting that everyone can (or should) write a lengthy dissertation or embark on years-long research projects – but I urge museum educators to pay attention, to adopt an attitude of wide-awakeness toward their own practice. We need to aim for what Hannah Arendt (1958) calls *thoughtfulness*, in which we as people "notice what we are doing." After this research experience and given the findings of this project, I look forward to the challenge of embracing wide-awakeness in my work with all museum audiences. I hope to be more attentive to visitor experiences, to notice more in my work, to attain a heightened sense of

consciousness about the *what* and the *why* of programs that I manage and the kinds of experiences I hope to facilitate for visitors. It is only through our own wide-awake pedagogy that we can empower other museumgoers to have meaningful encounters with works of art.

Conclusion: The Potential of Artmaking in Art Museums

In her essay "The Slow Fuse of the Possible," Maxine Greene (2001a) refers to a passage by Jean-Paul Sartre (1949), in which he writes that "works of art are gifts to those willing to attend." Greene continues:

> Without the capacity to imagine, the ability to enter alternative realities, to bring the "as if" into being, to look at things at least for a time as if they could be otherwise, we would be sentenced to perpetual literalism, to the domain of facts…we would be confined to square rooms. (2001a, para. 3)

When we engage actively in authentic experiences with works of art, we are able to enter these alternative realities and consider the vast possibilities that lie dormant in works of art. Artworks are activated by our conscious and deliberate attention, but only if we are empowered to be fully present and receptive to their potential. The findings of this study suggest that artmaking is one important way that visitors can be released to become more receptive to meaningful museum experiences. Gadamer (1960/2004) wrote that "…a work of art has its true being in the fact that it becomes an experience changing the person experiencing it" (p. 92). Focused studio artmaking can activate the museum experience, transforming it from passive to active and empowering museumgoers to have "*an* experience" (Dewey, 1934) in the museum. The framework of their own artmaking prompts visitors to *notice* more in works of art, and to connect with artworks and artists by engaging in the museum as artists themselves. Taken together as a fluid encounter, studio activity and interactions with artworks form a special way of being in a museum space.

I urge museum educators to consider the exciting potential of artmaking in art museum spaces as a way of activating works of art, and of empowering visitors to *notice* more and embrace a spirit of wide-awakeness in the museum. Art museums are undoubtedly special places – not only because they are stewards of precious works of art buildings that house "some of the best aspects of the human soul and human endeavor," according to one study participant (Becca, Interview, March 11, 2016) – but because they are places where people can go to *interact* with these objects. It is in this interactivity, the "in-between" (Gadamer, 1960/2004) that occurs between individuals and works of art that meaningful museum experiences occur. Artmaking challenged the way participants looked at art in the museum, transforming the works from static objects into objects of experience. Maxine Greene (1978) expounds upon the transformative experiences that are possible when people are released to the possibility of artworks:

> Those who can attend to and absorb themselves in particular works of art are more likely to effect connections in their own experience than those who cannot. They are more likely to perceive the shapes of things as they are conscious of them, to pay heed to qualities and appearances ordinarily obscured by the conventional and the routine. I believe that teachers can release people for this kind of seeing if we ourselves are able to recover – and held our students to discover – the imaginative mode of awareness that makes paintings available, and poetry, and sculpture, and theatre, and film. This is the point, I think of the creative activities we foster in our classrooms and of the creative encounters we try to nurture with works of art. (p. 186)

Artmaking in the museum has the potential to empower visitors to move beyond conventional, routine ways of being in the museum, releasing individuals to the kind of meaningful experience described by Greene here. Making art in the museum can transform the museum experience,

allowing visitors to connect to works of art – and the institution in which they are held – more

deeply.

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Appendix A: Kenyon Cox, "Brune," 1888

Kenyon Cox
Brune, 1888
Oil on canvas
65 x 45 inches
GMOA 1961.0945

Appendix B: Falk and Dierking's Contextual Model of Learning (2000)
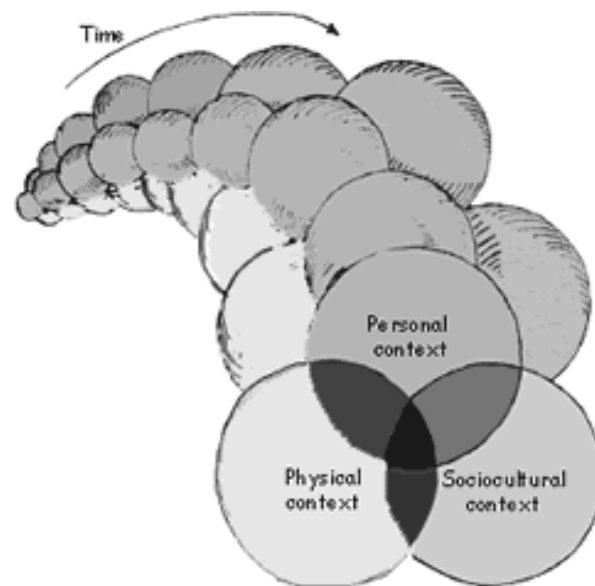
Appendix C: Sample Recruitment Information

Hi _____,

Thank you for signing up for the upcoming Studio Workshop program at the Georgia Museum of Art!

In addition to my role as associate curator of education at GMOA, I am also a graduate student in the PhD program for art education at UGA. I'm conducting my dissertation research on art making in art museums, and I am planning to focus specifically on the studio workshop program. I'm interested in learning more about what the experience making art in an art museum setting is like. If you're interested in participating in my study, I'd love to hear about your experience!

Study participants will be asked to:
- take a pre-program survey questionnaire
- document their experience with the program by taking 2-3 photographs at each class session
- complete reflections about the experience for about 10 minutes following each session
- have your work documented throughout the class (smartphone photos are fine)
- Complete a post-program written reflection
- You may be selected to participate in a post-program interview

Participation in the study is voluntary. If you're interested in participating in the study, please let me know! I can answer more questions about the research project and what participation would entail at the first class session. I'll have consent forms there too for anyone who is interested in participating. If you decide not to participate in the study that's totally fine, and it won't affect the other parts of the workshop at all.

Thank you!

Callan Steinmann
Associate Curator of Education
Georgia Museum of Art
University of Georgia
706.542.8863

Appendix D: Consent Form

UNIVERSITY OF GEORGIA
CONSENT FORM
Making Art in the Art Museum:
An Examination of the Studio Workshop Program at the Georgia Museum of Art

Researcher's Statement
I am asking you to take part in a research study. Before you decide to participate in this study, it is important that you understand why the research is being done and what it will involve. This form is designed to give you the information about the study so you can decide whether to be in the study or not. Please take the time to read the following information carefully. Please ask the researcher if there is anything that is not clear or if you need more information. When all your questions have been answered, you can decide if you want to be in the study or not. This process is called "informed consent." A copy of this form will be given to you.

Principal Investigator: *Lynn Bustle*
Art Education
bustle@uga.edu

Study Contact: *Callan Steinmann*
                                 Georgia Museum of Art
                                 callan@uga.edu
                                 706.542.8863

Purpose of the Study
The purpose of this study is to learn more about the experiences of people who make art in an art museum setting. You are being asked to participate because you are enrolled in the Studio Workshop program at the Georgia Museum of Art.

Study Procedures
If you agree to participate, you will be asked to …
• Complete a short pre- program questionnaire. You will also be asked to complete a brief reflection about your experience after each workshop session. The questionnaire and reflection will each take about 10-15 minutes to complete and will include questions about your demographic profile, motivations for enrolling in the Studio Workshop, past experience with studio art classes, participation in other GMOA programs, and your experience with making art in the Georgia Museum of Art.
• Document your experience with art making at GMOA by taking 2-3 photographs from your perspective at each class session. You will send these photographs to the researcher at the end of each class via email.

- Be observed by the researcher as you participate in Studio Workshop sessions at GMOA over the four-week time period of the program. This will not impact your experience in the program or the amount of time for your participation in the program.
- You may be selected to participate in a one-hour semi-structured qualitative interview after the completion of all Studio Workshop sessions. Interviews will be audio-recorded and transcribed. Interview participants may be asked clarification questions following data analysis. These will be verbal, and not audio-recorded.
- The researcher may take photographs of you during workshop sessions and document the work you produce during the workshop.

Risks and discomforts
We do not anticipate any risks from participating in this research.

Benefits
You will receive no direct benefit from participating in this study; however, your participation will enable a better understanding of the experiences of participants in studio-based programs in an art museum setting. You will not receive any type of compensation for participating in this survey.

Photographs and Audio Recording
If you agree to participate in this study, photographs may be taken of you as you participate in Studio Workshop program sessions. Photographs may also be taken of works of art you produce during program sessions. These photographs will include your image and likeness and may be used for activities beyond research analysis, (e.g. in publications or presentations).

If you are asked to participate in a follow-up interview about your experience in the program, the interview will be audio recorded and transcribed. Once the recordings are transcribed, they will be archived for one year and then destroyed.

Privacy/Confidentiality

The transcription of interviews will use pseudonyms to protect participants' privacy and maintain confidentiality. Audio-files and transcriptions will be stored in password protected files on the researcher's computer. There is potential for people already known to you to recognize you from photographs taken during the workshop. Researchers will not release identifiable results of the study to anyone other than individuals working on the project without your written consent unless required by law.

Your involvement in the study is voluntary, and you may choose not to participate or to stop at any time without penalty or loss of benefits to which you are otherwise entitled. Your decision to participate in this research study will not impact your experience in the Studio Workshop program in any way.

If you decide to withdraw from the study, the information that can be identified as yours will be kept as part of the study and may continue to be analyzed, unless you make a written request to remove, return, or destroy the information.

If you have questions
The main researcher conducting this study is Callan Steinmann, a doctoral student at the University of Georgia. Please ask any questions you have now. If you have questions later, you may contact Callan at callan@uga.edu or 706.542.8863. If you have any questions or concerns regarding your rights as a research participant in this study, you may contact the Institutional Review Board (IRB) Chairperson at 706.542.3199 or irb@uga.edu.

Research Subject's Consent to Participate in Research:

Please indicate which parts of the study you would like to participate in by providing your initials on the lines below.

_____ I agree to complete the pre-program questionnaire and written reflections.
_____ I agree to document my experience by taking photographs during class sessions and submitting these photographs to the researcher. I consent to have my photographs and other artwork produced by me during the course included in the final report.
_____ I agree to be observed and photographed during class sessions and have photographs taken of artwork I produce during the workshop.
_____ I agree to participate in a semi-structured qualitative interview (in person or on the phone) about my experiences with the program after the conclusion of the four workshop sessions.

To voluntarily agree to take part in this study, you must sign on the line below. Your signature below indicates that you have read or had read to you this entire consent form, and have had all of your questions answered.

_____   _____   _____
Name of Researcher   Signature   Date

_____   _____   _____
Name of Participant   Signature   Date

Please sign both copies, keep one and return one to the researcher.

Appendix E: Participant Information Sheet

Making Art in the Art Museum
Participant Information Sheet

Name _____

Gender _____

How do you describe yourself?

☐ American Indian or Alaska Native
☐ Asian
☐ Black or African American
☐ Hispanic or Latino
☐ Native Hawaiian or Other Pacific Islander
☐ White, non-Hispanic, non-Latino
☐ Other Please specify _____

Circle your age range:

20-29 years
30-39 years
40-49 years
50-59 years
60-69 years
70-79 years
80+ years

Are you affiliated with the University of Georgia?

Faculty
Staff
Student
Not affiliated
　　　Please specify (Job title or Retired) _____

How many times in the past year have you attended the Georgia Museum of Art?

Have you ever participated in a program at GMOA in the past (lecture, film series, etc.)? If yes, please indicate the type of program.

Have you ever taken art classes before? If yes, where and what kind of instruction did you receive?

Please check the box next to the degree(s) you hold, and write in the year you received your degree (s) and your major and minor fields of study for each degree.

Degree	Year	Major field	Minor field
Bachelor's			
Master's			
Doctorate			
Other (Specify) _____			

What are your expectations about the Studio Workshop program?

What do you hope to gain from this experience?

Appendix F: Sample Interview Protocol

- Thank about the whole of your experience with artmaking at the museum during the Studio Workshop.
    - o What stands out in your mind? What did you notice?
- Think about a specific art-making activity you completed during the Studio Workshop. Tell me about it in as much detail as possible.
    - o What did you notice during that experience?
- Think about a specific time you spent in the galleries during the Studio Workshop. Tell me about it in as much detail as possible.
    - o What did you notice during that experience?
- Think about a specific time you spent in the Collection Study room during the Studio Workshop. Tell me about it in as much detail as possible.
    - o What did you notice during that experience?
- Think about a time when you were engaged in artmaking prior to participating in the Studio Workshop (in another context or setting). Tell me about this in as much detail as possible.
    - o What did you notice about that experience?

To use with the above questions:
What did you notice…
        about the different artistic processes, materials or techniques you used?
about any specific artworks you interacted with?
about the environment around you?
about the museum?
about yourself?

Prompts:

        You mentioned _____, tell me more about that.
        What was that like for you?
        What did you notice?

Appendix G: Sample Written Reflection Prompt

Name:

This reflection is about the workshop session that took place on:
        Month
        Date
        Year

This study is structured around philosopher Maxine Greene's concept of "noticing." She believed that engaging with the arts can empower people to "notice what there is to be noticed" in a work of art and, in turn, empower us to notice more about the world around us.

Use the space below to reflect on your experience during this week's workshop session. What did you notice? What stands out in your mind? What was meaningful? Think about different artistic processes, materials and techniques used; a particular artwork that stands out in your mind; how you felt during the experience.

Appendix H: Georgia Museum of Art Gallery Map

Maps

1st Floor

1. M. Smith Griffith Grand Hall
2. Education Resource Center
3. M. Smith Griffith Auditorium
4. Reception Desk
5. Coat Room & Lockers
6. Louis T. Griffith Teacher Resource Center
7. Docent Lounge
8. Michael & Mary Erlanger Studio Classroom
9. Museum Shop
10. Jane and Harry Willson Sculpture Garden

2nd Floor

South: Permanent Collection Galleries

1. H. Randolph Holder Gallery
2. Samuel H. Kress Gallery
3. Dorothy Alexander Roush Gallery
4. Martha Thompson Dinos Gallery
5. Nancy Cooper Turner Gallery
6. Letitia & Rowland Radford Gallery
7. Martha & Eugene Odum Gallery
8. Marilyn Overstreet Nalley Galleries
9. Phoebe & Ed Forio Gallery
10. Byrnece Purcell Knox Swanson Gallery
11. Barbara & Sanford Orkin Gallery
12. Boone & George-Ann Knox Gallery II

North: Temporary Exhibitions

13. Alfred Heber Holbrook Gallery
14. Rachel Cosby Conway Gallery
15. Charles B. Presley Family Gallery
16. Lamar Dodd Gallery
17. Boone & George-Ann Knox Gallery 1
18. Patsy Dudley Pate Balcony
19. Philip Henry Alston Jr. Gallery
20. Virginia & Alfred Kennedy Gallery
21. Alonzo & Vallye Dudley Gallery
22. Shannon & Peter Candler Collection Study Room

Appendix I: Abstract Art Handout, September 2016

abstract art

BASIC DEFINITION

Abstract Art (aka non-representational, non-figurative, non-objective) doesn't portray recognizable objects or scenes. Abstract Art (AA) is detached from reality (R).

FORM OVER REPRESENTATION

In AA the formal qualities of a painting (shapes, lines, colors) are just as important or even more important than the painting's representational qualities.

AA can be appreciated for itself, apart from anything it represents. Or, it may choose to represent something unseen, perhaps a more true reality.

"I found I could say things with color and shapes that I couldn't say any other way - things I had no words for." - Georgia O'Keeffe

"Straight lines and circles are... not only beautiful... but eternally and absolutely beautiful." - Plato

NEW RADICALS

AA was radical in that it liberated shape and color from having to represent something physical.

IN THE SPIRIT

Many abstract artists were spiritually-motivated. The saw themselves as prophets and tasked with elevating the viewer's spirit or soul. AA developed alongside a cultural fascination with treating spirituality like electricity or X-rays...
The once invisible was discovered and made visible.

THE SPECTRUM

Abstraction as a spectrum. Some (Picasso) believed that AA doesn't exist, while others argue that *all* art is Abstract...

"There is no abstract art. You must always start with something. Afterward you can remove all traces of reality."

INDIVIDUALISM

Paul Klee: There is no single interpretation of Nature/Reality. We all organize our perceptions uniquely and create our own version.

Throughout class we will ask:

WHAT IS ART?
WHAT IS ABSTRACT ART?
WHY?
HOW?
NOW?

When we see artwork, we'll ask:

What is its relationship to Reality?
Does it depict it realistically? More abstractly? Or does it depict an imagined form?
Or is this work separate/apart from Reality?
Is the artist's intent to depict R? Heighten R? Change R? Transcend R?

What are the individual parts, and what are they doing as a whole?

WHY: To process **contradictions**
- realistic treatments to non-realistic shapes

WHY: To give a **voice to the voiceless**, to show culture / history

WHY: To aid in Spiritual development, **artist as prophet**

WHY: To **experiment** with materials study color / form / composition...
Aesthetic/Intellectual curiosity... AA bc It's easier to study something simplified

WHY: To come up with a **visual metaphor** for Reality

WHY: Because **"inner necessity"** (-Kandinsky)

WHY: To give the viewer an **experience**

WHY: To **create something new**, something that doesn't exist / To create Beauty et.al.

WHY: To **make physical** a moment, a feeling, something fleeting, invisible, or
transcendental - like a feeling

WHY: To show a **more real Reality**

HOW: **Extracting** or breaking-down forms / shapes / lines / colors

HOW: **Simplifying** forms / shapes / lines / colors, Minimalism, Color Field

HOW: **Instinctually...** Action Painting

HOW: By creating a **symbolic visual language**

El Anatsui - "Stressed World" (2013-15)

·CONTRADICTION between financial wealth and
cultural / spiritual wealth
··MATERIALS - many hands made this
··VOICE TO THE VOICELESS

Paul Klee - "Ancient Sound" (1925)

·CONTRADICTION of realistic treatment given to
geometric (non-realistic) shapes (I.e. Gradations and
pops of brightness, like sunlight seen through the
trees)
·He saw his role as an observer of Nature.
··MORE REAL REALITY - He taught his students to
"pay attention to the subtlety of tonal shades in
Nature" (seems like an Impressionist in motivation)

Andrei Rublev - "Christ in Majesty" (1408)
Kazimir Malevich - "Painterly Realism of a Boy with a Knapsack" (1915)
Kazimir Malevich - "Black Suprematic Square" (1915)

·· Stripping down the realistic style that predominated Greek & Roman classical art
(art that shows in detail how reality looked) so that a HIGHER REALITY can be
contemplated.
·· Malevich said that since we could never put the Cubists' fragments back together
again, we should just ditch logic, embracing the LACK OF LOGIC. (Picasso vs.
Malevich guitars)

Appendix J: Pablo Picasso, "The Guitar," 1913

Pablo Picasso
The Guitar, 1913
Watercolor, gouache and graphite on paper
13 ½ x 8 ¾ inches
GMOA 1946.115

Appendix K: List of Works Viewed in Collection Study, September 2016

Studio Workshop Abstraction Class
Sept 8 and Sept 22, 2016 in GMOA Collection

<mark>*In the galleries</mark>

	Artist	Title	Medium	Accession #
1.	Josef Albers	*Goldengate*	Serigraph on wove paper	1966.1499
2.	Karel Appel	*Men and Red Beast*	Color Lithograph on paper	1962.0957
3.	Jean Arp	*Abstract XI-* (From *Configurations*)	Woodcut on wove paper	1963.0989
4.	John James Audubon	*Blue Grosbeak, plate 122 of the edition printed by Julius Bien*	Lithograph on paper	Acquisition in progress
5.	Alexander Calder	*Composition from Mourlot*	Color Lithograph on paper	1966.1615
6.	Salvador Dali	*Horseman*	Color Lithograph on paper	1973.2956
7.	<mark>Elaine DeKooning</mark> <mark>Swanson Gallery</mark>	<mark>*Bacchus # 81*</mark>	<mark>Acrylic on canvas</mark>	<mark>1988.00009</mark>
8.	Elaine DeKooning	Untitled Study for the Bacchus series	Watercolor on paper	1988.00010
9.	Elaine DeKooning	Untitled Study for the Bacchus	Watercolor on paper	1988.00011
10.	Elaine DeKooning	Untitled Study for the Bacchus	Watercolor on paper	1988.00012
11.	Elaine DeKooning	Untitled Study for the Bacchus	Watercolor on paper	1988.00013
12.	Wassily Kandinsky	*Illustration from Klange*	Woodcut on Holland laid paper	1967.1671
13.	<mark>Wassily Kandinsky</mark> <mark>Nalley Gallery</mark>	<mark>*Two Figures*</mark>	<mark>Watercolor on paper</mark>	<mark>1946.0123</mark>
14.	Paul Klee	*The Fruit Vendor*	Watercolor on paper	1946.0102
15.	Franz Kline	*Kline 1958*	Poster	0000.0027
16.	Roy Lichtenstein	*The Melody Haunts my Reverie*	Serigraph on paper	1967.1786

17. Haku Maki	*Symbol No. Two*	Color Woodcut on wove paper	1968.2259
18. Joan Miro	*Derrière le Miroir*	Color Lithograph on wove paper	1967.1665
19. Robert Motherwell	*Untitled* (illustration for Rimbaud)	Ink on paper	1974.3241
20. Georgia O'Keeffe <mark>Nalley Gallery</mark>	*Red Barn, Lake George*	<mark>Oil on canvas</mark>	<mark>1945.0070</mark>
21. Pablo Picasso <mark>Nalley Gallery</mark>	*The Guitar*	<mark>Watercolor on paper</mark>	<mark>1946.0115</mark>
22. Robert Rauschenberg	*Support*	Color Silkscreen on wove paper	1980.4098
23. James Whistler <mark>Radford Gallery</mark>	*Rose and Red :The Barber's Shop, Lyme Regis*	<mark>Oil on wood panel</mark>	<mark>1945.0096</mark>

Appendix L: Elaine de Kooning, Watercolor studies for "Bacchus" series

Elaine de Kooning
Untitled Study for Bacchus *Series*, 1977
Watercolor on paper
10 5/8 x 8 ¼ inches
GMOA 1988.12

Elaine de Kooning
Untitled Study for Bacchus *Series*, 1977
Watercolor on paper
10 5/8 x 8 ¼ inches
GMOA 1988.11

Appendix M: Workshop Syllabus, January 2017

Biomorphic Acrylics Workshop
Erin McIntosh, January 2017

Week 1
- I.   Visit Gary Hudson Paintings (color interaction & layering)
  - Lyrical Abstraction & paint possibilities
- II.   Painting Demonstration "Color Chord" series
  - glazing & color layering
- III. Studio Exploration: Color & glazing studies
  - Color interaction & glazing experimentation

Week 2
- I.   Collection Studies
  - Biomorphic forms & abstraction
- II.   Painting Demonstration "Biomorphic" series
  - Process exploring surface variation - incorporating washes/wet into wet, variation in opaque, semi-translucent and translucent layering
- III. Studio Exploration: Sketching biomorphic forms & initial layers
  - First layers – start paintings 1 & 2

Week 3
- I.   Collection Studies
  - Variation of marks and surface & finding composition
- II.   Painting Demonstration – Push Layering
  - When to stop, when to keep going, how to decide
  - Incorporating other media (oil pastel, gouache)
- III. Studio Exploration: push layering & incorporation of oil pastel
  - Continue developing painting 1 & 2
  - Begin painting 3

Week 4
- I.   Visit Abstract Expressionist show
  - Sketching in the gallery
- II.   Painting Demonstration – Finishing a painting
  - Pulling the painting together
- III. Studio Exploration: finishing paintings
  - Continue to work on paintings 1, 2, & 3

Appendix N: Acrylics Information Sheet, January 2017

Acrylic Painting

Introduction
Acrylic is a wonderfully versatile painting medium. It is a forgiving material and is great for many different painting styles from precision and realism, to loose/expressionistic painting, to more experimental approaches.
Acrylics are a relatively recent development in the long history of aqueous media. Developed in the 1940s and then becoming more widely available around 1950, the technology in producing acrylic paints is continuously developing and improving. Today, a vast array of colors and mediums are available which will help you achieve a wide variety of effects. Acrylics can be manipulated in ways to mimic the qualities of other kinds of paint including oil, watercolor and encaustic.

About Acrylics
Acrylic paint is essentially a plastic. It is a fast drying paint containing pigment suspended in an acrylic polymer emulsion aka "plastic paint." This plastic quality of acrylics is very different than the "buttery" quality of oil paints.

Ingredients of Acrylic:
   1. acrylic polymer emulsion (a water-thin, milky solution derived from polymerized acrylic resin dispersed in water)
   2. Pigment
   3. Chemicals to control viscosity, stability, longevity

Aqueous mediums are divided into two main groups:
   1. Films which can be dissolved again by adding water (dries as water evaporates, such as watercolor and gouache)
   2. Films which when dry are resistant to water (chemical composition changes as they dry – *acrylics fit into this category*)

Terms
Binding Medium - the liquid which holds the particles of dry pigment to each other and fasten them to the support material. Binders differentiate one kind of paint from another
Viscosity - resistance of a liquid to flow, its thickness (high viscosity, low viscosity)
Emulsion - suspension of tiny solids in a liquid
Polymer - larger molecule made of simpler/smaller chemical units

Polymer emulsion – suspension of polymers in a liquid

Properties of acrylics…
        mixed with water rather than solvent
        adaptable / flexible
        quick-drying
        non-yellowing
        adhesive (acts as binder, glue and sealant) – two surfaces will stick together if they get hot enough (don't leave paintings in your car, stacked, on a Georgia hot day!)
        more consistent drying time between colors than oils
        low-odor
        resistant to UV light

What these properties mean for the user…
        do not have to follow "fat over lean" rule
        gesso is optional, can be used on a wide variety of surfaces
        can be applied very thick to very thin
        compatible with a wide range of other materials – great for mixed media
        can be painted over with oils, but never under oils

Artist –grade verse student grade paint
Artist grade has a higher pigment load, finer quality of materials and less fillers than student grade

Mediums
Matte Medium – fluid, good for thinning paint and glazing
Gel Medium – thick, increases body of colors, use for building up impasto effects, slows drying slightly, great adhesive (mat or gloss finish)
Modeling paste – pigmented with finely ground marble, good for shaping modeled, textured while wet, carved, cut, sanded when dry, build 3-D forms, and heavy impastos) better if used on more rigid supports such as panel rather than canvas
Glazing Medium* – fluid and can be added in any amount, used to thin paint to create translucent layers.

Tips:
        Keep brushes wet while working, can't really save a brush with dried acrylic
        Keep a spray bottle of water handy for misting on palette – paints stay wet longer
        Use plastic or glass palette, soaking dried paint in water on one of these surfaces will release the paint
        Use "techniques" as springboards, points of departure, and experiment to see where else this can lead…
        Try different paint applications (opaque, transparent, thick/thin, palette knife, squeegee, q-tips, forks, bamboo skewers, droppers, plastic mesh bags, cake decorating tools, cheese cloth etc.)

Clean with soap and water

TECHNIQUES & APPROACHES
Color Layering - to make the surface of acrylic look "richer"
Using opacity and transparency
Paint applications:

glazing
impasto
wet into wet / wet-on-dry,
scumbling
staining
pouring
sgraffito
extrusion

Mixed media

collaging
encasing
transfers
layering drawing materials
masking

Support surface alternative - mounting paper to canvas or panel

Books on acrylic and abstract painting:

The Acrylic Painter: Tools and techniques for the most versatile medium by James van Patten

The New Acrylic: Complete Guide to the New Generation of Acrylic Paints by Rheni Tauchid

Art From Intuition: Overcoming your Fears and Obstacles to Art Making by Dean Nimmer

Dynamic Color Painting For the Beginner by Diane Edison

Abstract Painting: Concepts and Techniques by Vickie Perry

Notes:

Appendix O: List of Works Viewed in Collection Study, January 2017

Studio Workshop
Erin McIntosh
Biomorphic Abstraction: January12 &19, 2017
GMOA Collection Study

Artist	Title	Medium	Accession #
24. František Foltyn (Czech-1891 - after 1976)	Untitled	Watercolor on Japan paper	2013.0109
25. Helen Frankenthaler (American 1926-2011)	*Bronze Smoke* **On view 1-14-17 through 3-19-17 In Morehead Wing galleries**	Lithograph on brown paper	1989.0009
26. Enrico Prampolini (American 1926-2011)	Untitled	Tempera on paper	2013.0132
27. Jay Robinson (American 1915-)	Untitled abstract	acrylic and India ink on paper	2015.0246
28. Jay Robinson (American 1915-)	Untitled abstract	acrylic and India ink on papyrus	2015. 0230
29. Jay Robinson (American 1915-)	Untitled abstract	acrylic and India ink on paper	2015.0245
30. Wassily Kandinsky (Russian 1866-1944)	*Two Figures*	Watercolor and graphite and ink on paper	1946.0123
31. Terry Winters (American 1949-)	*Solicap*	Oil on canvas	2013.0218
32. Arthur Dove (American 1880-1946)	Untitled I, Centerport	watercolor	1968.2227
33. Arthur Dove (American 1880-1946)	Untitled (Later titled *League of Nations*)	Pastel on paper mounted on pulp board 1912	1945.0032
34. Elaine de Kooning (American 1918-1989-)	Untitled (Study for Bacchus series	Watercolor on paper	1988.0010
35. Elaine de Kooning (American 1918-1989-)	Untitled (Study for Bacchus series	Watercolor on paper	1988.0011
36. Elaine de Kooning (American 1918-1989-)	Untitled (Study for Bacchus series	Watercolor on paper	1988.0012
37. Elaine Dekooning (American 1918-1989-)	Untitled (Study for Bacchus series	Watercolor on paper	1988.0013

38. Serge Charchoune (French 1881-1955)	*Composition*	Lithograph on paper	2013.0096
39. Fernand Leger (Russian 1881-1975)	*Komposition*	Color serigraph on wove paper	2013.0112
40. Fernand Leger (Russian 1881-1975)	*Color Abstract* **Nalley Gallery** **Permanent Collection (Phase II)**	Watercolor, Gouache, and Graphite on paper	1945.0060
41. Willi Baumeister (German1890-1966)	*Visieren (Sitzende Frau)* 1921-22	Lithograph on medium weight tan laid paper	2016.0010
42. Helen Lundeberg (American 1908-1999)	*Planets*	Lithograph on paper	000.0078

Note: Highlights denotes works that were on already on view in the permanent collection or temporary exhibitions, and thus could not be pulled for viewing in Collection Study as requested by the teaching artist.

Appendix P: Terry Winters, "Solicap," 1984

Terry Winters
Solicap, 1984
Oil on linen
101 x 68 inches
GMOA 2012.218
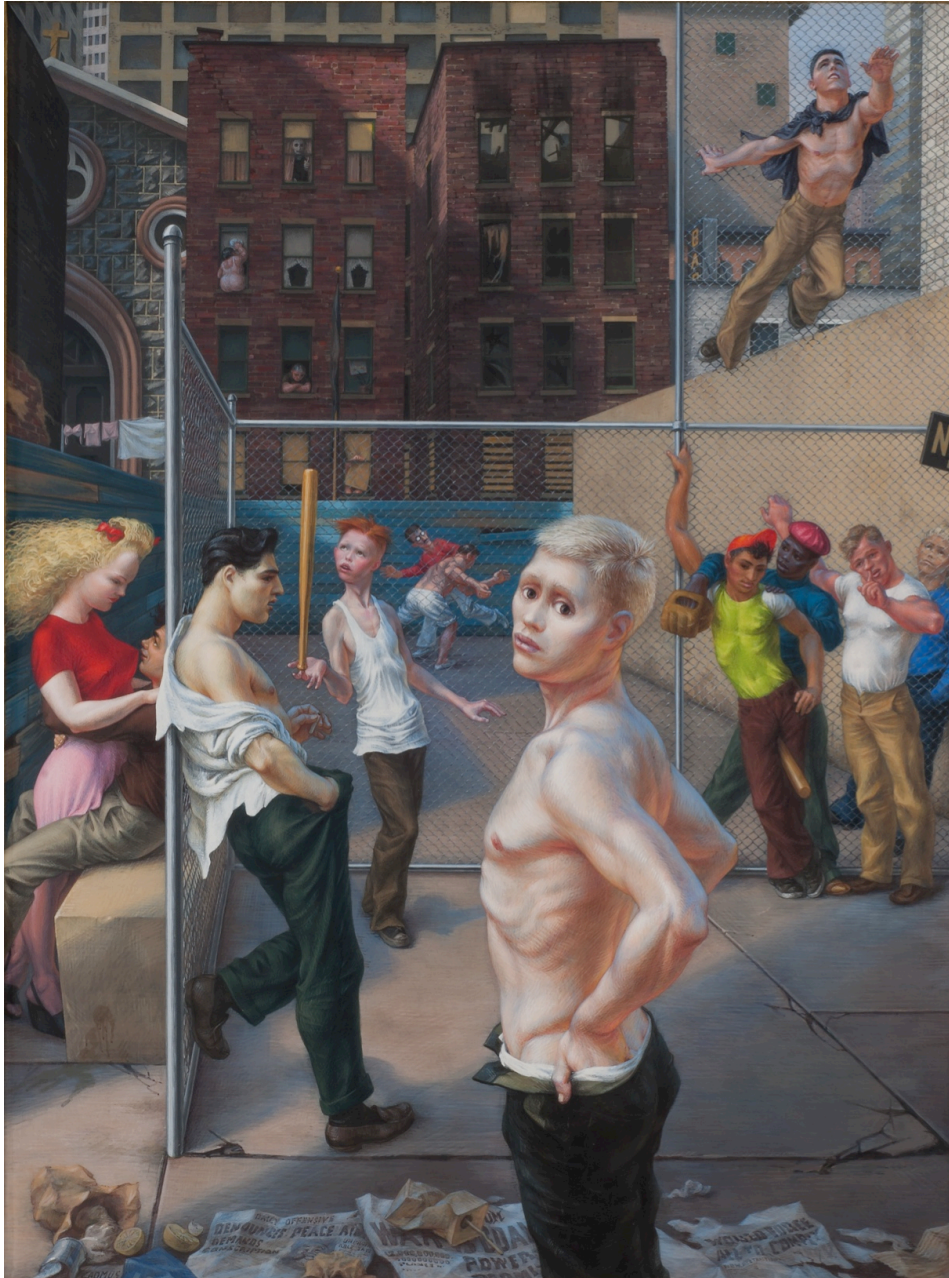
Appendix Q: Jay Robinson, Untitled Abstract

Jay Robinson
Untitled abstract, n.d.
Acrylic and India ink on paper
22 x 30 inches
GMOA 2015.243

Appendix R: Elaine de Kooning, "Bacchus #81," 1983

Elaine de Kooning
Bacchus #81, 1983
Acrylic on canvas
65 x 45 inches
GMOA 1988.9

Appendix S: Paul Cadmus, "Playground," 1948

Paul Cadmus
Playground, 1948
Egg tempera on panel
23 ½ x 17 ½ inches
GMOA 1970.2619

Appendix T: Joan Mitchell, "Close" 1973

Joan Mitchell
Close, 1973
Oil on canvas
110 ¼ x 141 ½ inches
GMOA 1974.3263

Appendix U: Winslow Homer, "Saved," 1889

Winslow Homer
Saved, 1889
Etching in black ink with dry-point on wove paper
22 7/8 x 32 7/8 inches
GMOA 1984.14