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Museum Without Walls

*"a museum without walls has
been opened to us, and it will
carry infinitely farther that
limited revelation of the world
of art which the real museums
offer us in their walls"*

*How do we define public art?
Considering the concept of
museum as a public device that
searches for ways to avoid generic
identity by dealing with the concept
of the personal imaginary museum.*

Studio Seminar in Public Art

VISUAL ARTS PROGRAM MASSACHUSETTS INSTITUTE OF TECHNOLOGY

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Prof. Antoni Muntadas
Ben Wood

my personal museum:
 security borders
 rakefet sinai



proportion



international border



the new palestinian



civilian border



military border

My Personal museum explore the contemporary condition of fencing in Israel, a small country that contain large variety of borders, fences, walls and other man made boundaries (e.g. international borders, many individual settlements are surrounded by fence etc.). Israel's longest dimension can fit between NY City and Boston, and its area can fit 733 times in the USA. This data lay emphasis on the border landscape density, which I termed "The Spaghetti Boundaries Phenomena" in my work I asked Israeli citizens for visual and verbal responses to their near by security fence landscape. In order to expend the meaning and absurd of the occurrence, my intervention test indoor and outdoor absurd condition which is based on the barbed wire, as a dominant element



The Museum of Vanitas:

“Exhibition of Physical Vanity and Insecurity”

Created by Lynwood James Walker Jr.



figure 1: The Vanity Set



figure 2: Some of the products of the vanity set - makeup container and a hand mirror with the purpose of seeing the viewer time reflection

figure 3: Exhibit of the Nature of Time

What is It?

My museum encompasses a study of Vanitas. I attempt to present various aspects of human existence in perspective with the infinite span of time. I am creating a booklet that will include drawings of the various exhibits that my Museum of Vanitas would include, such as exhibits on decadence, human consumption, the nature of time, the pursuit of knowledge, and the pursuit of power.

The image below (figure 3) is a drawing of the exhibit on the nature of time. Influenced by the work of Salvador Dali, Time is presented in duality with nature and the universe as the only constants of infinite measure in the human realm of perception.

I am also creating an installation piece that will be an exhibit on physical vanity. This piece is comprised of a vanity set that includes mainly products normally used to enhance physical attractiveness. The vanity set will have a haunting presence in that each piece will include a message reflecting the user's personal insecurities and motives behind using the products. For instance, the hanging mirror is cracked and on each separate cracked piece of glass are words such as "too thin", "too fat", "too tall", and "too short", meant to reflect on some of the many negative thoughts individuals have when looking into mirrors. Also, the facial cleanser will ask the user if he/she is cleansing his/her face because it's easier than cleansing the soul.

The Goal?

The goal is self-empowerment: to counteract the negative influence that the media has on how individuals feel about themselves physically, emotionally, and spiritually. The viewer is asked to think about what tends to last longest in this life: spiritual wellness or physical attractiveness. This piece tries to get the viewer to concentrate more on being the best person he/she can be and finding absolute beauty in one's soul. Also, in this piece, I try hard to not be judgmental of what can very well be taking care of one's body. The very fine line is drawn at how people feel about themselves as a whole. This allows individuals to focus on improving themselves spiritually and finding themselves beautiful regardless of how they look, rather than simply focusing on improving looks to hide major insecurity issues.

Why?

I was initially doing this project to comment on the insecurity issues that plague many of my friends and a large portion of current human society. I wanted to produce an object that could counteract some of the negative energy produced by the media with respect to self-image. Once my instructor pointed out the parallels between my project and the art form of vanitas, I started to explore the art form more thoroughly and found it provided me with an interesting way to comment on many of the current movements in human culture.



presented to you by the museum of aero-botanical indeterminacy
www.throw-n-sow.org

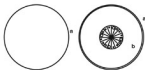
What is Throw-n-Sow?

Throw-n-Sow is a flying disc toy similar to a Frisbee that uses the centripetal force generated in the act of throwing to distribute seeds into the environment authored by lead artists Shada/Jahn (Marisa Jahn & Steve Shada) in collaboration with Rachel McIntire & other sundry educators, volunteers, biologists, etc.

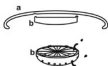
Throw-n-Sow is a project whose success relies on the contribution of various people. Imagine the Frisbee tossed over a boundary between two countries where people are on either side are not free to cross. Perhaps it is a contentious border—between Israel/Palestine, US/Mexico, etc. The living organisms would then follow the path of flowers that breach the border, drawing attention to the politics of this line through poetic performance.

Central to Throw-n-Sow is its pedagogical function. For each site, we will research regional conditions, global conditions, flora/fauna, communities, and more in collaboration with local communities and groups. Through games, lesson plans for youths 6-18, and participatory presentations, we plan to gather and re-present this information with the objective of a greater understanding of our environment and to impart a sense of artistic agency and ecological stewardship. In sum, Throw-n-Sow is a drawing tool, an implement for seeding, a design object, a pedagogical instrument, a sport of the future, a

How is Throw-n-Sow made?



top view



side view

a = outer shell is made from opaque, colored, environmentally friendly flexible PLA (polylactic acid-based) plastic

b = insert (seed bank) snaps into (a) and is made from clear environmentally friendly rigid PLA plastic.

seeds are manually placed into the section of (b) with the hole whose diameter matches the size of seed. when deployed, the centripetal force moves seed moves towards the outer wall of (b) but the sloped bottom of (b) sets a mitigating barrier to regulate dispersal.

what questions does Throw-n-Sow raise?

season



when

why

strategy



agents



who

number of players



plant characteristics



what

affect



sunlight



where

site conditions



composition and configuration



how

spot
patch

in-circle
perimeter

Ratio/unity

stripe
division
sides
teams
line

arrow
vector

arrow
vector

side
x marks the
spot
topo-
graphical

axi
complemen-
tional
explosion

result



THE MUSEUM OF ARCHITECTURAL TASTE

emily ambis

Operating as a cultural enterprise in consumer society the institution of architecture is becoming more and more conspicuous. It is threatened by superfluity and fights back by sacrificing its principles to be consumable. The image of buildings becomes events and the spectators used to attain a position of necessity building themselves must now be architect's own advertisement. That which cedes to desire is that which will be consumed. Is the carrying of access into the institution of architecture becoming the consumption of its image?

Competition in architecture produces fluidly changing images of buildings and immediacy of consumption. A report, magazine, stamp, postcard, or Google image can replace the thing itself. Can't? The current state of consumerism enables and reinforces immediacy of accumulation. Must architecture operate according to these same principles to avoid obsolescence, producing a proliferation of easy-to-accumulate consumable buildings? Is architecture forced to be the same inconspicuous as the idea of desire? If this will be the case then architects must also design for the consumer, what the desire is. Thus the rules in consumerism. The consumer is programmed to consume fluidly and continually. Consumption must simply be provisioned in the mechanism of desire to be consumed and accumulated (ingested) or understood with immediacy. What will become of architecture if it must cater to the designer, viewer, and client's rather than society's cultural evolution and accumulation? Is it dangerous the rate of architecture is shifting from the betterment of the human condition to the production of consumable?

In an unusual setting of overabundance the natural mechanism of consumption becomes a vicious device. Overconsumption enables overconsumption. Infinite availability of consumables paired with the natural condition of continuous, insatiable consumption produces a rate of consumption that associates more immediacy from the commodity. If one will consume unconsciously and if that rate of consumption is directly related to the availability of consumables, then with such a proliferation of consumables that one will increase. Consumption must happen more immediately to keep up the pace.

Satisfaction in the mechanism of desire is not attainable but it is fundamentally a momentary condition that must be consistently re-achieved. The satisfaction lies in the act or instant of consuming or acquiring, not in the object itself. The object provides the vehicle through which the act is performed. Architecture is frequently forced to utilize desire with the irresistible image of a glossy facade or colorful form. The commodity operates as a particular object that promises to satisfy a particular need but also the promise of something after the real object and the false part or void. The commodity threatens authenticity by its immediately offering the fantasy without the substance. Architecture is now able to complete a commodity in this way. Architecture is threatened by the increasing immediacy of the experience of acquisition of becoming the real object (desire) and to meet its fantasy void.

Over-consumption of food seems to be the only form of consumption that causes any anxiety in American consumer society. Only at its most excess, life-sustaining form, has overconsumption become dangerous. However, food commonly becomes reduced to a more immediate consumable from something authentic. Quick, microwaveable packaged foods and meal replacement bars are a portion of a real thing that they replace. Advertising markets their products as a convenience but their persistence is a result of the current condition of immediacy in consumption. Even "America's favorite candy bars" are now available in small, easy to consume bits. These bite-sized "quarters" are the essence of the real thing in any non-durable form of multiplicity. The small pieces can be eaten handfuls at a time unlike the candy bar itself which has a definite form and quantity. Although the "ProteinBites" are meant to mimic their predecessor candy bars they become something new and formless, consumable for their quantity and ready rather than authenticity or quality.

The threat to architecture follows from its position as a cultural enterprise. Architecture exists outside of the realm of absolute necessity and is responsible for cultural evolution and meaningful production with aims of bettering the human condition. Capitalism goes a step as it reinforces and encourages the consumer practice of accumulating objects. As the experience of consumption becomes the commodity itself, the object operates as a mere vehicle and is rendered unnecessary. Increasing immediacy of the availability of goods has forced us to experience consumption more quickly. Exchange value has replaced the practice of bettering the human condition as the currency of achievement in architecture. Because it is unable of absolute necessity, architecture is forced to cater to consumption by offering a consumable. Comparisons of the excess of objects increases immediacy of consumption and reduces the experience. Rapid accumulation necessitates that objects be categorized, reducing their understanding to the understanding of their category. Objects become more indistinguishable. Work of meaning loses its meaning. The reality separates from the void. Architecture's reality lies in its function, service and aesthetic.

The Museum of Architectural Taste is a collection of edible images of buildings. The collection offers a multiplicity of images conveniently packaged together to allow quick and easy accumulation and consumption. The need to observe, investigate or understand architecture is eliminated. Because the images are edible, one is free to accumulate the image in one's mind and simply "tastefully" consume it. The collector purchases architecture in the state of the used consumable, unable allowing it to be neatly desired and consumed.





The Museum of Emotion is a collection of emotional information and stimuli that allow the viewer to explore emotional space. The museum gives the viewer language to describe emotional experience, then stimulates emotional reactions through the five senses. The viewer has a chance to rate his emotion, to capture his natural reaction, and to examine the reactions of other visitors.

The Goals:

1. To allow people to see how they are naturally emotionally expressive and allow them to use this expression to communicate more easily.
2. To give viewers an opportunity to understand how other people conflict with or share their emotional views and to experience the similar and contrasting reactions to a provoking incident.

- Alea Teeters

+ Arousal

* Anger

* Happiness

+ Dominance

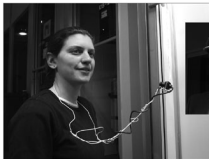
The scale is continuous, emotions flow together and overlap. But we still try to describe them so they can be shared. Arousal is the excitement, the physiological intensity. Valence is the range of positive to negative emotional experience. And dominance is the control that the emotion allows you to feel. Perhaps there is also intensity of the emotion itself.

+ Valence

* Depression



THE AUDIENCE REACTS, EACH IN AN INDIVIDUAL WAY. CURIOSITY, MYSTIFICATION, AMAZEMENT, OR FRUSTRATION ...



Cameras record the faces and the scene: a magician performs his show, then reveals his tricks. Are the people satisfied? Do they really want to know the answers? How is it that each one feels about being duped, and what will they gain or lose emotionally from the exposed secrets?

A MESH OF EMOTIONS MAY SURFACE, RUNNING ACROSS THE FACES. WHAT ARE THESE FACES? WHO ARE THE INDIVIDUALS BEHIND THE EMOTIONS, AND WHY DO THEY FEEL THIS WAY?

touch
taste
smell
sight
sound

thinking, wonder, curiosity
sadness, crying, depression, pain
satisfaction, amazement
surprise, excitement, amazement, awe
fear, bitterness, alarm



MUSEUM OF Collapse

by Oliver Lutz



MUSEUM OF COLLAPSE

This is a collection of paintings that function as a campaign: as such, each piece is shown independent of the others and **MUST NEVER** be shown in the same space simultaneously with any other piece from this collection. Each installation consists of two parts, a single painting (part one below) and a cctv surveillance system depicting a mediated version of the painting (part two below). Each painting coincides with the curatorial thematic of the target venue / exhibition.

In a location within the venue that is separate from the painting, a surveillance video feed of the painting is displayed on a small monitor. The mediated image on the monitor is slightly altered, raising the questions for the viewer about a) the validity of their first (earlier) impression of the painting and b) the implication of an intended shift in meaning based on the artist's selective omission of specific content by way of the surveillance system.

PART ONE: THE PAINTING



REALIZATION

The first painting will be a landscape depicting a tree on a rock in front of a landscape. In the mediated image, the tree will appear decrepit - more of a stick than a tree.

Temporary, Distributed, and Integrated Museum - The works will be included in group-shows in galleries, work-spaces, and museums. This museum **MUST** function in a distributed mode because it must build upon the expectations of viewers that the venue they are visiting is itself legitimate. If this museum were a permanent structure the viewers would presumably know that they were looking at an artifact that was in some way manipulated. This later approach would be more of a phantasmagoria or carnival. It is therefore necessary that this museum be integrated with otherwise conventional exhibition venues.

PART TWO: THE MEDIATED IMAGE



Technology - The paintings use pigments that are translucent to light spectrum within the sensitivity range of the surveillance cameras. In contrast to the appearance



OBJECTIVE

This array of installations aims to first cause doubt in the viewer towards perception, absorption, retention, and recollection. Once the viewer verifies that the shift in information lay in the artwork (and not in their perception), questions arise about the underlying

PARTICIPATE

in the

DAILY MUSEUM of AMAZEMENT



1 BE AMAZED.

Be amazed by the small things that happen in your daily life: sights, smells, ideas, observations, whatever inspires you or captures your imagination.

2 LEAVE A MESSAGE.

Call the hotline, describe your experience and what amazes you about it. No names necessary.

3 LISTEN.

Call again between 8 pm and midnight of the day's messages, or stream them at www.thatwasamazing.org

(617) 395-5888

A neighborhood-based daily archive of phone messages reporting on experiences found to be amazing or inspirational. Reports are made in the moment of amazement and shared together by neighborhood residents via phone and online broadcast every evening.

www.thatwasamazing.org

DAILY MUSEUM of AMAZEMENT

Play today's broadcast on our live web streaming mp3 - playable with iTunes, Winamp, etc.

Read about the Daily Museum what it is, and who contributes to it

Frequently Asked Questions

This is our neighborhood in Cambridge/Somerville, MA, where the Museum takes place every day →

Send e-mail feedback

DAILY MUSEUM OF AMAZEMENT
Leave a message: (617) 395-5888
<http://www.thatwasamazing.org>

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Museum Archive of Urban Negotiations William Abrahamson



Step 1 Getting the hands in the proper position.
The two sections of the robot will show you how to correctly arrange your hands in your basement.

Step 2 Put one hand on the other.
I don't think that this should matter whether you're left or right handed, but if you are left handed and the right-hand side of your hand is the bottom, hands are identical.

Step 3 Move right hand down.
After the right hand is moved, pressing on the left edge where your hands are touching more it should feel like a hand.

Step 4 Flip hands and align thumbs.
Take the right hand on both hands and continue moving the hand.

Step 5 Flip hands and align thumbs.
The thumb of the right hand will be lower than the thumb of the left hand. Keeping your hands together, move the left thumb up so that both thumbs are aligned.

Step 6 Flip hands and align thumbs.
Your hands will now be in the correct position to do the work.

Step 7 Flip hands and align thumbs.
The following steps involve your hands in the same way as the hands will create the proper sound.

Step 8 Flip hands and align thumbs.
Push the cover top and hold your hands in a line of them.

Step 9 Flip hands and align thumbs.
To make properly, try the following.

Step 10 Flip hands and align thumbs.
Though it is the best instrument to use from your chair, you will actually show better form if you are sitting from your chair. It is all of an eye and hand but not an eye in your hands. You will be a great hand that you can handle.

Step 11 Flip hands and align thumbs.
Hold the handle in your hands. If you are a professional musician, you are an excellent user of the instrument. Use the technique to make your hands.

Step 12 Flip hands and align thumbs.
Do not make your hands ahead of your feet.



Step 13 Flip hands and align thumbs.
After bringing your hands to the table, you should not have your feet over the space but over the outside.

Step 14 Flip hands and align thumbs.
HOW TO PROPERLY GET TO THE WHOLE.

Step 15 Flip hands and align thumbs.
If you make incorrectly, you will only be an animal through your hands and the desired object.

Step 16 Flip hands and align thumbs.
Keep your hands right. If they're too close, you will lose your balance.

Step 17 Flip hands and align thumbs.
The being used, make sure that there is some space between the hands. Otherwise, the air is too close to get.

Step 18 Flip hands and align thumbs.
Blue hand if you do not know enough, you will not get the whole.

Step 19 Flip hands and align thumbs.
Keep your hands in only if they are shaking the whole night may be wrong.

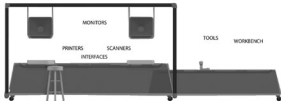
Step 20 Flip hands and align thumbs.
You'll notice that the left hand is used.

Step 21 Flip hands and align thumbs.
To achieve the best of sound while playing, move the fingers and the right hand.

Step 22 Flip hands and align thumbs.
The following steps involve your hands in the same way as the hands will create the proper sound.

Step 23 Flip hands and align thumbs.
Push the cover top and hold your hands in a line of them.

THE MUSEUM FACADE IS AN EASILY CONSTRUCTED AND ADAPTED NODE SERVING UP A GEO-MAPPED NETWORK OF PROJECTS AND INSTRUCTIONS CULLED FROM THE WORLDWIDEWEB. THE MUSEUM IS A SPACE TO EXPLORE AND CREATE NEW LINKAGES BETWEEN SOCIAL GROUPS, PROBLEMS, AND SOLUTIONS. EASILY CUSTOMIZED TO SLIP SEAMLESSLY INTO ANY PLACE WHERE PEOPLE NEED A DIVERSION FROM THE BUSY WORK OF CRAFTING INDIVIDUALITY, THE LOCAL SHOPPING MALL OR YOUR BASEMENT WORKSHOP. EXPLORE NEW INVESTIGATIONS, CHECK YOUR FAVORITE PROJECTS FOR NEW DEVELOPMENTS, USE THE WORKSPACE TOOLS, AND PRINT LAMINATED CARDS TO SHARE WITH YOUR FRIENDS.



Objects are used to negotiate balance between differentiation and integration.

How an individual manipulates the material of their environment communicates the realities and aspirations of that individual's past, present, and future place in hierarchies of self, community, and cosmos. Objects convey alternately a sense of individual achievement and group development. This flux is where culture grows. In the individual interpretation of a social artifact.

DIY is the practice of exerting subjective control of meaning in a media-saturated consumerist environment. It involves the manipulation of materials with the intent to not only meet the needs of a differentiated self but to develop a greater sense of the same in the larger, integrated, society.

DIY is a practice of self-sufficiency through integration. Though seemingly paradoxical, it is only through communication with an indented social group that an individual can acquire the skills to act autonomously. This compulsion to propagate manifests itself in websites, manuscripts, and events with varying degrees of differentiation from the dominant elements of the marketplace.

This museum archives attempts to negotiate an urban environment by making tools and artifacts embedded with greater meaning than mass-produced goods. It concerns itself especially with how the method, process, and technique of creation is communicated. That communication reveals much about assumptions of meaning of both author and audience.



Diagram illustrating the Museum Facade as a node in a network of projects and instructions.



Diagram illustrating the Museum Facade as a node in a network of projects and instructions.

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