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
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VISUAL ARTS PROGRAM MASSACHUSETTS INSTITUTE OF TECHNOLOGY
Supported by the MIT Council for the Arts & Visual Arts Program
Prof. Antoni Muntadas
Ben Wood
My Personal Museum explores the contemporary condition of fencing in Israel, a small country that contains a large variety of borders, fences, walls and other man-made boundaries (e.g. international borders, many individual settlements are surrounded by fences etc.). Israel's longest dimension can fit between NY City and Boston, and its area can fit 733 times in the USA. This data lays emphasis on the border landscape density, which I termed “The Spaghetti Boundaries Phenomenon.” In my work, I asked Israeli citizens for visual and verbal responses to their near-by security fence landscape. In order to expand 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"

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 decay, 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 Dalí, Time is presented in quality with nature and the universe as the only constants in 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 many 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 miracles 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 longer 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 not to 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.
**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.

**How is Throw-n-Sow made?**

- **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 towards the outer wall of (b) but the sloped bottom of (b) sets a mitigating barrier to regulate dispersal.

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### What questions does Throw-n-Sow raise?

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<tr>
<th><strong>season</strong></th>
<th><strong>strategy</strong></th>
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<td>when</td>
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<td>why</td>
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<td>who</td>
<td>minimum number needed to play</td>
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<td></td>
<td>group</td>
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<td>minimum number to have two teams</td>
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<tr>
<th><strong>plant characteristics</strong></th>
<th><strong>affect</strong></th>
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<td>edibles</td>
<td>change</td>
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<td>sprouts</td>
<td>awareness</td>
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<td>flowers</td>
<td>intimacy</td>
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<td>sedge</td>
<td>surprise</td>
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<th><strong>sunlight</strong></th>
<th><strong>site conditions</strong></th>
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<td>empty field</td>
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<td></td>
<td>riparian</td>
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<td>border</td>
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<td>prohibition</td>
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<th><strong>composition and configuration</strong></th>
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<td>spot/patch</td>
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<td></td>
<td>coversize</td>
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<td>momentary</td>
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<td></td>
<td>stage division</td>
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<td>arrow vector</td>
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<td></td>
<td>site/area</td>
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<td></td>
<td>explosion</td>
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</tbody>
</table>

**result**

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*This information is presented by the museum of aero-botanical indeterminacy.*
**THE MUSEUM OF ARCHITECTURAL TASTE**

Emily Amba

Operating as a cultural enterprise in consumer society the institution of architecture is becoming more and more parasitical. It is threatened by hyperactivity and lack by saturating its premises, to be disposable. The image of buildings becomes surplus and the spectators tend to sustain a position of necessity-building themselves must now be their own advertisement.

That which is to determine which will survive consumed is the currency of architecture being the consumption of its images.

Competition in architecture produces fixity, porous imagery of buildings and anarchy of congregation. A wakening, over-saturating, patent, in graphic image; consciousness fleeting. "One of the current inter-connectedness environment is reinforced, innately by accumulation. Most architecture operates according to these same principles, and does so, producing a proliferation of fixity and a conflation of consumable building." Architecture forces to be the same conscious trickster of face. If this will be the case then architecture must be defined for the reasons, what the desired. This is the entire reason for consumption. The consummation programmed to consume flatly, contextually. Consumed or eliminated by dissolution in the reception of events to be consumed accumulated (logistically understood) or understood with immediacy. What will become of architecture if strategies to develop, means, vessels, either main existing cultural evolution and invention, or a dangerous that the role of architecture arising from the retirement of the human condition to the production of consumables?

In an uncontrolled setting of awareness the natural realisation of consumption becomes anxious device. Obscure and enable (s)consumption. Traffic/availability of consumable patterns with the natural condition of continuous; beautiful consumption produced a cause of consumption that is consistent from immediacy to the contrary, if one consumes unremittingly and its ثناء of consumption is directly related to the availability of consumable, than with such a proliferation of consumables that one will never. Consumption must happen immediately to keep up the pace.

Satisfaction in the exclusion of being not possible. It is fundamentally a momentary condition that must be consistently redefined. The satisfaction lies in the act of consumption or acquiring not in the object itself. The object provides only a vehicle through which the act can be performed. Architecture is frequently bound to such state with the immediacy of the society’senda or synthetic form. The community operates as a particular object that promises to satisfy a particular need but as the promise of something else, the real object and the likely concomitant. The commodity becomes authentic by so immediately offering the latter without the substance. Architecture is now able to compete as a commodity in this way. Architecture is threatened by the increasing commodification of the consumer's production of becoming the main object through whose gaze to reveal its mystery void.

Over-consumptions florishes seize the only form of consumption that causes any injury in American consumer society. Used as a measure of value-scarce and rareness, over-consumptions secure degeneracy. However, commodity becomes reduced to a more immediate consumable from something authentic. Quick, moves needless, empty, and replaceable forms are a patch of what they are. Advertising markets us conformity where we are very conscious with our possessions as a result of the current condition of immediate consumption. True "Americana's favorite candy bar" are now available in small, easy to consume bits. These price slipped, popularized in the absence of the social thing in a way not dissimilar to a form of multiplicity. The small product can be handled at any time, unlike the candy bar which has a definite duration. Although the "Hula Hoop" is meant to remit our preconceptions about units, they become something new and服务业, consumable for their quantity and activity rather than authenticity or quality.

The threat to architecture follows from its position as a cultural anerotic. Architecture, outside of the web of absolute necessity and is responsible for cultural revolution and meaningful production with values of bringing the human condition. Copulation proves that as a reference and encourages the consumer of the accelerating object. As the experience of consumption becomes the commodity itself, the object operates as a certain set of transcendent meanings. Consuming the availability of paid has focused to experience consumption as commodity. Exchange value has replaced the practice of bettering the human condition as the currency of exchange in architecture. Because its utilitarian absolute necessity, architecture is needed to create consumption for future consumption. Consciousness of the means of objects' immediate elaboration of consumption and therefore the consciousness of the object is categorised, reducing the understanding to the understanding of their category. Objects become more indistinguishable, work of meaning less consumed. Resulting in the sale of the products of consumption to the melody of the object and its commodification being the only consumable.
The Museum of Emotion is a collection of emotional information and stimuli that allow the viewer to explore emotional spaces. 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

The audience reacts, each in an individual way. Curiosity, mystification, awakening, 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 myriad 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?
Museum Within Walls

Jay Silver

Introducing the First Brief Door Prototype

1. Write Rules
   - Make it clear why the door is needed. You must include language that addresses how the door is used, the conditions it is used under, and the outcomes it is expected to achieve.

2. Transport
   - Transports the prototype from the manufacturer to the site of installation.

3. Install
   - Installation involves assembling the door in its final position. This includes attaching it to the framework and ensuring it is secure and functional. The installation process may involve further customization to meet specific site requirements.

Examples Using P Inverse to challenge typical property rules by considering the inverse

<table>
<thead>
<tr>
<th>Typical Rules</th>
<th>Proposed Inverse Rules</th>
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<tbody>
<tr>
<td>You Must Carry Keys</td>
<td>No Key Requirement</td>
</tr>
<tr>
<td>You Must Sign In</td>
<td>No Signature Necessary</td>
</tr>
<tr>
<td>No Limit to Things</td>
<td>Unlimited Access</td>
</tr>
<tr>
<td>No Limit to Hours</td>
<td>Accessible Anytime</td>
</tr>
<tr>
<td>No Limit to Days</td>
<td>Available Any Day</td>
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</tbody>
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The unique aspect of the Brief Door Prototype is that it can be easily transported and installed, making it suitable for a variety of settings and uses. It is designed to be a versatile solution that can be adapted to fit different needs and environments.
Museum of Collapse

This is a collection of paintings that function as a campaign; as such, each piece is shown independently 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

 Reality

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 viewer would presumably know that they were looking at an artifact that was in some way manipulated. This latter approach would be more of a phantasmagoria or carnival. It is therefore necessary that this museum be integrated with otherwise conventional exhibition venues.

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 lies 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 to hear the day’s messages, or stream them at www.thatwasamazing.org

(617) 395-58

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
Museum Archive of Urban Negotiations

THE MUSEUM FACADE IS AN EASILY CONSTRUCTED AND ADAPTED NODE SERVING UP A GEO-MAPPED NETWORK OF PROJECTS AND INSTRUCTIONS CULLED FROM THE WORLD-WIDE-WEB.

THE MUSEUM IS A SPACE TO EXPLORE AND CREATE NEW LINKAGES BETWEEN SOCIAL GROUPS, PROBLEMS, AND SOLUTIONS. EASILY CUSTOMIZED TO SLIP SEEMLESSLY 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.

The practice of wearing subjective control of meaning in a media-saturated consumerist environment involves the manipulation of materials with the intent not to only mean 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 informed social group that an individual can acquire the skills to act autonomously. This compulsion to paraphrase manifests itself in websites, manuscripts, and events with varying degrees of differentiation from the dominant elements of the marketplace.

This museum archive 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.

Objects are used to negotiate balance between differentiation and integration.
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