Museum of Collapse

Part One: The Painting

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 later 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

Part Two: The Mediated Image

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