

Learning Places Fall 2018

SITE REPORT #2A

name of site report

NAMING PROTOCOL. When saving and posting your site reports on OpenLab, please follow the following format: SiteReport#Letter.LastnameFirstname. Here's an example: **SiteReport2B.SwiftChristopher**.

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Thinking Frame:

In the reading, audio, and video assignments for this week a number of spaces for voices of protest are discussed. The Guerilla Girls broadcast their messages across a wide variety of media and places: posters on walls and billboards, handouts on the sidewalk, t-shirts on bodies, projections on walls, installations in abandoned buildings and art galleries, magazines, zines, websites, etc. Next Epoch produces ecological art in neglected urban wastelands. Decolonize This Place conducts protests in museums, without prior permission for use of the spaces. As a group, these interventions could be described as unsanctioned or subversive events performed in spaces that were not designed or curated specifically for protest.

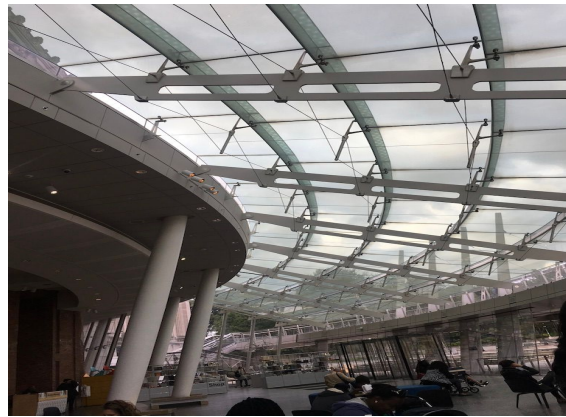
In response to these kinds of activities (and perhaps in recognition--aesthetically or culturally of their importance), there have been increased efforts by community leaders and cultural institutions to create spaces for critical or dissenting voices. Landers, et al, describes strategies to create sanctioned spaces for protest in libraries, plazas, and parks. Similarly, the Brooklyn Museum now seeks to create spaces for alternative, minority, and resistant cultures and voices through curation and architectural interventions.

The question remains whether resistant practices, alternative performances, and protest are more effective when sanctioned or unsanctioned. Where is Dread Scott's Impossibility of Freedom in a Country Founded on Slavery and Genocide more effective, in the original 2014 performance on a street or represented in photographic form in a museum in 2018 as part of a curated exhibition?

As you go through the site report collecting images and documenting your ideas, keep these tensions in mind.

SITE OBSERVATIONS

Insert two images of Brooklyn Museum's facades. The first of a more **traditional architectural feature** for a public civic space and the second an **untraditional architectural feature**.



Traditional Feature of the Brooklyn Museum

Untraditional Feature of the Brooklyn Museum

Why did you choose these images? As you look at each, what do you expect to encounter once you enter the building? Explain.

I chose the first image since it's a traditional architectural feature of the Brooklyn Museum. The huge exterior of the museum, which seems as if is made of masonry, the wide columns, and the stairs give the museum an ancient Roman architecture look. This leaves us an expectation that the interior of the building would be designed a similar way, however, the interior had a more modern design.

I chose the second image since it gives a more modern architectural feature of the museum. The entrance leads to a seating area. The glass skylight and the slanted columns give the interior of the museum an untraditional look. The lobby was used as a public space in which people were having lunch, getting together or taking a break. There weren't many detectors, and it also wasn't as packed as I thought it would be. The architecture of the building seems welcoming and open to the public.

The stated *mission* of the Brooklyn Museum is “to create inspiring encounters with art that expand the ways we see ourselves, the world and its possibilities.” Take a photo of one piece of artwork that expands the way you see yourself or the world. Give the photograph a caption and explain why it expands your vision of yourself or the world.



“This flag should protect us”

“Did the Bear Sit Under the Tree?” is a 3D piece of artwork by Benny Andrews. This painting caught my eye because of its 3D work and, the colors and the African American man raising his fist at the American flag. According to the painting, the flag is a sheet of fabric and the figure’s mouth is made of a zipper. This gives an image of the world, especially the USA. This shows how the blacks mouths are zipped up, anything they say will not make a difference. It shows how they feel to live as Blacks, and true racism in the world. This man, and every other citizen operate under the US, yet the flag can’t even fully protect us.

The stated vision of the Brooklyn Museum is to create a place “where great art and courageous conversations are catalysts for a more connected, civic, and empathetic world.” Consider the curated areas of the museum. How is space arranged in order to create “courageous conversations”? Can you describe conversations between spaces?

The space is arranged by time frame, locations and similar artwork. There was a room that was located in New York which lead to a room full of frames of black and white pictures of African Americans. There were separating interior walls between each room which also had a walkway and gave a view of the next room. There was a room which had more materials, clothings, and paintings. The pieces of art were arranged in a specific way which created “courageous conversations” and had different stories to tell.

Insert an image of designed space (not art objects themselves) that suggest “connection.” How is the concept of “connection” articulated in the way art is arranged in space? (Consider the walls, walkways, display boards, pedestals, rooms, etc.)



“Connection in Space”

The concept of “connection” is articulated in the way art is arranged in space. Most of the art pieces are hung on walls. The walls are non-bearing interior walls which separate the rooms incompletely, therefore leave the art and people connected even in separate parts of the exhibit. The walkways extend throughout all of the rooms which also connects between the space, people and art. On the floor, in front of the art pieces, there was a black line which connects to the people and indicates where to stand when observing. Each room had a specific purpose to spread. Each artwork was placed in its own place to send the artist’s message and to “connect” to the audience.

Brooklyn Museum declares that “since we see ourselves as a conduit for open sharing and learning, we accept the controversies that may accompany courageous conversations.” Consider the way art objects are arranged in space for the *Half the Picture* exhibition in relation to viewers. How would you describe the arrangement of objects for viewers. Did the arrangements accept controversies? Did they encourage courageous conversations? If so, how? If not, why?

In the Half the Picture Exhibition, the pieces of work were all addressing social and political issues. The art had a message to send to the audience about feminism. The objects were arranged in a way to connect and conversate with the space and people, make the audience react to the social issue. As for controversies, they were accepted since the issue is a reoccurring issue. The arrangements encouraged courageous conversations by sending out the artists’ messages of lack of gender equality and diversity.