

Learning Places Fall 2018

SITE REPORT #2A

Brooklyn Museum

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?

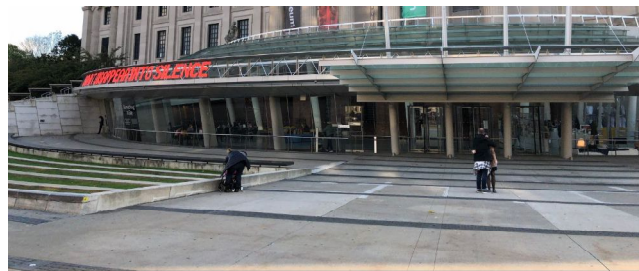
As you go through the site report collecting images and documenting your ideas, keep these tensions in mind.

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 Architecture



Modern Architecture attached to traditional

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 these images because it shows the traditional architecture of the main building and a modern architecture entrance which seems to be added on later on. They seem to be contrasting. Going into the building I expected the inside to be traditional like its exterior. But it turns out the floors that I got to visit, are modernised than I had anticipated. Although I only visited the fourth and fifth floor, I expect that the remainder of the building to be as modern and in contrast as its exterior.

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.



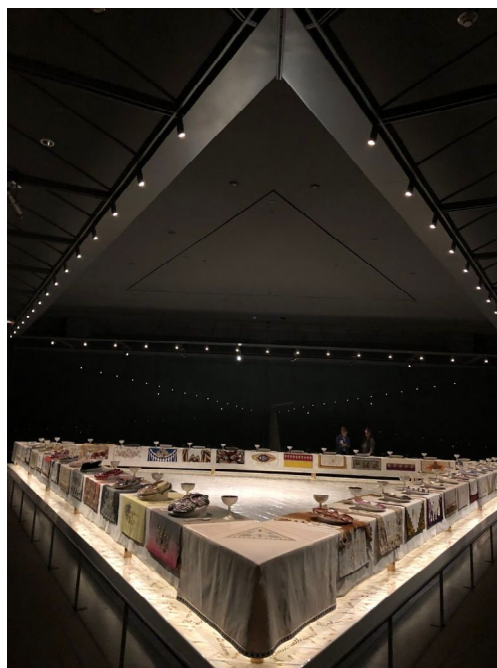
Bleeding America

This particular painting shows the crisis that America is facing today. With the Trump presidency, it has brought light to an increase number of crime and hate amongst the people of the nation. This expands the vision we have of America today and the violence against African Americans especially occurring in this day and time.

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 in a way that makes circulation flow and see every art that is displayed. The walls are moveable, as well as the lights to change according to the art work and placement. Even though there is a certain topic of artwork being done in the area or floor, each space is different and it creates a meaning of that used space.

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.)



Triangular placement

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?

The artwork itself creates conversation due to the arrangement of it. The placement of the space in the picture above shows one space that was used well. Creating a triangular dark room with adjustable lights and drop down ceiling to create a scene which attracts people into the room. With one entrance and exit it makes the people walk all the way around and see all the kinds of artwork that is done in it and the reason for it, creating a meaning. It does create a courageous conversation because this space creates artwork but no information about each one is given so you can focus on the artwork itself. until you walk back to the entrance. Not having any information about the artwork when you are viewing it allows for you to interpret the art in

your own way. By the entrance there is a book that talks about each artwork and the meaning to it if all if you are curious.