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2 2 2 8 2
2 2 3 8 2 2
2 5 2 8 2

8 2 2 2 2
8 2 2 2 2 3
2 8 2 2 5



Transforming the Museum

Wolfgang Laib, *Beeswax Corridor*, 1996

in a world full of opinion – differentiating content

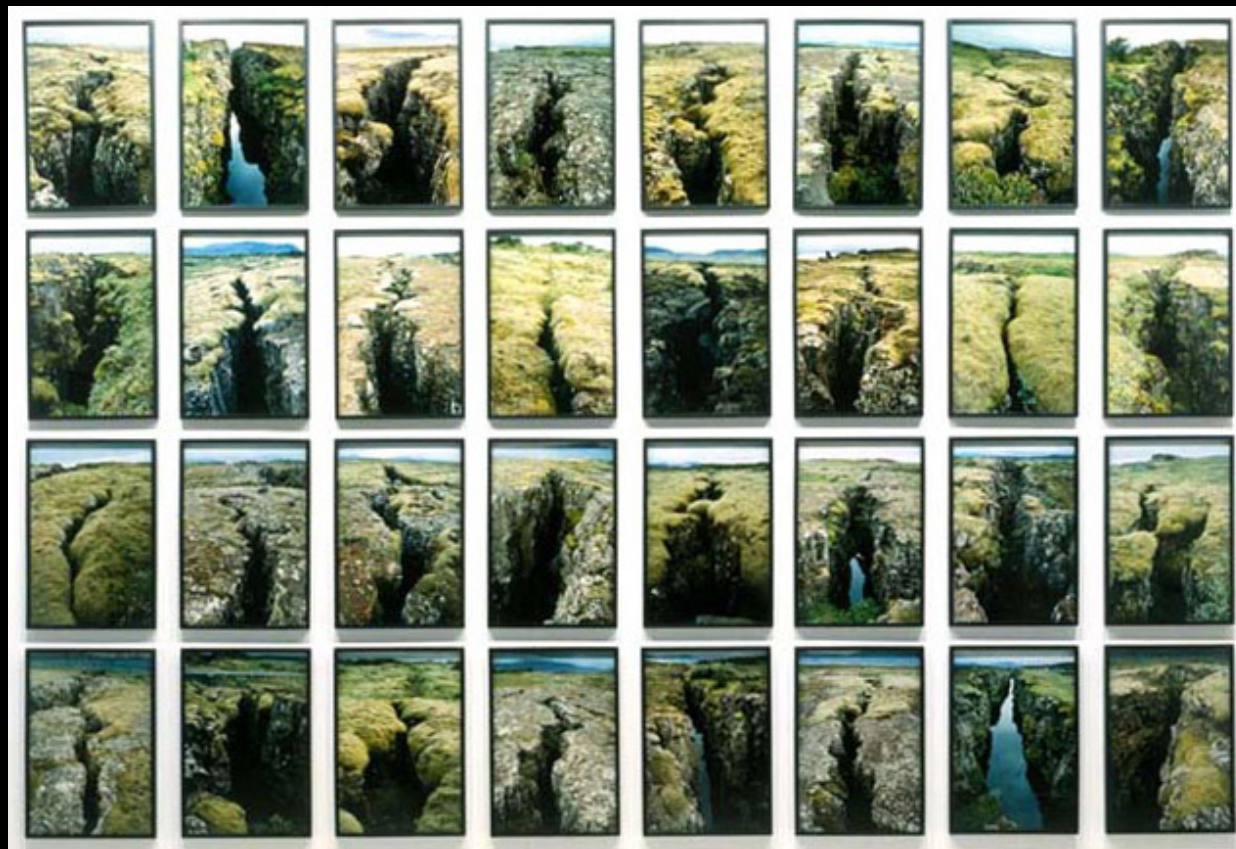


AGHAST	OFFENDED
AMAZED	MARVELING
APPALLED	POPEYED
ASTOUNDED	STAGGERED
AWED	STUNNED
DISMAYED	SURPRISED
ENCHANTED	TERRIFIED
FASCINATED	UPSET

Transforming the Museum

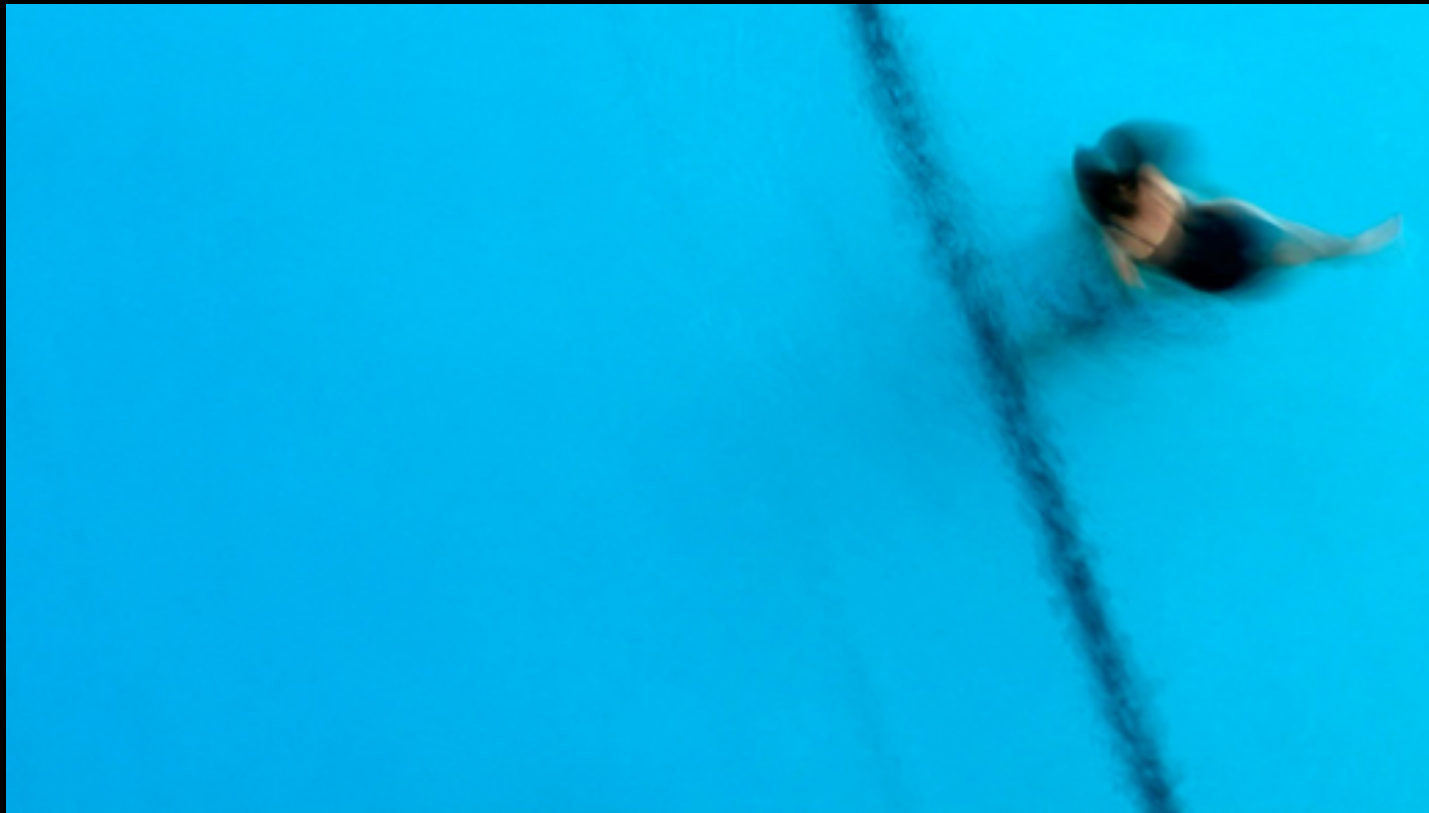
John Baldessari, *Prima Facie (Third State): From Aghast to Upset*, 2005

10 Observations



Transforming the Museum

Nothing is Certain



Transforming the Museum

a constant state of flux | perpetual uncertainty | nothing seems as clear or trustworthy as it (once) was



Observation 1 – a world of hurt / a world of crises

Bruce Nauman, *Double Poke in the Eye*, 1987

a serious crisis in confidence (in institutions)



Observation 1 – a world of hurt / a world of crises

Anna Gaskell, *Wonder #1*, 1997

Crises | Hurt

failure of institutions

loss of trust

failure of ideal models

loss of ideals / heroes / heroines



Observation 1 – a world of hurt / a world of crises

Crises | Hurt

failure of institutions

church

loss of trust

finance

failure of ideal models

military

loss of ideals / heroes / heroines

sport

media

judiciary

politics



Observation 1 – a world of hurt / a world of crises

Richard Serra, *Stop B S*, 2004

Crises | Hurt

failure of institutions

church

loss of trust

finance

failure of ideal models

military

loss of ideals / heroes / heroines

sport

media

judiciary

politics



Observation 1 – a world of hurt / a world of crises

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Observation 1 – a world of hurt / a world of crises

Crises | Hurt

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judiciary

politics



Observation 1 – a world of hurt / a world of crises

Leon Golub, *Police Action*, 1994

Crises | Hurt

failure of institutions

church

loss of trust

finance

failure of ideal models

military

loss of ideals / heroes / heroines

sport

media

judiciary

politics



Observation 1 – a world of hurt / a world of crises

Crisis | Hurt

failure of institutions

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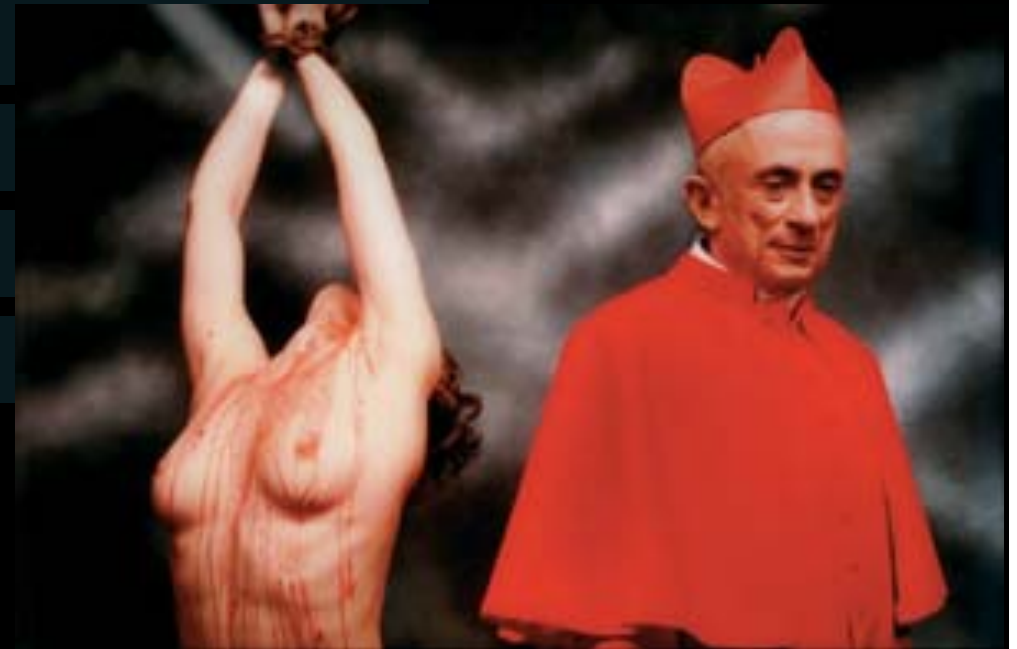
loss of ideals / heroes / heroines

sport

media

judiciary

politics



Observation 1 – a world of hurt / a world of crises

Andres Serrano, *Cardinal Sin*, 1989

Museums



Observation 2 – model institutions – ethical social spaces

functionalism + usefulness – knowledge, history, memory, identity, material culture



Observation 3 – the instrumentality of museums

Bruce Nauman, *Gallery Circles*, 1980

Instrumentality of Museums

archive

display

interpret

represent | construct civic identity



Observation 4 – what museums do

Instrumentality of Museums

archive

gathering space

display

reflection

interpret

contemplation

civic identity

private views / public discourse

entertainment

diversion

education

transformation



Observation 4 – what museums do

Instrumentality of Museums



gathering space

reflection

contemplation

private views / public discourse

entertainment

diversion

education

transformation

Observation 4 – what museums do – many different things

what does the public, the community, + constituents want / need



Observation 5 – what audiences want

Katarina Fritsch, *Rat King*, 1997

what does the public, the community, + constituents want / need

Complex – but there are trends



Observation 5 – what audiences want

what does the public, the community, + constituents want / need



mediated experiences

temporal experiences

tastes | little bites

stimulation/s

mini-narratives | cell phone logic

activated space | variability

originality - novelty

technology - gadgets

spectacle - mass/viral imagery

Observation 5 – what audiences want

what does the public, the community, + constituents want / need

new pedagogical conditions

mediated experiences

changing circumstances

temporal experiences

mutable contexts

tastes | little bites



Stimulation/s

mini-narratives | cell phone logic

activated space | variability

originality - novelty

technology - gadgets

spectacle - mass/viral imagery

Observation 5 – what audiences want

authenticity



Observation 6 – what audiences want MOST

Jeff Koons, *Puppy*, 1998 + Shirin Neshat, *Turbulent*, 1999

authenticity



Observation 6 – what audiences want MOST

Doris Salcedo, *Atrabilarios* [*Defiant*]1983

limited attention spans



Observation 7 – the 90 minute threshold/challenge

the comfort zone + the spectacle + the sensational



Observation 8 – Institutions talk of outreach, but what they really mean is magnetism

Andreas Gursky, *Rave*

the comfort zone + the spectacle + the sensational



Observation 8 – Institutions talk of outreach, but what they really mean is magnetism

Andreas Gursky, *Rave*

the comfort zone + the spectacle + the sensational



Observation 8 – Institutions talk of outreach, but what they really mean is magnetism

the comfort zone + the spectacle + the sensational



Observation 8 – Institutions talk of outreach, but what they really mean is magnetism

Rosemary Laing, *Bullet Proof Glass #2*, 2002

the comfort zone + the spectacle + the sensational



Observation 8 – Institutions talk of outreach, but what they really mean is magnetism

Andres Serrano, *Piss Christ*, 1987 + *Piss Christ* [post hammer defacement, Avignon France, 2011]

the documentary/archival project and the accumulation of material artifacts



Observation 9 – museums are conservative

Ann Hamilton, *Tropos*, 1996 + Jimmie Durham, *Artifacts (Tomatoes on Vine + Goldleaf Branch)*, 2001

Innovation as cosmetic tweaking – the art industry as a runway project



Observation 10 – a revitalized museum culture is now conditioned to biennial upgrades

Barbara Kruger, *I Shop Therefore I Am*, 1987 + Mariko Mori, *Miko No Inori*, 1996

The museum – In a world of constant streaming , dispersing infrastructure, and distributed culture



Observation 10 – a revitalized museum culture is now conditioned to biennial upgrades

Ed Ruscha, *Pay Nothing Until April*

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Postscript – 3 Models



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THE TALK

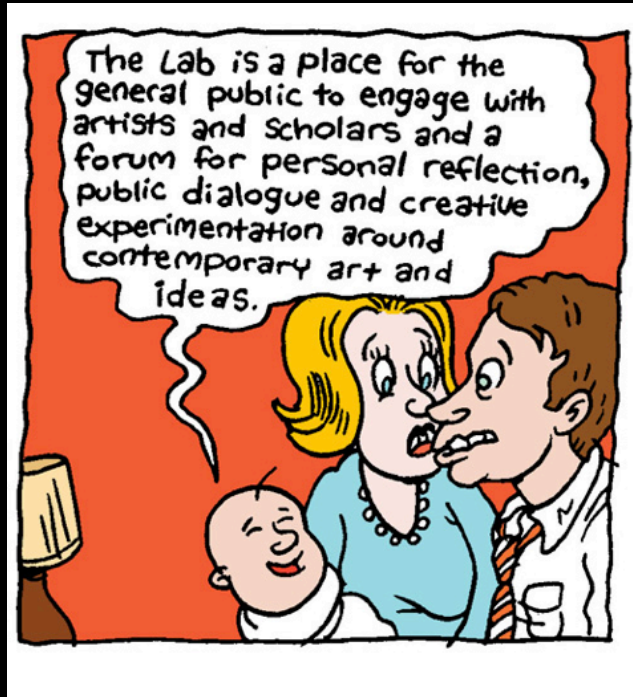
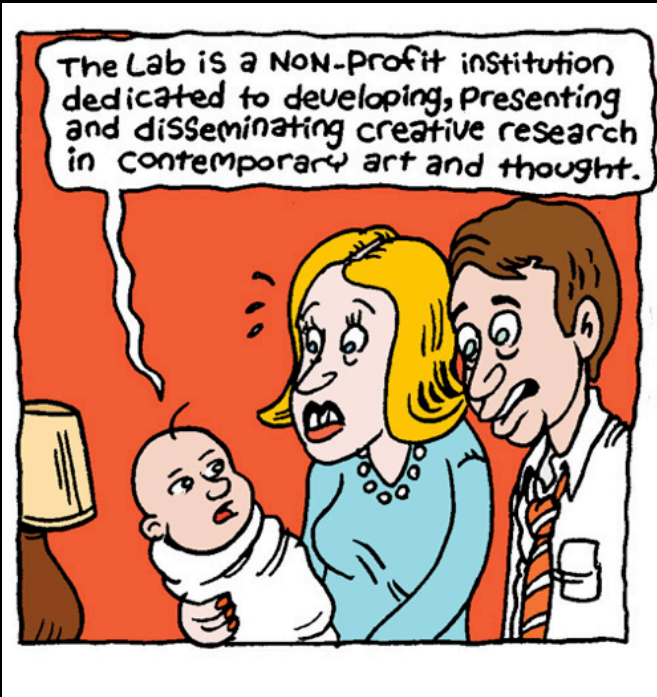
THE SUBSTANCE

THE ANTICS

THE DOGS

(selected) models of (relevant) museum strategies + (new) practices

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(selected) models of (relevant) museum strategies + (new) practices

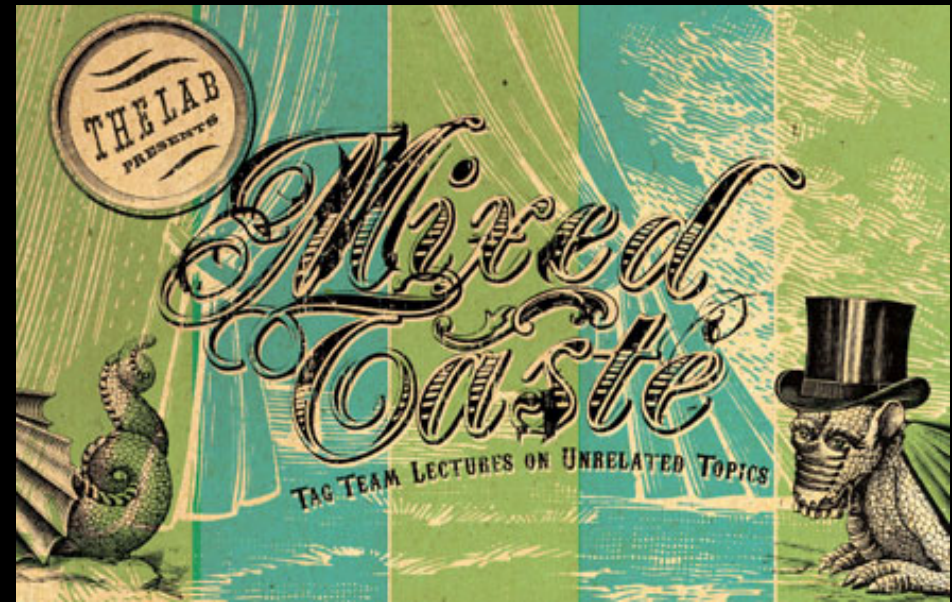


(selected) models of (relevant) museum strategies + (new) practices



(selected) models of (relevant) museum strategies + (new) practices

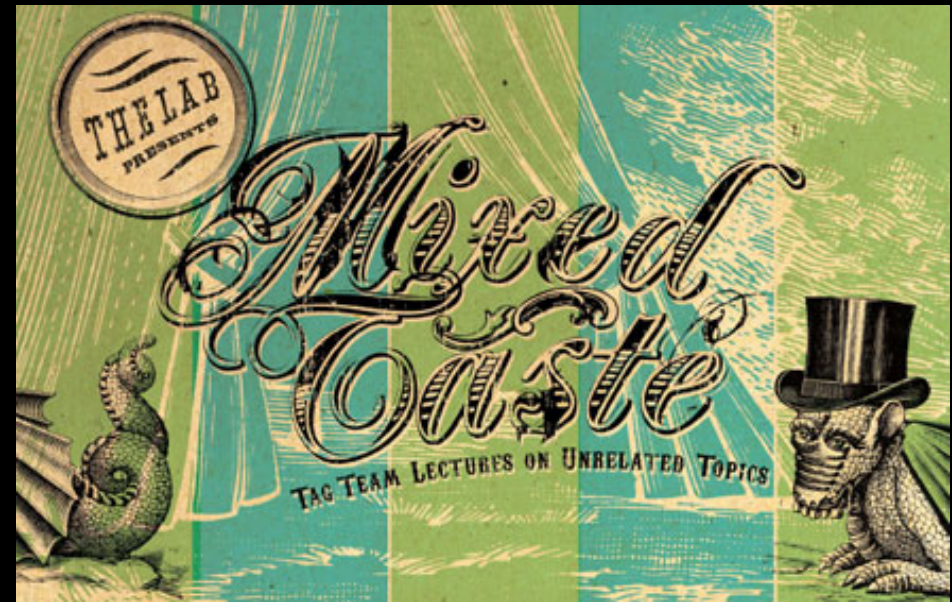
Swiss Typography & TV Theme Songs
 Kurt Cobain & Solar Eclipses
 Practical Democracy & Deadly Jellyfish
 Carnivorous Plants & Color Field Painting
Earth Art & Goat Cheese
 Capoeira & Le Corbusier
 Chinese Opera & Alfred Hitchcock
 Walt Whitman & Whole Hog Cooking
 Tequila & Dark Energy in the Universe
 Soul Food & Existentialism
 Prairie Dogs & Gertrude Stein
 Marxism & Kittens, Kittens, Kittens



Silent Films & Counterfeit Currency
 Soda Pop & Extreme Death Rituals of Borneo
 Maya Astronomy & Stanley Kubrick
 Sun Ra & Southern Family Restaurants
 Tamales & Literary Memoirs
Wittgenstein & Hula Dancing
 Motown & Gonzo Journalism
 Dia de los Muertos & Gourmet Sauces
 Outsider Art & A Superconducting Proton Collider
 Craft Beer & Renaissance Polyphony
 Roller Derby & Verismo Opera
 Cover Songs & Giant Wombats

Belgian Chocolate & One Woman Opera
 Mt. Rushmore & European Witchcraft
 Wonder Cabinets & American Whiskey
 Women Rockers & Martin Scorsese
 USDA Meat Grading & Apparitions of the Virgin Mary
 Mies van der Rohe & Brazilian Music
Cowboy Yodeling & Michel Foucault
 Dada & Monster Movies
 Chicano Rights Movement & The History of Pornography
 Conceptual Art & The Family Vacation
 Artificial Intelligence & The 1908 Democratic National Convention
 Japanese Anime & Zora Neale Hurston

Surreal Cinema & Brunello Wine
 Infused Olive Oil & John Coltrane
 Harlem Renaissance & Domestic Artesian Cheese
St Augustine & The Marx Brothers
 Grateful Dead & Fresh Cut Flower Arranging
 Barbecue & Avant Garde Animated Film
Dizzy Gillespie & Single Malt Scotch
 Concrete & Renaissance Prints
Bananas Foster & Emily Dickinson
 Slave Narratives & Medieval Coins
 Pinot Noir & Miles Davis
 Video Art & Migratory Birds
 Andy Warhol & Artificial Lighting
 Flower Arranging & The Philosophy of Hannah Arendt
 Raw Milk Cheese & Minimalist Art
 Urban Trees & Domenico Scarlatti's Sonatas



Andy Warhol & Gin Martinis
 Pirates! & Russian Conceptualism
 Dubstep & the Napoleonic Wars
 Aristotle & Nollywood
 Archigram & Artificial Flavor
 Walrus & Stereoscopic Photography
 Judas Iscariot & Hissing Cockroaches
 Beef & Edgar Allan Poe
 Phantom Limbs & Flannery O'Connor
Thomas Jefferson & Giant Vegetables
 Fingerprinting & Traditional Sumatran Architecture
 Mongolian Gobi Bears & the Fourth Dimension
 Psychic Animals & Vincent van Gogh
 Urban Trees & Domenico Scarlatti's Sonatas

Cold Saki & African Art
 Wild Birds & New Wave French Cinema
 Piano Miniatures & Hearty Shrubs
Susan Sontag & Paint By Numbers
 Tattoo Art & Ibsen's Medea
Meat Sausage & T.S. Eliot
 Mexican Muralists & Woody After Mia
 Modern Origami & Native American Poetry
 Clyfford Still & Cajun Cuisine
 Jacques Derrida & New African Music
 Feminist Art & Burlesque Theater
 Contemporary Opera & Murder Ballads
 Punk Rock & Zen Buddhism
 Contemporary Photography & Exotic Drums









Andrew Novick, Obsessive, Compulsive Collector/Archivist Hoarder 2010



Andrew Novick, Obsessive, Compulsive Collector/Archivist Hoarder 2010



Andrew Novick, Obsessive, Compulsive Collector/Archivist Hoarder 2010

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Issue 2



Issue 3



Issue 4



Issue 5



Issue 6



Issue 7

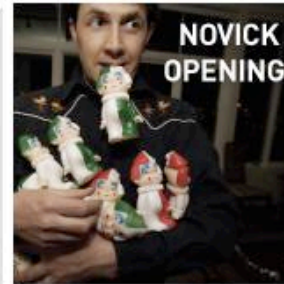


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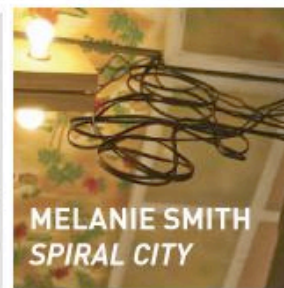
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SIGNS

ANDREW NOVICK'S
STUFF



IN PLAIN SIGHT
OPENING





revising the (official) historical narrative



revising the (official) historical narrative



revising the (official) historical narrative



revising the (official) historical narrative



MONA



MONA



Wall labels are at once didactic and limited. They inhibit imagination. Squinted at through a dozen huddled heads, they are barely useful tools for learning, much less free thinking, or a private appreciation of the objects they describe.

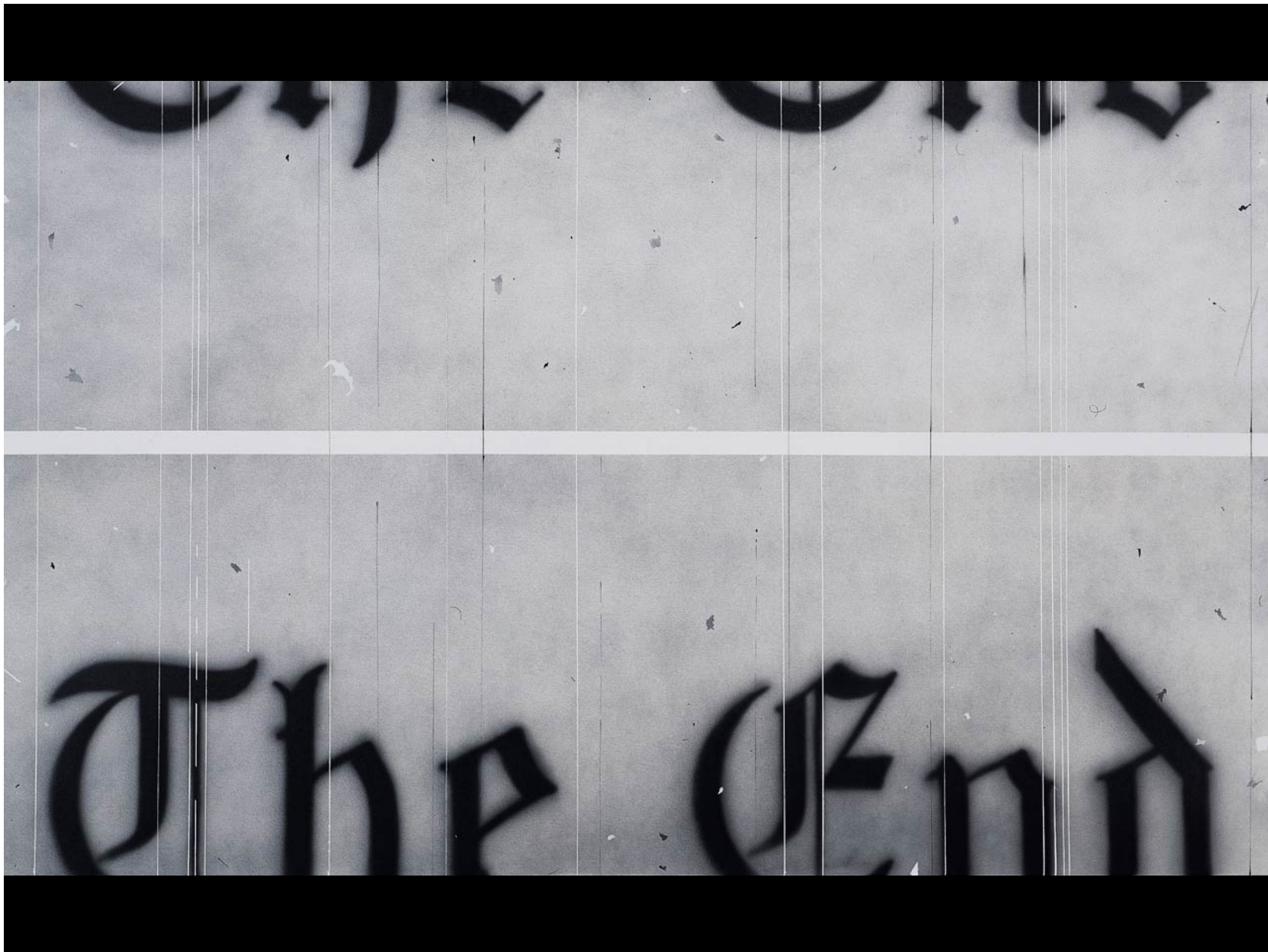


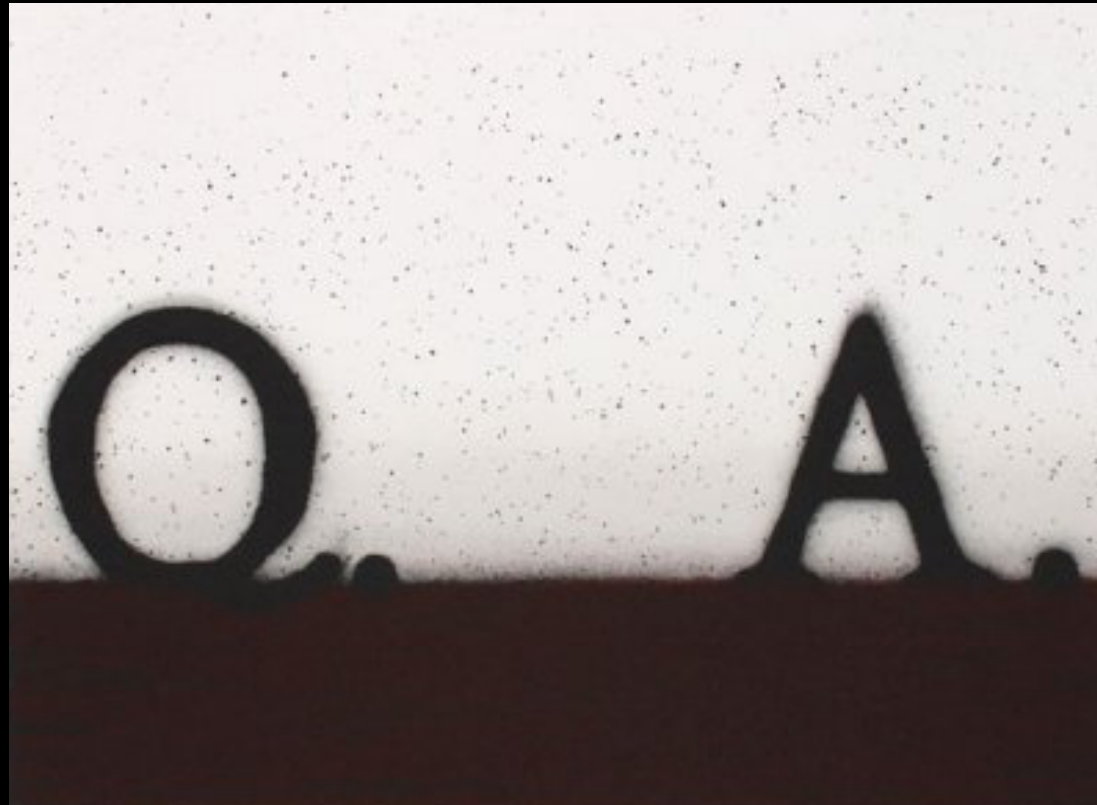
resisting protocols or disrupting expectation

Art Wank
Ideas
Gonzo
Media



resisting protocols or disrupting expectation





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