

**KNOWING  
ABOUT  
JMS IN  
L/C**



*PARTICIPATING  
ARTISTS*

**1.**  
**GUESTWORK:**  
**ERIN**  
**CHARPENTIER**  
**AND**  
**TRAVIS**  
**NEEL**

**2.**  
**MICHAEL**  
**HORWITZ**

**3.**  
**ARIANA**  
**JACOB**

**4.**  
**LAUREL**  
**KURTZ**  
**AND**  
**SANDY**  
**SAMPSON**

**5.**  
**TRAVIS**  
**SOUZA**

From June 6-13, 2014 bring your valid Trimet ticket, monthly, or annual pass to the Portland Art Museum and receive free admission. Free admission kicks off on June 6th with Shine a Light from 6pm-12am—the first one hundred people who show their Trimet pass or ticket at the door gets free admission to this special event.

For complete details visit:  
[portlandartmuseum.org/sal2014](http://portlandartmuseum.org/sal2014)

# INTRODUCTION

*Talking About Museums in Public*<sup>1</sup> is organized by Jen Delos Reyes<sup>2</sup> and brings together a group of Portland artists to encourage public conversation and thinking about the role of museums<sup>3</sup> in people's lives in the 21st century. Projects will take place in the month of June 2014<sup>4</sup> throughout the city and at the Portland Art Museum<sup>5</sup>.

The artists and museum professionals included in this discussion are Erin Charpentier<sup>6</sup>, Mark Dion<sup>7</sup>, Brian Ferriso<sup>8</sup>, Michael Horwitz<sup>9</sup>, Ariana Jacob<sup>10</sup>, Laurel Kurtz<sup>11</sup>, Travis Neel<sup>12</sup>, Paul Ramírez Jonas<sup>13</sup>, Sandy Sampson<sup>14</sup>, and Travis Souza<sup>15</sup>.

## SCHEDULE OF EVENTS:

### PUBLIC SPEAKING: WHAT IS NOT A MUSEUM

#### Friday, June 6<sup>th</sup>

10am - 12pm

Brookside Dr. and Johnson Creek bus stop,  
Trimet Stop ID # 3077, NE Corner

6:30pm - 7:30pm

Shine a Light

#### Friday, June 13<sup>th</sup>

6pm - 8pm

Museum

#### Friday, June 20<sup>th</sup>

3pm - 5pm

Walmart Parking lot, 4200 SE 82nd Ave

#### Friday, June 27<sup>th</sup>

6pm - 8pm

Museum, Free Friday

#### Saturday, June 21<sup>st</sup>

12pm - 2pm

Museum

### SHINE A LIGHT

#### Friday, June 6<sup>th</sup>

6:30pm

Public Speaking: What is Not a  
Museum - Hoffman Lobby

7pm - 10pm

Portraits by Michael Horwitz -  
Hoffman Lobby

7pm - 9pm

Would You Rather - Located in the link

Radical Acceptance Audio Guide -  
Available at the tour desk.

*Radical Acceptance Audio Guide -  
Available at the tour desk every  
Free Friday through September  
and during Shine a Light.*

### WHO IS ART FOR?

#### Tuesday, June 10<sup>th</sup>

4pm - 6pm

653 NE B 91 NE Albina St. NE  
Portland Blvd. (Rosa Parks Way)

#### Wednesday, June 18<sup>th</sup>

12pm - 2pm

In the park Blocks across from  
the Portland Art Museum

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<sup>1</sup> Talking about museums in public is both the title of this expanded exhibition, as well as the form that many of these projects take. These discussions take place both within the walls of the museum, as well as throughout Portland.

<sup>2</sup> Jen Delos Reyes is an artist originally from Winnipeg, MB, Canada. Her research interests include the history of socially engaged art, artist-run culture, group work, band dynamics, folk music, and artists' social roles. She has exhibited work across North America and Europe, and has contributed writing to various catalogues and institutional publications. She has received numerous grants and awards including a Social Sciences and Humanities Research Council of Canada Grant. Jen is the founder and director of Open Engagement, a conference on socially engaged art practice and herself speaks widely on Art and Social Practice at conferences and institutions around the world. Jen Delos Reyes is the Portland Art Museum's current artist in residence for the 2014 year.

<sup>3</sup> The decision was made to refer broadly to "museums" instead of specifically discussing art museums, or even the Portland Art Museum in particular, though some of the artists projects do

make specific use of its context. Artists Sandy Sampson and Laurel Kurtz question, what isn't a museum?

<sup>4</sup> Founded in late 1892, the Portland Art Museum is the seventh oldest museum in the United States and the oldest in the Pacific Northwest. The Museum is internationally recognized for its permanent collection and ambitious special exhibitions, drawn from the Museum's holdings and the world's finest public and private collections. The Museum's collection of more than 42,000 objects, displayed in 112,000 square feet of galleries, reflects the history of art from ancient times to today. The collection is distinguished for its holdings of art of the native peoples of North America, English silver, and the graphic arts. An active collecting institution dedicated to preserving great art for the enrichment of future generations, the Museum devotes 90 percent of its gallery space to its permanent collection. (Text courtesy of the Portland Art Museum.)

<sup>5</sup> Erin Charpentier is one half of GUESTWORK. GUESTWORK is a Portland based collaborative between Erin Charpentier and Travis Neel. We are not interested in working alone and often work with other artists and organizations. We

create site responsive projects, events, exhibitions, and publications that are participatory in nature. We work by invitation in various contexts and create our own when necessary.

<sup>6</sup> Mark Dion is an American artist who metamorphoses into an ecologist, biochemist, detective, and archaeologist. In his gallery installations around Europe and America since the 1980s, Dion has constructed the laboratories, experiments, and museum caches of the great historical naturalists-following in their footsteps in his own adventurous, eco-inspired journeys to the tropics. Dion crosses Darwin, Disney, and Hitchcock in work ranging from hundreds of photographic "specimens" documenting all the insect life in a single meter of meadow, to the meticulous gathering and labeling of the rubbish tossed out over hundreds of years from a sixteenth-century Italian castle. His research and magical collections are presented in installational still lifes, which combine taxidermic animals, lab equipment, and artifacts-like walk-through wunderkammers, life-sized cabinets of curiosity. The artist is creating a permanent garden in Britain, an orchard of fruits facing extinction planted in the form of a tree of life-a sculptural gene pool for the future.

# "An art museum inspires hope and nurtures contemplation."

**BRIAN FERRISO**

*Director of the Portland Art Museum*

<sup>7</sup> Brian Ferriso is the current Director of the Portland Art Museum.

<sup>8</sup> Michael Horwitz is an artist and comic editor based in Portland, Oregon. Originally from Virginia, he received his BFA in Film and Television from NYU's Tisch School for the Arts. Before moving to Portland he worked as an editor at Marvel Comics, where he oversaw adaptations of Stephen King's *The Stand* and *The Dark Tower*. His ongoing practice of live color pencil portraiture has been included in the programming of the Museum of Contemporary Craft, PICA's Time Based Arts Festival, 'Mo-Wave, The Portland Queer Music Festival, One Grand Gallery, Cascade AIDS Project, The Projects Comic Festival, Nark Magazine, and The Independent Print Resource Center. He is currently pursuing his MFA at the Pacific Northwest College of Art and writing an autobiographical memoir about his boyfriend, the poet Walt Whitman.

<sup>9</sup> Ariana Jacob makes artwork that uses conversation as medium and as a subjective research method. Her work explores experiences of interdependence and disconnection, questions her own idealistic beliefs, and investigates how people make culture and culture makes

people. She received her MFA in Art & Social Practice from Portland State University. Her work has been included in the NW Biennial at the Tacoma Art Museum, Disjecta's Portland 2012 Biennial, The Open Engagement Conference and the Discourse and Discord Symposium at the Walker Art Center.

<sup>10</sup> Laurel Kurtz, from Portland, makes social art projects with friends and family, Parallel University, and folks she has met through work. Kurtz pursues a variety of explorations, ranging from interview projects, to the occult, to addressing power imbalances through advocacy and program development in her chosen vocation.

<sup>11</sup> Travis Neel is the other half of GUESTWORK.

<sup>12</sup> Paul Ramírez Jonas' selected solo exhibitions include Pinacoteca do Estado, Sao Paulo, Brazil; The Aldrich Contemporary Art Museum, Ridgefield, Connecticut; The Jack S. Blanton Museum of Art, Austin, Texas; a survey at Ikon Gallery (UK) and Cornerhouse (UK); Alexander Gray Gallery (NYC); Roger Björkholmen (Sweden); Nara Roesler Gallery (Brazil); and Postmasters Gallery (NYC). He has been included in group exhibitions at P.S.1 (NYC); The Whitechapel (UK); Irish Mu-

seum of Modern Art (Ireland); The New Museum (NYC); and Kunsthaus Zurich (Switzerland). He has participated in the Johannesburg Biennale; the Seoul Biennial, the Shanghai Biennial; the 28th Sao Paulo Biennial; the 53rd Venice Biennial and the 7th Bienal do Mercosul, Porto Alegre, Brazil. In 2010 his *Key to the City* project was presented by Creative Time in cooperation with the City of New York.

<sup>13</sup> Sandy Sampson is an artist and educator based in Portland. Her public work aims to reveal connections between fellow community members and highlight the value of their experiences. She employs a variety of media, techniques and collaborative partnerships in her process. She is a founding member of Parallel University.

<sup>14</sup> Souza's work engages and accommodates the personal and private at the public level through collaborative and interdisciplinary projects. Artworks become the outcome of creating unique social situations, learning experiences, and collective responses from the various contexts of life he finds himself in.

***MUSEUMS ARE PLACES WHICH REPRESENT IDEAS EMBODIED IN OBJECTS. THE ROLE OF THE MUSEUM SHOULD REMAIN TO PROTECT AND PRESERVE MATERIAL CULTURE BUT ALSO TO INCREASE ACCESS TO THE COLLECTIONS, FASCINATE INQUIRY AND FOSTER INTELLIGENT DISCOURSE. MUSEUMS, LIKE LIBRARIES AND ACADEMIC INSTITUTIONS ARE ONLY WORTH WHILE IF THEY CAN REGAIN AND MAINTAIN THE HIGHEST ETHICAL PRACTICES AND STANDARDS. IF THEY DO NOT, THEY FUNCTION MERELY AS IDEOLOGICAL PROPAGANDA INSTRUMENTS FOR THE RULING CLASS.***

**MARK DION**

**"A museum  
should both  
remember and  
remind us that  
the art is there  
for the public  
and that the  
public is there  
for the art."**

*PAUL RAMÍREZ JONAS*



"A MUSEUM SHOULD  
BE THE TWO WAY STREET  
THAT BRINGS ART AND  
PUBLIC TOGETHER."

PAUL RAMIREZ JONAS



Photo courtesy of Portland Art Museum

# GUESTWORK- ERIN CHARPENTIER AND TRAVIS NEEL<sup>1</sup>

In a long underground corridor at the Portland Art Museum stand two clearly marked service workers. Outfitted in blindingly bright yellow polyester vests with name badges and armed with clips boards visitors are invited to participate in a questionnaire as they move between buildings and gallery spaces. What is the Role of the Museum in the 21st century?<sup>2</sup> What is a Museum For?<sup>3</sup> These gargantuan questions are at the core of a playful survey titled *Would You Rather*. Created by GUESTWORK, the project invites museum goers to reconsider the role of the museum.

*Would You Rather* is a hybrid game/research initiative that examines the relationship between museum visitors and the Portland Art Museum. GUESTWORK engages museum visitors in a rapid fire critical thinking exercise which examines the art museum as a cultural institution. The survey both examines and re-imagines<sup>4</sup> the art museum through a set of predetermined binaries<sup>5</sup>.

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<sup>1</sup> Footnotes in this section are credited to or provided by GUESTWORK unless otherwise noted.

<sup>2</sup> "But what kind of society genuflects before objects precisely for being objects (and not, as in religious culture, transmitters of divine subjectivity)? The cultish relation to the object-world reveals the existence of a new social reality, one that was unprecedentedly bound up with the large-scale production and trade of goods, staples, machinery...In less than a century, between 1780 and 1850, total international trade and production multiplied more than fourfold, yielding a manufacture output unprecedented in human history...Without this mass objectification of existence in the sociological background, the creation of the great European national museums is merely an esthetic occurrence-but it wasn't..." "To be," "to be something," and "to have" ran together in the bourgeois mindset. The museum erected the shrine to this article of faith." <sup>1</sup>

<sup>1</sup> Didier Maleuvre, "Of History and Things: The age of Exhibitions," published in German in *Die Ausstellung. Politik eines Rituals*, ed. Dorothea von Hantelmann and Carolin Meister (Berlin:Diaphanes, 2010). See also Didier Maleuvre, *Museum Memories: History, Technology, Art* (Palo Alto, CA: Stanford University Press, 1999)

<sup>3</sup> "It is possible that by using a business model that equates stability with success, museums evince their desire to increase their chances of being seen as indispensable, not ancillary, to society. Taking on characteristics of successful corporations (focusing on revenue,

franchising where that's advantageous, maximizing the value of their investments, locating and then fulfilling demand, marketing themselves aggressively, etc.), they create a kind of mirage, an image of themselves as a competing entities like any other. They reproduce and follow a system established for them by society instead of building a sustainable system for a new society. Luckily, however, the status quo loosens its grip sometimes, mostly during economic downturns-suggesting, perhaps, that such unstable periods offer more freedom, more opportunities to experiment with the ephemeral and impermanent. Sometimes during such periods, though, museums, dedicate their effort to review and exhibiting their collections as if such gestures could provide and maintain a sense of stability and refuge, under the aegis of wealth."  
- Tania Bruguera, Artist

<sup>4</sup> If GUESTWORK was to reimagine the museum's role... While we desire an end to conflict, if we want people to be free we must always allow for the possibility that conflict may appear and to provide an arena where differences can be confronted. The democratic process should supply that arena. (MOUFFE, C. (2000) *The Democratic Paradox*. London, New York. Verso.) But... We want a museum that rejects the religious fetishization and commodification of objects and corporate ideology, we want an institution that gives up its authority and is co-created with its public through a democratic process.

<sup>5</sup> Would you rather have a museum that is more like a...  
BANK or CHURCH?

CHURCH or LIBRARY?  
LIBRARY or LIVING ROOM?  
LIVING ROOM or MALL?  
MALL or THEME PARK?  
THEME PARK or TOWN HALL?  
TOWN HALL or SOMETHING COMPLETELY DIFFERENT?  
TEACHES YOU or LEARNS FROM YOU?  
LEARNS FROM YOU or LEARNS WITH YOU?  
is a keeper of OBJECTS or IDEAS?  
is a keeper of IDEAS or BEES?  
rather a COLLECTIVE MUSEUM or MUSEUM OF COLLECTIONS?  
rather a REVOLUTIONARY MUSEUM or CONSISTENT MUSEUM?  
have a museum where you VIEW THINGS or DO THINGS?  
a museum of EXHIBITION or ACTIVATION?  
have a ACCESSIBLE or EXCLUSIVE museum?  
have a ESOTERIC or SHALLOW museum?  
POPULIST or SPECIALIST?  
RESPONSIVE or INDIFFERENT?  
LIBERAL or CONSERVATIVE?  
a museum of the RICH or of the POOR?  
LOCAL or GLOBAL?  
FAMILIAR or ALIEN?  
HOMOGENOUS or DIVERSE?  
QUIET or LOUD?  
TRANSACTIONAL or RECIPROCAL?  
AMBIGUITY or CERTAINTY?  
INDISPENSABLE or FRIVOLOUS?

# WOULD YOU RATHER?

Would you rather a museum that is more like a bank or more like a church?

Would you rather a museum that is more like a church or more like a library?



Would you rather a museum that is more like a library or more like a living room?

Would you rather a museum that is more like a living room or more like a mall?

Would you rather a museum that is more like a mall or more like a theme park?

Would you rather a museum that is like a theme park or more like a town hall?

Would you rather a museum that is more like a town hall or something completely different altogether?

Would you rather a museum that teaches you or learns from you?

Would you rather a museum that learns from you or learns with you?

Would you rather a museum keep objects or ideas?

Would you rather a museum keep ideas or bees?

Would you rather a collective museum or a museum of collections?

Would you rather a revolutionary museum or a museum of consistency?

Would you rather a museum where you view things or do things?



Would you rather a museum of exhibitions or activations?

Would you rather an accessible museum or an exclusive museum?

Would you rather an esoteric museum or a shallow museum?

Would you rather a populist museum or a specialist museum?

Would you rather a responsive museum or an indifferent museum?

Would you rather a liberal or a conservative museum?

Would you rather a museum of the rich or a museum of the poor?

Would you rather a local museum or a global museum?

Would you rather a familiar museum or an alien museum?

Would you rather a homogeneous museum or a diverse museum?

Would you rather a quiet museum or a loud museum?

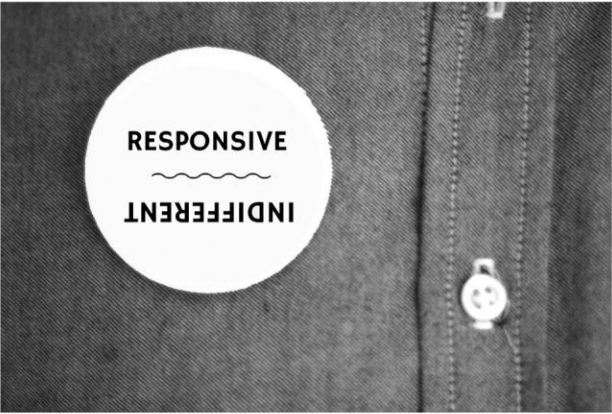
Would you rather a transactional museum or a reciprocal museum?

Would you rather an indispensable museum or a frivolous museum?





a



b



g



i





\*The following data was collected from a sample of 80 visitors to the Portland Art Museum on 2/28/14.

- a. 75% would rather have a museum of the poor than a museum of the rich.
- b. 92% would rather have a responsive museum than an indifferent museum.
- c. 95% would rather have an accessible museum than an exclusive museum.
- d. 86% would rather have a museum that is more like a living room than a mall.
- e. 59% would rather have a collective museum than a museum of collections.
- f. 74% would rather have a museum that keeps ideas than objects.
- g. 83% would rather have a museum that is more like a library than a church.
- h. 75% would rather have a revolutionary museum than a consistent museum.
- i. 81% would rather have an indispensable museum than a frivolous museum.

# MICHAEL HORWITZ<sup>1</sup>

Michael Horwitz is an artist that conjures communities and makes visible social relationships and networks through site-specific portraiture<sup>2</sup>. He is an unassuming presence that holds himself with a quiet charm. In bustling social situations from nightlife and culture, to non-profits, or colleges, you can often find him on the periphery. His set up is simple—two chairs, paper, colored pencils, paper, time, and an interest in people.

Over the course of two months Horwitz conducted portrait sessions with museum goers and museum staff<sup>3</sup>. He engaged in conversations ranging from reasons for visiting the museum to what it takes to make a museum work. He had conversations with staff that represented a full picture of the people who work at the Portland Art Museum, including Kristin Bayans<sup>4</sup>, Luke Buchanan<sup>5</sup>, Danae Hutson<sup>6</sup>, Bonnie Laing-Malcolmson<sup>7</sup>, Henry Moreno<sup>8</sup>, and Gretchen Van Lente<sup>9</sup>. What emerged was a collective portrait of the people that the Portland Art Museum is by and for.

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<sup>1</sup> Footnotes in this section are credited to Michael Horwitz unless otherwise cited. The notes that follow are his reflections with museum staff while he drew their portraits.

<sup>2</sup> Horwitz's ongoing live portraiture project began informally in response to overlapping concerns in his personal and creative life. He wanted to be an active participant in the local queer community, which was filled with richly idiosyncratic and self-determined people, whose bold and confident movements through the world often intimidated him. The portraiture was a way to begin to access these people through time spent together over a portrait and the inevitable conversation.

<sup>3</sup> The invitation to draw staff members and visitors of Portland's major art museum was both a natural extension of Horwitz's hybrid practice and a fitting performance of art making within the museum. From art classes studying a classic work to solitary sketchers sitting for hours on end, the museum is a site for people to study art, and perhaps these students of art, whether official or lifetime, are the easiest answer to the question, Who are museums for?

<sup>4</sup> Kristin Bayans from Education is one of those people you can tell lives for art and especially talking about art. She described passionate, emotional responses to paintings in the way people talk about their children, cats, or their favorite sports teams. If she didn't work there, she'd probably still hang out in the museum. Kristin had a very specific painting in the museum that she wanted to be drawn by, but she had talked about so much that I couldn't fit it into the

picture. I think it is the only portrait conversation where I barely said a word.

<sup>5</sup> Luke Buchanan, who works in Events, is soft spoken and a few years younger than me. I wasn't surprised at how young he was, but rather that I kept seeing him around the Museum after our portrait session and he was always working on wires and electrical equipment. From what I can tell, he takes his job very seriously. If you are at a soiree at the Museum, and you are appreciating the crispness of a video projection or the clarity of the sound speakers, please look for the man in this picture and say thank you.

<sup>6</sup> Danae Hutson from Education spoke candidly about the challenges she and her department faces within the institution and without. This can be as small as unanswered emails from other departments to those who treat Education as a stepping stone to employment elsewhere within the institution. I initially tried to map the different responsibilities of her role but was struck by her point that the foremost responsibility of a Museum is to relinquish the power of interpretation to the public, a goal that often builds tension between Museum and public due to a number of factors, including a human desire to prioritize one over the other and the fact that a lot of people like to be told how to interpret the works they're looking at.

<sup>7</sup> Bonnie Laing-Malcolmson, curator of Northwest Art, was fast talking and blunt, my favorite kind of a person. I could barely keep up with her and even though it was clear she didn't want to talk about her work routine we still found plenty of art-stuff to

talk about, from her experiences at PNCA as a student and teacher to the artists we both loved. I was tempted to say I knew all the people she brought up but she seemed to have a pretty good BS meter and would have seen through it quickly.

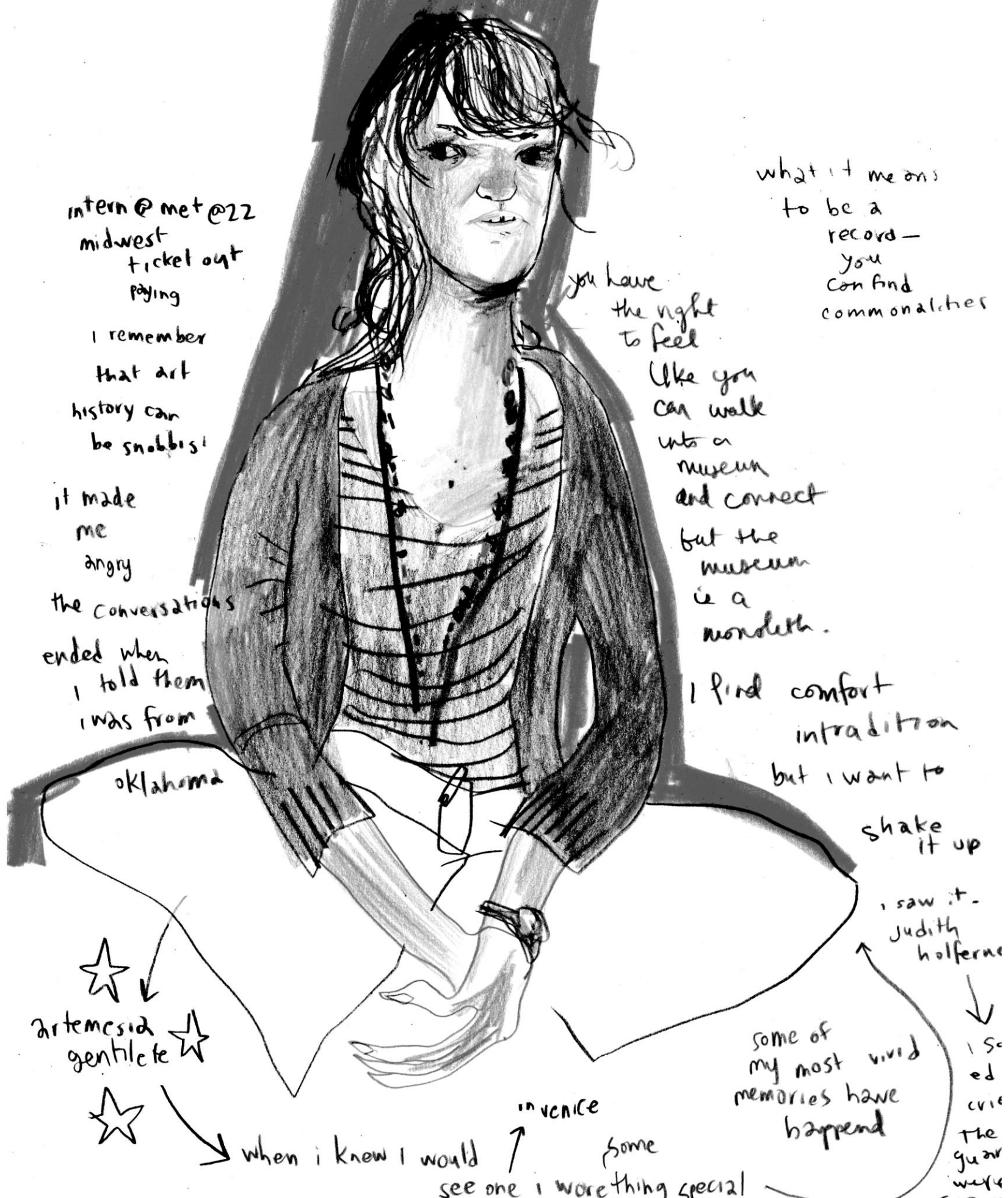
<sup>8</sup> Henry Moreno was a tricky guy to crack and I don't think I did. I often spend my first few minutes of a portrait asking vague questions, like a fortune teller fishing for tales, and I think Henry caught on to that and gave slightly vague answers. But he was charming and opened up when the conversation flowed to his favorite museum, The Imperial War Museum in London. However guarded he was, I still knew he would be a fun drawing when he described how he had strategically volunteered to work in coat check to get into the Museum and worked his way up to advertising. He's like the Don Draper of the Portland Art Museum.

<sup>9</sup> Gretchen Van Lente is the most fabulous security guard I have ever met. This publication is in black and white, so you don't get to enjoy the limes and turquoise Gretchen wore to be drawn in. During the portrait we sat under the watch of three Francis Bacon paintings worth more than we'll ever own, which is a decadence everyone can enjoy. And although she guards that decadence, she wasn't too proud to admit that she's had occasions of talking back to less polite patrons. My favorite thing about Gretchen is that she's a writer who works in at least four genres. As she paces the galleries she mentally writes stories, so keep that in mind the next time you see a guard and wonder what they are thinking.

KRISTIN BAYANS

@PAM SINCE NOV

exhibit developer/educator



intern @ met @22  
midwest  
ticket out  
paying

i remember  
that art  
history can  
be snobbish!

it made  
me  
angry  
the conversations  
ended when  
i told them  
i was from

oklahoma

Artemesia  
Gentile



when i knew i would

in Venice

some  
see one i wore thing special

what it means  
to be a  
record—  
you  
can find  
commonalities

you have  
the right  
to feel

like you  
can walk  
into a  
museum  
and connect  
but the  
museum  
is a  
monolith.

i find comfort  
in tradition  
but i want to

shake  
it up

i saw it.  
Judith holferne

some of  
my most vivid  
memories have  
happened

i se  
ed  
crie  
the  
guar  
were

KRISTIN BAYANS

HENRY MORENO

mercenary  
coat check

oregonian  
willamette week

mercury  
met wife  
@  
museum

☆ imperial  
war  
museum  
in london ☆

interns w  
ipad

☆ tate ☆

yelp

fragment  
our  
message

runs a WWI  
Blog

will  
rewalk  
trenches

encyclopedia

guerilla  
marketing

Bull  
pois

↑ IS  
sec

commercial  
curator text

repurposed  
sleuthing  
out  
exhibition message

MICHAEL HOPNITZ

HENRY MORENO



he does  
the projections  
& i've seen  
him testing  
equipment  
a lot since  
i've been  
doing portraits  
@ the  
museum

he works  
very  
hard.  
also he is  
about to  
have a kid.  
his wife told him  
over gchat  
while he was  
@ work

LUKE BUCHANAN

BONNIE LAING  
MALCOLMSON  
CURATOR - NW  
ARTISTS

we both @  
alex katz

1850  
APEX SHOWS  
CONTEMP NW ART  
AWARDS

She had many  
recommendations  
which i  
should  
look up.

laure  
ross  
paul



so i was  
trying very  
hard to not be  
a lame over-eager  
grad school student  
w/ her but then  
she told me  
she had dinner  
w/ alice neel once  
& all bets  
were off.

she showed  
me the  
museum's  
neel &  
she fell into  
teaching  
mode, which is  
clear she  
misses.

BONNIE LAING-MALCOLMSON

DANAE HUTSON  
3RD YEAR  
EDUCATION

teacher

devotes  
student molecules

she resolves  
the potential  
conflict

professional  
development

story  
objects  
that  
have  
stories  
and  
kept  
across  
time &  
space

a definition  
of museums



Super important!!

relinquish  
power of  
interpretation

museum  
vs.  
schools  
vs.  
the public

that's

how can  
you  
create an  
experience  
& protect  
the work

50%  
departmental  
turnover  
/  
no 1 knows  
/

education  
as  
stomping  
ground  
in the  
museum 4

GRETCHEN VAN LENTE  
SECURITY

she is a  
root.

she came in  
my favorite  
age 100.

also she  
writes a lot:  
fiction,  
literary  
horror,  
literary  
mysteries.  
ya novels.

she says  
she has  
an attitude  
w/ rude patrons  
and i could  
see it  
but she is  
precious.

we sat next  
to the  
francis  
barnes  
while i  
drew,

she has a boyfriend  
she met  
@ the  
museum.



GRETCHEN VAN LENTE

# ARIANA JACOB<sup>1</sup>

## THIS BENCH IS FOR YOU... WHO IS ART FOR?

As an artist that uses conversation<sup>2</sup> as a the primary medium in her work, and whose dialogical practice often revolves around questions of who art and culture<sup>3</sup> are for, Jacob's work already manifests as talking about cultural institutions in public<sup>4</sup>.

The questioning of the value of, access to, and production of culture have been with Jacob through out her life<sup>5</sup>. For *Talking About Museums in Public* she asks how class background, educational experience, cultural heritage and political affiliation shape whether we feel art is speaking to us or not? In what ways does art live up to its claim of belonging to us all through our cultural history? What happens when the things we experience as public goods are actually privately owned or controlled? If art can't really make a strong case for belonging symbolically to the people, does it change the essential meaning of what art is?

To pursue these questions Jacob has selected places that are specifically designated for public use—both inside and outside art institutions—such as benches, fountains and bridges, and inviting passers-by to join in using these public resources while talking about who they think art is for<sup>6</sup>.

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<sup>1</sup> Footnotes in this section are credited to Ariana Jacob unless otherwise noted.

<sup>2</sup> Jacob uses conversation as a medium and as a subjective research method.

<sup>3</sup> Her work explores experiences of interdependence and disconnection, questions my own idealistic beliefs, and investigates how people make culture and culture makes people.

<sup>4</sup> Her work often takes place in public space

and struggles with questions about who we are to each other in our society and what it means to be in public, or to be part of a public.

<sup>5</sup> As a person who grew up feeling that the art world was not a place where a person like herself belonged, and yet winded up becoming an artist anyway, Jacob often thinks about who claims art as their own and what that says about art. She is curious about the range of opinions people inside and outside the art world have about who art is for

and why it matters so much more to some people than others.

<sup>6</sup> People who love art consider it to be an cultural inheritance that fundamentally belongs to the public, and yet within that broader population many people do not see art to be for someone like themselves. What is this disconnect between the ideal where art belongs to the public, and the experience of art being in the interest of a small sector of society?

**THIS BENCH  
IS FOR YOU...  
WHO IS ART  
FOR?**

Art is like  
wine, people think  
you have to know a lot  
about it but you can just  
try it and see what you like.  
-Linnea

It depends on how you grew  
up. My parents paid for art.  
I inherited some pieces that  
are worth thousands of dollars.  
My husband's family had stuff  
on their walls but they wouldn't  
really spend much on it. That  
might be why I relate more to  
art then he does.

-Anonymous

Art is for artists and it is also  
for society. It gives artists  
great pleasure to make it,  
and then somebody other  
than the artists get to jury  
whether it counts as art  
or not.  
-Jason

Art is not for me...  
-Dave

Art is for me, it is about me,  
because I get to decide what  
is good and what isn't.

-Anonymous

Growing up on  
the east coast, even  
in a lower middle class  
family, there were all these  
free museums, so I got that  
museum experience and  
maybe that helped me  
feel like I could  
be an artist.  
-Therese



ARIANA JACOB



**CH IS FOR YOU**

**WHO IS ART FOR?**

# LAUREL KURTZ AND SANDY SAMPSON<sup>1</sup>

A speech act is an action that through words and public speaking can validate, transfer power, and make real. For *Talking About Museums in Public* Sandy Sampson and Laurel Kurtz use their collaborative practice of formal speech reenactments<sup>2</sup> to address pressing questions around the evolving role of the museum in contemporary life. Using public space as the catalyst and generator the two initiated conversations with strangers to capture the thoughts and impromptu words of the people they met by chance.

Using the vox pop<sup>3</sup> style responses they collected from questions including “What is not a museum?”, Kurtz and Sampson make verbatim transcriptions of the audio. These scripts are then performed as reenactments in set locations as performances by both the artists.

Performances will take place at the Portland Art Museum, as well as throughout the entirety of the city of Portland, including the often overlooked outlying neighborhoods.

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<sup>1</sup> Footnotes in this section are the words of Sandy Sampson and Laurel Kurtz unless otherwise noted.

<sup>2</sup> Why is this important?

- There is a history of formal speech reenactments by artists, hired actors at historical museums, school debate teams, and even Toast Masters. There is no tradition of formal speech reenactments of everyday peoples' speech.
- Value each other as resources.

- Looking for the “expert” in others.
- Putting a spotlight on the wisdom and the value of the constant and the current vs. the historic and the rare.
- Often, people really like to be asked.
- Relationships form, with us and outside of us, both sustained and shallow.
- It's powerful for people to hear their own words spoken back at them.
- Listeners assume, because of the formality, that the words are of someone who is “important.”
- We don't edit content and we are willing to

speak the words of diametrically opposed points of view. We provide both with an equal platform. This makes the listener the arbiter of value.

- Aspirational importance – people get a glimpse of their opinions being worthy. “My words and my thoughts have consequence.”

<sup>3</sup> Vox Populi is a broadcasting term that refers to interviews conducted with the “general public”. The latin root of the term translates into, the voice of the people. (Definition included by Jen Delos Reyes).



"Museums of the present. Maybe that's an answer of what museums are not. They don't present contemporary artifacts."

# What is not a Museum?

"An unconfined, organic, manifestation of... stuff."

"When I think of what it's not for, it's not a bazaar, you know, you don't just get to put anything in there."

"Places in nature that are not man made are probably not museums, but they are their own thing of history and education." "Maybe bus stations, you know, they seem as far away from a museum as possible."  
"Public spaces, malls."

"Used Paper Products. I mean think, paper products, who wants to go see a museum for paper products?"

"Anyplace that constantly molds itself to meet the current fads."

"Something that's not curated"

"Well this Burgerville isn't no museum."

"Anything but a museum, isn't a museum. It's crazy, because there are certain things you could say are a museum, even though they're not... Like say for example a store, if you have no money, it's like walking around a museum looking at all these things, right?"

"I'm not interested in nothing, but clothes and shoes... If it's not that, then nothing else really matters to me."

"I believe anything that's alive, you know."

"Well, I guess that really depends on the public view." "If a lot of people collect stuff and put it in their areas of the store, or whatever, is that a museum? Or are they just a hoarder?"

"Going back even to that era, I just don't consider anywhere from maybe like the 70's, 80's up, 60's maybe even, you know."

"You can't feed the animals." "You cannot go in the tigers."

"Bare yourself."

"You don't see food in a museum. Living exhibits, things alive."

"I would saying gettin laid, but everybody does that everywhere anyways."

"I don't know if there's a spot that could potentially not be a museum."

"Animals... When I went there, I didn't see like, you know, any dogs or cats there."

"Gosh, well, it depends on your viewpoint. I guess you could look at anything like a museum. So, maybe nothing." "The museums that they actually call museums, not this whole life that is a museum, say that you can't make a lot of noise, and you can't take pictures in some, and that's that, but in the life museum, you can do almost anything, and people do."

## what can you not do...

“Well, like the zoo. Hahaha. Anything that doesn’t exhibit, uh, anything that doesn’t exhibit from the past, like dinosaurs, old art, old, you know, things that we don’t have nowadays.”

“Dancing, or singing.”

“That’s a tricky question.” “Related items, you know, like old cars, new cars...if it’s a museum about cars, you know, you’re not gonna have an elephant or a chupacabra, you know?”

“Well you can’t scream and yell in a museum, you don’t want to do that. You can’t take anything, unless it’s from the gift shop.”

“Sports don’t seem like they happen in museums, wrestling matches don’t happen in museums” “fingerpainting on existing masterpieces, like bringing children in with finger paints, to touch up masterpieces, that, I think might make them look better.”

“I’ve been in a lot of museums, and I’ve run, and touched art, yelled, and sung in a museum, so I don’t know what I can’t do, I mean, maybe I couldn’t do all of those things, but I didn’t get caught.” “You can’t take the exhibit with you, you can’t take it away, you know, right, whatever their exhibiting you can’t take it away from there, because it’s part of the museum, so they want to preserve that.” “I think you can do anything you want in a museum as long as you don’t get caught.”

“You don’t break shit, you don’t talk about politics.” “You do not sound smart about art even if you try.” “You don’t sound awesome when you talk about how cool everything is.”

“I would say anything natural, anything not man made or not put together.”

“I feel like a place that’s not a museum, is something that’s trying to like sell something...but they’re actually trying to like put forward their own agenda or product.”

“You can’t make art in a museum. If you’re an artist, you can’t walk into a museum, and say, ‘I’ve got this project that I wanna do. I wanna do it. You can’t do that.’”

“You can’t jump around and have fun.”

“If it doesn’t have shit in it.” “You feel like you’ve improved upon yourself after visiting it, so if you haven’t, then you’re like, no this isn’t a museum, this like is a fun house.” “Penises” “I feel like if someone called a penis a museum, I’m not gonna go.”

“I don’t think smoking is allowed in a museum.” “Um, hosts?”

# what does not happen in a museum?

“There’s an infinite amount of things that are not a museum, since there are an infinite amount of things that are not a thing.”

“I would hope a verb like tranquility or nothing” “The idea that nothing happens in a museum is that thing that shouldn’t happen at a museum.”

# TRAVIS SOUZA<sup>1</sup>

Every Free Friday<sup>2</sup> in May and June a neon sign is illuminated at the Portland Art Museum from 5:00pm-8:00pm<sup>3</sup>. The words “radical acceptance” blaze brightly inside the museum adding new weight and intensity to the gesture of being free and open.

*Radical Acceptance*<sup>4</sup> is a project that appropriates Cognitive and Dialectical Behavior Therapy<sup>5</sup> approaches to create a platform for new ways museum visitors can engage with and relate to the museum and its collections.

Through Souza’s integration of therapeutic skills into the architecture of the Museum, he questions what role the museum can serve in people’s lives, and asks specifically: can a museum visit and its collections be offered at the public level as therapeutically beneficial? Can the museum be a place of healing?

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<sup>1</sup> Footnotes in this section are credited to Travis Souza unless otherwise noted.

<sup>2</sup> Every fourth Friday of the month from 5-8pm the museum is free and open to the public.

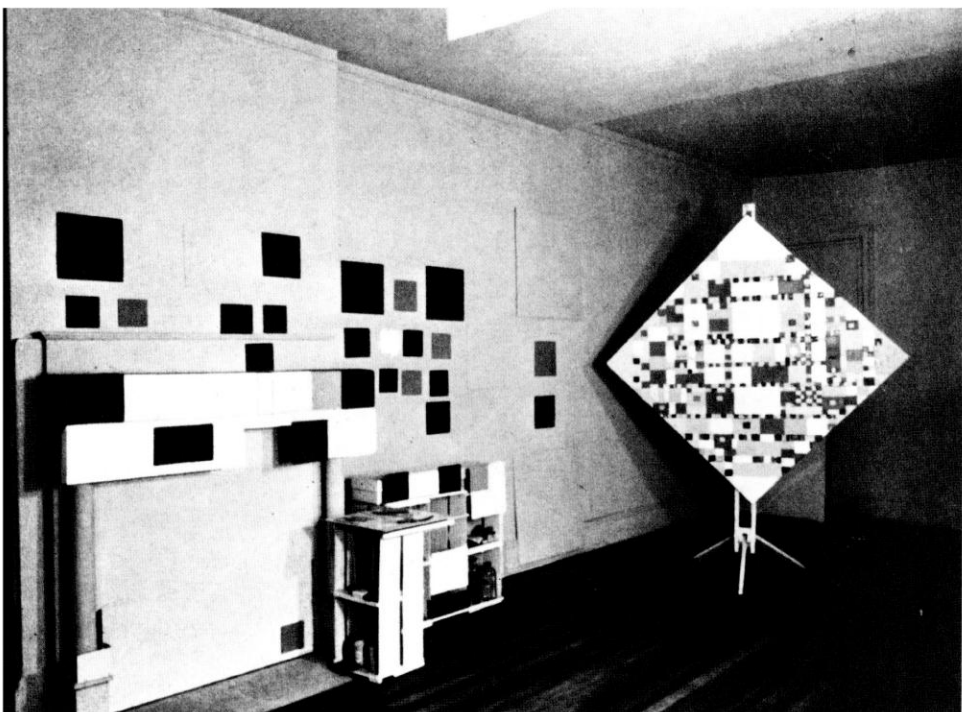
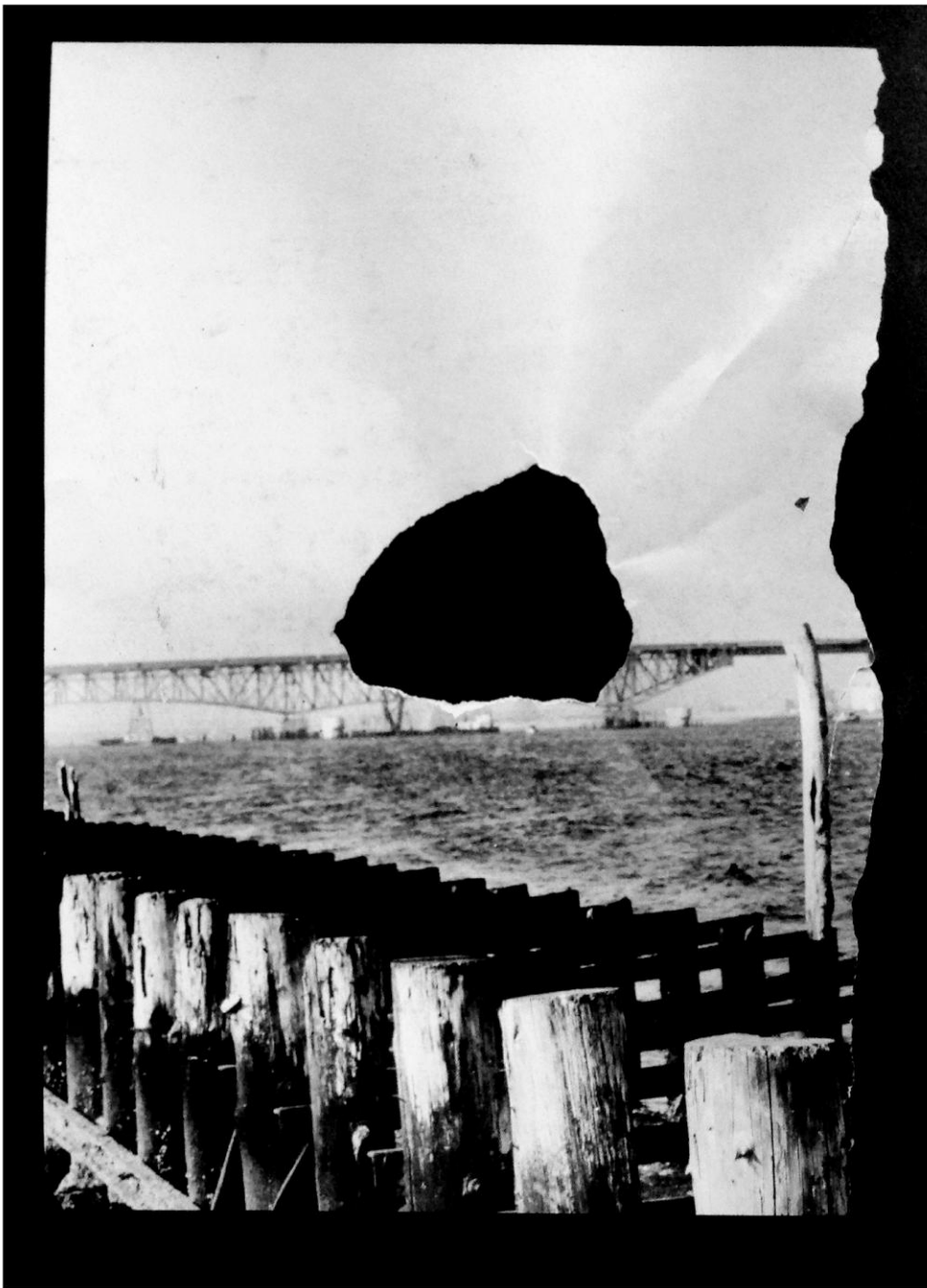
<sup>3</sup> During these hours an audio tour will be available to guide visitors through the museum. The audio tour will consist of a walk

through the museum combining a curated selection of art works, museum spaces, and select texts from Cognitive and Dialectical Behavior Therapy.

<sup>4</sup> Radical Acceptance is a term used by Marsha Linehan within Dialectical Behavior Therapy (DBT). DBT is a skills-based Psychotherapy that Linehan, herself diagnosed with schizophrenia at age 17, developed and is

now widely used by therapists and hospitals to treat a variety of mental illness.

<sup>5</sup> This project harnesses the shared benefits of Art and Therapy and guides visitors in a way that offers an emotional and therapeutic experience of the museum and its collection in exchange for the visitor’s own psycho-social investment.



# MINDFULNESS

OBSERVE  
DESCRIBE  
PARTICIPATE

OBSERVE  
DESCRIBE  
PARTICIPATE

OBSERVE  
PARTICIPATE  
DESCRIBE

THOUGHTS

FEELINGS

BEHAVIOUR

Cognitive behavioral therapy (CBT) is a form of treatment that focuses on examining the relationships between thoughts, feelings and behaviors. By exploring patterns of thinking that lead to self-destructive actions and the beliefs that direct these thoughts, people with mental illness can modify their patterns of thinking to improve coping. CBT is a type of psychotherapy that is different from traditional psychodynamic psychotherapy in that the therapist and the patient will actively work together to help the patient recover from their mental illness. Studies have shown that CBT actually changes brain activity in people with mental illnesses who receive this treatment, suggesting that the brain is actually improving its functioning as a result of engaging in this form of therapy. CBT has been shown to be as useful as antidepressant medications for some individuals with depression and may be superior in preventing relapse of symptoms. Patients receiving CBT for depression are encouraged to schedule positive activities into their daily calendars in order to increase the amount of pleasure they experience. In addition, depressed patients learn how to change ("restructure") negative thought patterns in order to interpret their environment outside of session in a less negatively-biased way.

- National alliance on Mental Illness

Dialectical Behavior Therapy (DBT) was invented by Marsha Lineham, a psychologist, who modified traditional cognitive behavioral therapy (CBT) for the treatment of chronically suicidal and self-injurious individuals with borderline personality disorder (BPD). Dr. Linehan recently revealed her own struggles with BPD and how her own insights from living successfully with the condition contributed to developing this novel and creative therapy.

DBT differs from traditional CBT in its emphasis on validation-a powerful tool whereby the therapist and the patient work on "accepting" uncomfortable thoughts, feeling and behaviors rather than struggling with them. Once an identified thought, emotion or behavior has been validated, the process of change no longer appears impossible, and the goals of gradual transformation become reality. The term dialectics refers to the therapist's goal of establishing a balance between acceptance and change and effectively integrating these two fundamental principles of successful therapy. DBT also focuses on the development of coping skills-specific behavioral techniques used to combat the disabling symptoms of mental illness.

As part of the skills-based element of DBT, emphasis is often placed on the development of mindfulness practice and other relaxation techniques. Mindfulness teaches individuals to become increasingly conscious of their thoughts and feelings through observation of bodily sensations. Through this practice, an individual develops the ability to accept distressing thoughts without self-criticism and to tolerate self-destructive urges without acting upon them. Deep breathing and progressive muscle relaxation are examples of specific mindfulness techniques. People in DBT will frequently be asked to use their "wise mind" to help them make better choices.

- National alliance on Mental Illness

Radical Acceptance is the willingness to experience ourselves and our lives as it is.

-Tara Brach, 2004

We must develop a systematic interventions based on the complex factors of two components in perpetual interaction: the material environment of life and the behaviors which that environment gives rise to and which radically transform it. ...Psychogeography, 'the study of the exact laws and specific effects of geographical environments, whether consciously organized or not, on the emotions and behavior of individuals'. ...The most pertinent revolutionary experiments in culture have sought to break the spectators' psychological identification with the hero so as to draw them into activity by provoking their capacities to revolutionize their own lives. The situation is thus designed to be lived by its constructors. The role played by a passive or merely bit-part playing "public" must constantly diminish, while that played by those who cannot be called actors, but rather, in a new sense of the term, "livers," must steadily increase.

- Guy Debord

*Toward a Situationist International*, 1957

Counter-publics can be understood as particular parallel formations of a minor or even subordinate character where other or oppositional discourses and practices can be formulated and circulated... The counter-public is a conscious mirroring of the modalities and institutions of the normative public, but in an effort to address other subjects and indeed other imaginaries.

- Simon Sheikh

*In the Place of the Public Sphere? Or, the World in Fragments*, 2004

On the one hand our projects perform a site, as if we're coaxing the project out of the site, as if it's been there all the time: the project is built with the site, by means of the site... On the other hand, our projects build scaffolding over the site, scaffolding that can support another site, within the old one... The aim is: to put the site into the hands of the people that use it, to make the site close-up and tangible. The goal is: to liberate people, by making the site they're in handleable and changeable.

- Vito Acconci

*Leaving Home: Notes on Insertions into the Public*, 2000

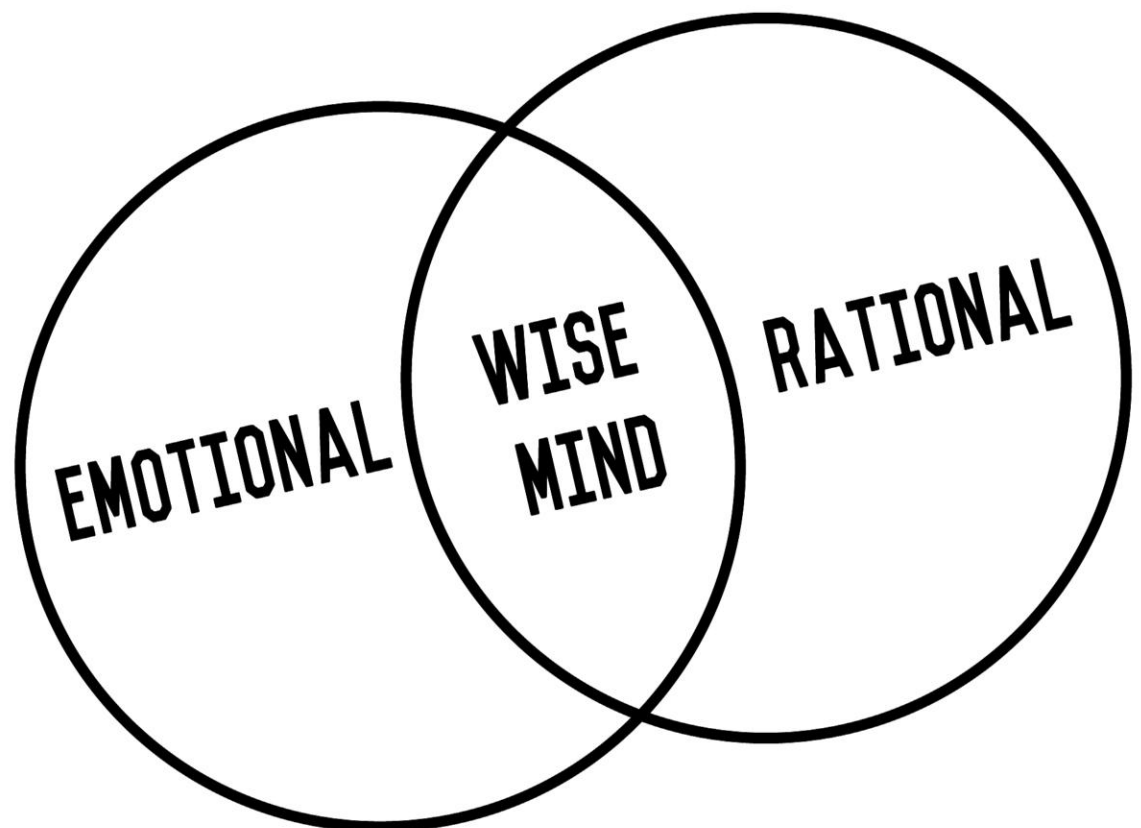
Inspired by a museum visit, we could scold ourselves for our previous prosaic belief that a salad bowl is only a salad bowl.

- Alain de Botton

*The Architecture of Happiness*, 2008

"What I have in mind is that art may be bad, good or indifferent, but, whatever adjective is used, we must call it art, and bad art in the same way that a bad emotion is still an emotion."

- Marcel Duchamp, 1964



**RADICAL**

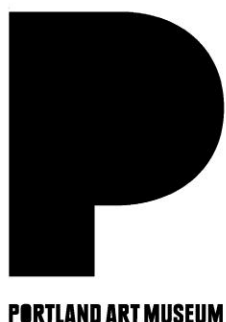
**ACCEPTANCE**

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