

Places in Places in Places

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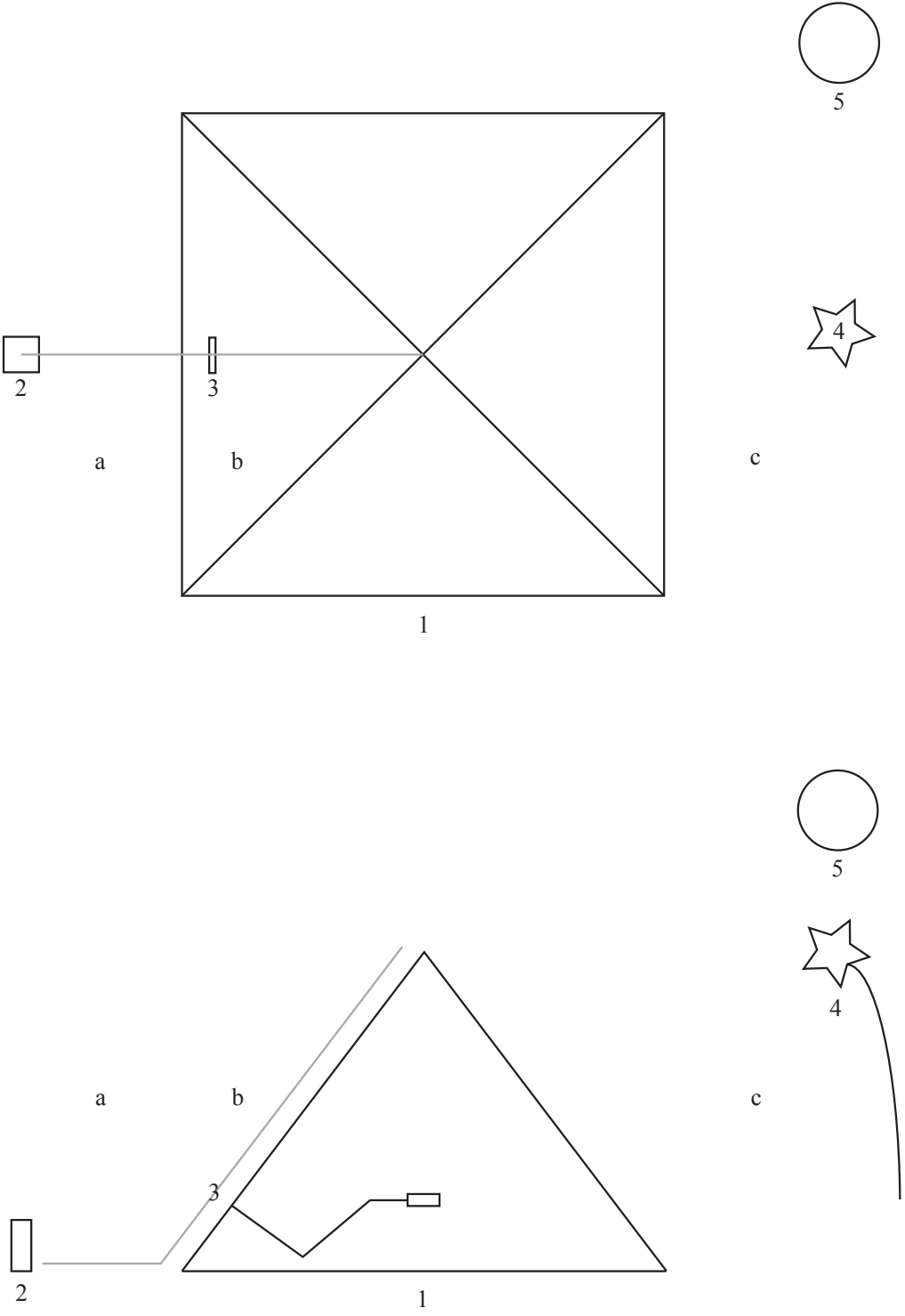
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Exhibition Floor Plan - Plan and Side View



Artefacts

1. The Pyramid of Khufu, Giza
2. The Shape Tape, Lucky Dragons
3. Kyle and Jimmy's Wunderkammer
4. The Mickey Mouse Firework
5. The Sun

Segments

- a. 'an ambiguous sense of place'
- b. 'affected perception'
- c. 'the idea of success'

—— Exhibition Route

****Instructions for the participant****

Please put on the headset provided. Press play on the cassette and reset when necessary. Follow the 'exhibition route' until completion, ignoring any possible commotion around you

Best of luck

Images of the show



‘an ambiguous sense of place’



‘affected perception’



‘the idea of success’



Exhibition Overview

Synopsis

I will outline two forms of an exhibition in this Curatorial Rationale. The first, a realistic account of which can only be brought about through anarchy. The second, an account of what I originally envisioned through the role of artist as curator. Both take place around the National Monument, the Pyramid of Giza, yet in two separate paradigms. The role of these comparisons will investigate the restrictions in a creative curatorial environment, to question why they exist and more importantly, if they didn't exist.

Content

There is a problem with artists applying a curatorial practice - there's too much thought into interaction and place. The question this poses is to what point can these elements be explored until the exhibition itself becomes an artwork. In the past few decades, artists such as Hans Obrist have grown out of the arts to curate exhibitions, which he refers to as 'curatorial positions of in-betweenness'¹, an appropriate statement of where I find myself within this practice. When asked to propose an exhibition of any means, I'm immersed with ideas for connections and interactions in which artefacts and location can be brought together. In reality, any ambitious idea that is of a great magnitude, in the public sphere, or, in this case, using a National Monument, could never be executed the way you imagined it would, if at all. It took Christo and Jean Claude over twenty years to get permission to wrap the Reichstag, 'It was the first time that any parliament had debated and voted on the future existence of a work of art'². It's difficult to understand how such a wonderful and harmless idea had to undergo such a painstaking process. It was a project that was incredibly exciting and very well received, not to mention that it was completely funded by the artists themselves. Reflecting on this project I'm certain my proposal to use the Pyramid of Giza for an exhibition would be rejected. To look at a very recent article from the Guardian about the Pyramid in concern with the palindrome date 11.11.11, 'an Egyptian company had filed a request to hold a "hug the pyramid"

¹ Andreasen & Larsen, 28, *Curating Subjects*

² Javacheff, 52, *Christo & Jeanne Claude: Wrapped Reichstag*

event, in which 120 people would hold hands around the base of the structure, but insists official permission was denied.³ Who would deny a hug? The Supreme Council of Armed Forces may have thought this could be a precedent to something more, such as a squeeze or a kiss. Considering this only brings me to the option that when applying this exhibition in reality I would have to do it illegally. Of course I don't want to do this, as the results could be disastrous. It also changes the dynamic of the exhibition and the experience for the participant. However it's important to reflect on how these obstructions affect the initial motives of the exhibit and what experiences we are held back from when art meets politics.

Initially, I'll be looking at the logistics of undertaking this exhibition, feeding through the dynamics and roles of each participant and what is likely to happen. The rationale behind choosing these objects and in more detail, the location, will follow in the imaginary curatorial walkthrough, without the restrictions of a time limit, politics and tourism. Thereafter, I can determine to what extent creativity can fuel a curatorial practice, or whether a creative curatorial practice is in itself an extensive work of art.

To perform this exhibition illegally, or against political values, I find myself bridging from curator to interventionist. A frame of reference for this gap would be the work of Jacques Servin and Igor Vamos, better known as 'the Yes Men'. Acts such as creating a fake Website for the World Trade Organisation, led the pair to be invited to represent the WTO for public presentations where they performed as 'parodic delegates of the WTO'⁴. One presentation for example involved the pair presenting a Management Leisure Suit, sporting a 6ft gold foot inflatable phallus. This isn't directly relatable to the function of the artefacts in my proposal, the Yes Men are interesting in the respect that they are able to sneak into high places. Through their use of satire and ridiculous intervention the pair raise awareness of social issues. Valerie Tevere, a fellow interventionist notes, 'I think of humour, play, and satire as disarming and necessary tactics employed to catch power off guard... humour shifts the expectations of the interview process, opening up a comfortable space for

³ Shenker, The Guardian, <http://www.guardian.co.uk/world/2011/nov/11/egypt-great-pyramid-closes-111111>

⁴ Thompson & Sholette, 103, *The Interventionists*

revealing dialogue.’⁵ It also plays a key part in intervention primarily through the aspect of ‘tactical media’. In regards to the Yes Men, the more outrageous the intervention is, the more media coverage you get. This initial ploy would reveal a motive behind the stunt, and, by presenting the intervened establishment as a mockery, a politic or social message would be realised. Being aware of this approach I would be wary of representing Giza in such a way. I am however expecting the surrealistic qualities of the event to make it globally recognised and discussed, except instead of raising issues in politics I intend to question the role the art curatorship and the succession of our National Heritage. I feel anyone has the right to explore such a monument, a point I can make very clear through the mass of media attention and questioning I would undoubtedly receive.

Looking at situations that have been globally recognised more so in the name of arts I would first of all accredit Philippe Petit. The well-known wirewalker made his name when he ‘married’⁶ the Twin Towers in 1974. Petit’s achievement of a life long dream was noted as the ‘most artistic crime of the century’⁷, a statement this realised proposal looks up to. Although considered an insane undertaking, the post-performance of this event was heartening and somewhat supernatural. When stepping out upon the rope Petit recalls, ‘I realised I was stepping into another world, literally into the unknown and I was an explorer at heart.’⁸ Again this is a very positive insight for my own proposal which is very much one of exploration. The fear is the criminal element at hand, I don’t want to go to jail for instance (it would not reflect well on the atmosphere for the art). However in terms of Petit’s case the crime was annulled, ‘Extensive news coverage and public appreciation.. resulted in all formal charges relating to his walk being dropped.’⁹ Here is another incentive for welcoming the flood of media coverage- having global recognition, and, in this situation, an ‘appreciative public’ can overrule the law, maybe even to the extent of a revolution. However, it highlights the point whether my realised proposal would be received as positively as Philippe’s feat. What would be the result if it wasn’t? Outside the

⁵ Interview with Valerie Tevere, Thompson & Sholette , 92, *The Interventionists*

⁶ Petite, *Interview with Mark Kermode, Culture Show Uncut 03.07.08*

⁷ Marsh (director), *Man on Wire*

⁸ Petite, *Interview with Mark Kermode, Culture Show Uncut 03.07.08*

⁹ Lichtenstein, The New York Times,
<http://www.nytimes.com/1974/08/08/nyregion/08WTC.htm>

inevitable imprisonment and extortionate fining, would my initial motives still transpire?

The work of the nineties acid house frontiers, KLF, is a prime example of where this type of art can go wrong. The band retired in 1993 to become the 'K Foundation', an artistic foundation involving the bands post retirement finances, which was dispersed as controversial grants for bad artists, auctions and most famously the incineration of a million pounds. The collective were ill received over these acts of squandering money, to the extent that no event was widely publicised or discussed respectfully. A film of the K Foundation burning a million quid was later screened across the UK.. 'It's taken us almost a year to come to terms with what we did. Now we feel we want to try and find out why we did it'¹⁰. This lack of understanding by the artists themselves is what gives the 'art' its preliminary downfall. The tragic irony is that the group didn't successfully burn a million pounds, some of the money was recovered afterwards, they had in fact failed their uncomprehended objective before even publicising it. When this was brought up in a Q&A, Jimmy Cauty responded with, 'Well, we usually fail in most things we do'¹¹. The act wasn't the innovative art statement that would achieve the group global recognition as they might have thought, it was a piece of work where the reasoning behind the performance was no more than controversy for a media storm. I guess in terms of the media and the art world, to acknowledge or credit this behavior would be no more than giving attention to an insolent child. However given time I feel the performance will gain more respect, its art where failure is the precedent. Interestingly enough, the group had reformed in the late nineties for a new art endeavor - to build a Pyramid made from donated bricks entitled 'the People's Pyramid'.. Researching this brought a slight turn to my stomach. Yet unsurprisingly the project was never undertaken. In a way I enjoy the work of the K Foundation, although I feel it's initial and ultimate failure is the cynical messages behind the work. No one wants to focus on art that's discrediting or mocking the art world. Maybe if it were questioning it in light of art's role in society would be a different matter. This proposal certainly could be related to the insanity of burning a million pounds, but opposed to the K Foundation it is not in any way meant to be controversial for the sake of it, I'm not trying to get noticed with the act, in fact

¹⁰ NME, <http://www.libraryofmu.org/display-resource.php?id=463>

¹¹ Brook, 17, *The K Foundation Burn A Million Quid*

quite the opposite. I'd rather this exhibition take place in a world without such means where the participant would be freer to explore the premise of its directed rationale.

The Exhibition

The use of the Pyramid of Giza as the 'location' of the exhibition is only out of circumstance. The Pyramid is more so an artefact to the exhibition rather than a mediated location. The rationale for having the exhibition in Giza is the sheer fact that the Pyramid is unmoveable, and if it was, I don't think it would make the people of Giza happy if I moved it. For its role in the exhibition I don't want to dwell on the Pyramid's speculative purpose or past, more so focus on its prime relationship with the Sun. Like Nancy Holt's 'Sun Tunnels' (1973-76)¹², the Pyramid will provide a journey that in effect will elaborate the exhibition in an ecological format. Holt states that she uses the Sun in her work 'to reawaken our relationship to the source of life.'¹³ In a similar context I want to use the Pyramid of Giza in this exhibition as an instrument to be explored. In light of its formative structure building towards the cosmos, primarily the Sun with which it is associated, the participant's prime role in the exhibition is to interact with the core influence of the structure through climbing towards its very summit. This will be in relation to a modern sun influenced object - 'The Lucky Dragons Shape Tape'. This artefact, which is to be played by the participant prior to and during the expedition, will have live interaction throughout the climb. Determined by direct sunlight and disputable magnetic properties of the Pyramid, the cassette will warp and deteriorate over time, validating and exploring a sense of place.

¹² 'Sun Tunnels' was a sculpture project based in a desert landscape near Lucin, Utah. The work composed of four concrete cylinders aligned with angles of the sun rising and setting during the summer and winter solstices

¹³ Matilsky, 86, *Fragile Ecologies: contemporary artists' interpretations and solutions*

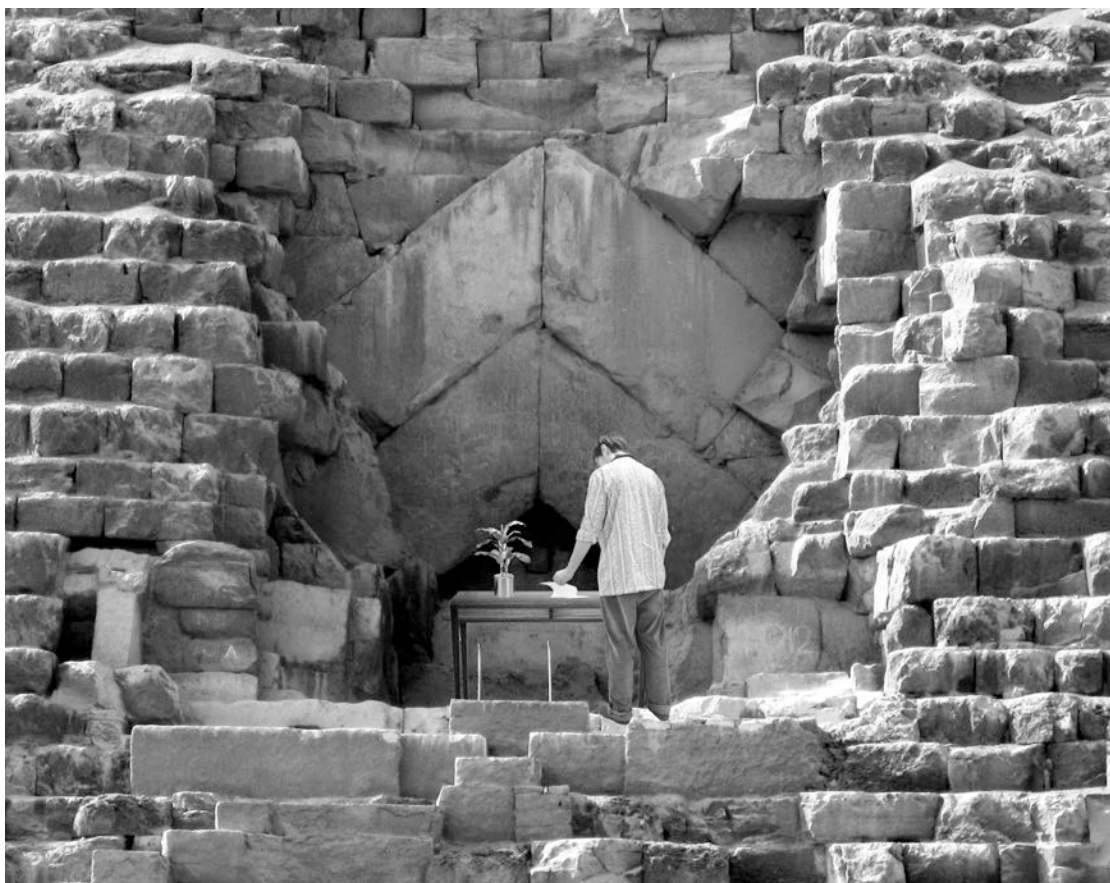


The base of the Pyramid of Khufu, the start of the exhibition



Lucky Dragons Shape Tape to be played prior and during the climb

Prior to this expedition taking place two other artefacts are to be planted. One of which, the most difficult of the two to install, will be located at the heart of the Pyramid with its reception at the Monument's entrance. This body of work is my own amongst the other artefacts. Regarding my role as curator rather than artist, I decided to question my position further through curating another curator. In effect this would be an exhibition within the exhibition in the form of a 'Wunderkammer'¹⁴. This will be assembled by two artists from Oregon who have been unhindered by the regulations of art education. The artefacts selected by the pair for this exhibition will be through a selection process, of which the participant can only choose a handful of items. The reception at the entrance to the Pyramid of Giza will have a list of the associated texts to the artefacts from which the participant can engage and choose what they would like to view.



'Kyle and Jimmy's Wunderkammer' Reception

¹⁴ A 'Wunderkammer', or literal translation 'Wonder Room', is the German equivalent to 'A Cabinet of Curiosities' - a room or cabinet in which undefined artefacts would be kept for categorisation



Wunderkammer Catalogue

To have this collection of artefacts, some of which are quite large, moved inside the Pyramid undetected would be near impossible. It would be beneficial to think of a working solution to avoid the temperamental installation. A possible compromise would be having the objects on standby to be delivered by helicopter or donkey when selected, this obviously depends on the size of the artefact and the state of our budget. However due to the speculated rejuvenative powers of the Pyramid's centre¹⁵ and the process of the exhibition, it would be worth going ahead as planned if possible to do so.

When the participant reaches the Pyramid's mighty summit the final two artefacts will be brought into view; a setting Sun and Disneyland's Mickey Mouse Firework. The firework, which will be the penultimate event of the exhibition, will be planted in the same direction of the setting sun a few furlongs away. This concluding stage of the exhibition is a reflection of the participant's role in a lifetime. These two opposing artefacts represent two viewpoints, of which I will explore in detail during

¹⁵ Pyramidologists claim the Egyptian Pyramids or objects of the same shape consist of a 'Pyramid Power' that hosts supernatural properties such as rejuvenation

the theoretical walkthrough. After the participant has had enough time to reflect, of which they'll be no given time limit, they will be collected from the Pyramid's summit by helicopter, unless otherwise requested. From there they can dictate wherever they want to go next.

Logistics

To make exhibition this happen realistically, it would require an extortionate amount of money, a series of intricately planned undercover operations and a complete disregard of the legal implications involved. To keep the actual event as low key as possible, I would plan a similar scale of event in the centre of Giza. This might take the form of a funfair or a music festival, something that would shift attention away from the site of the pyramids and benefit the city's community. It lightens me to think that an illegal operation could be planned and undertaken with positive morals at heart, this would also prefigure well for me in the post-happening of the event. However planning such an event aside from the real event will be dependent on money we source. I would be hopeful to say I could persuade a wealthy individual involved in the arts to fund the project. (I could also see if the K-Foundation has any funding left, although I don't think it would be a good ambiance to have associated with the project). The actual event itself wouldn't require that much money, far less money than you would expect, more so extensive planning. When referring back to Philippe Petit's 'artistic crime of the century', Petit stated, 'I spent eight months disguising myself going inside the building to retrieve all this information to getting the wire to the top'¹⁶. With this in mind it would be worthwhile spending a lot of time researching all the ins and outs of the Pyramid's happenings, especially to find out which guards would be the most fickle to bribing and in terms of keeping the project under wraps, which ones are the most gossipy. It would also be worthwhile to note what the possible reactions of the Supreme Armed Forces could be; death, obviously, would be something to avoid. This type of research would continue until we have a plan we are happy with, in which participants of the exhibition would be safe as possible and the people of Giza wouldn't be offended in any way. It is important to me that although it's an illegal procedure, it's very much a celebration of the city's

¹⁶ Petite, *Interview with Mark Kermode, Culture Show Uncut 03.07.08*

heritage. It's worth saying as well, if any of the citizen's of Giza would want to take part in the event, I wouldn't object - I would feel greatly honoured if a member of Giza would want to take part in the ritual, however it's important to me that it takes place in a risk free environment.

The task of actually climbing the Great Pyramid of Giza seems very plausible. After some light research I found in the remote corners of the Internet a discussion of people who actually climbed the Pyramid. This was a romantic discovery for me to know that the undertaking was physically possible and in a sense already practiced. One of the early commenters, Kevin, states, 'It was unbelievable we got to do that, especially as the years past and people talk about the difficulty of climbing to the top of the pyramid... sneaking at night, in the dark. We did it in the day and on a beautiful day. We count out blessings.'¹⁷ Kevin's right. More recent excursions reminisce climbing in the dark, the most recent being in 1996. However this is only a small string of discussion, with only about fourteen posts. It does seem evident that nowadays the feat would prove to be a lot more challenging, especially during the day, but the important point thing to note here is the fact that its doable. It was also nice to note the positivity and enthusiasm for those who undertook the climb, because although this exhibition seems heavily experimental, it ultimately should be a fruitful experience. Other factors to consider on the day would be weather conditions and the specific time to climb. The Sun is a necessity, as it is one of the selected items in the exhibition. She'd probably make a presence either way, but in terms of the interaction with the artefacts and the conclusive theory involved, the exhibition, or expedition even, can only happen on a clear sunny day. This should usually happen around midday or afternoon. I'm told from the pole of comments that it takes 'two hours to climb up the Pyramid and one hour to get down'¹⁸, which we'll judge against the health and mobility of the participant. The aim is to be at the top of the pyramid at sunset to bring the last two items into view. At this point the participant will be closely monitored, the desert of Giza can get very cold at night time.

¹⁷ Article comment (4), <http://goafrica.about.com/b/2006/02/26/climbing-the-pyramids-in-egypt.htm>

¹⁸ Article comment (14), <http://goafrica.about.com/b/2006/02/26/climbing-the-pyramids-in-egypt.htm>

A Realised Chain of Events

It pains to me think how this exhibition would pan out in reality. Due to all the risking factors involved it certainly wouldn't turn out as planned. When reflecting back at the recent Guardian article regarding the '11.11.11 Gathering of Souls', the Pyramid huggers, the Supreme Council of the Armed Forces stated on its *Facebook page* that 'The [military] council and its members reject completely that kind of celebration in the land of Egypt, which is the cradle of monotheistic religions and should not be desecrated with satanic celebrations'¹⁹. Note the word satanic there. With this in mind, a rumour involving new age peaceful types, of a small number, resulting in the closure of the Pyramid, does not bode well for the reception of this exhibition. More importantly, all these opposing factors will certainly hinder the process of exhibition. Something quite meditative or even exciting, depending on what type of person you are, will turn into doubt, dread and fear. Imagine on the day, the participant beginning their undertaking to be instantly received with screaming guards with guns. Not quite the environment to be viewing art. However this outcome is what could give this exhibition its pizzazz - the event could take on a new form and fluctuate globally from participant to performance, performance to documentation and then documentation to adaptation. This abstraction could be the new format for the exhibition, where an original experience could develop to a bigger scale such as a myth or even a Hollywood blockbuster. It's an interesting idea, however realising this would only mean the time and effort of putting these items together would only be eradicated as it reaches a bigger scale. A way I could alter this discrepancy would be to have this document released as PDF at the same time or after the event took place. That way the event would be justified or beyond that, it would be an example of how art in general could be viewed. The work would be a model or a precedent for others to reinact or even just to be involved with. The question then is where and in what form is the actual exhibition? Is it an exhibition at all? Was there any need for the event to take place in the first place? Overall I would hope the people of Giza enjoyed it. I would spend a lot of time making the surrounding of the event as positive as possible, to evoke my original fantastical view of joyful exploration. The further away

¹⁹ Shenker, The Guardian, <http://www.guardian.co.uk/world/2011/nov/11/egypt-great-pyramid-closes-111111>

from reality I can get the better. With that in mind, lets now walk through the works as they were originally intended to be perceived, piece by piece.

The Theoretical Walkthrough

At the start of the exhibition the floor plan²⁰ suggests different sections throughout the route each participant is meant to undertake. From an ‘ambiguous sense of place’, ‘affected perception’ and finally ‘the idea of success’. The route of climbing the Great Pyramid of Giza here is meant to represent a lifetime, starting with the naivety of youth leading to a reflecting elder adult. Each object during this journey evokes certain ideas along the way, however the participants are not meant to read into these relationships, as they themselves apply the artwork. For example, some people would love the idea of climbing the Pyramid of Giza and enjoy every moment, others could see it as a challenge and be incredibly focused about the task. More likely, a lot of people would be absolutely terrified about the undertaking, especially near the tippy top. All these attitudes, which are applied in real life, are dependant on the person’s personality. The additional objects on the way would augment the usual outlook of the participant, putting them somewhere they’ve never been before, regarding themselves and regarding reality. However the experience itself isn’t meant to be that deep, its art that involves instinct, endurance and enlightenment, all to reflect upon afterwards.

²⁰ Floor Plan, pages 3-4

1. The Great Pyramid of Giza/ Pyramid of Khufu



‘the house does not shelter us from cosmic forces; at most it filters and selects them’²¹
(Gilles Deleuze)

Undoubtedly the Great Pyramid of Giza will be the most significant item of intrigue about this exhibition, and rightly so, it’s a structure of definitive grandeur and sophistication. However participants must remember before they agree to this undertaking that its not only a grand artifact, but also an instrument to be explored. I’m not using the location solely for controversy or to gain media hype. The motives behind my ideas for a new approach to an exhibition and interaction between its audience, revolves perfectly around this sublime piece of architecture, It’s an artifact in its own right, but it’s also an artifact with the magnitude to host a series of experiences. I want the unusual interaction to be that of delight such as Michael Rakowitz’s project ‘Rise’ - A project where the oven duct of a Chinese bakery was linked to a 9th floor gallery, emitting an overwhelming smell of fresh pastries to anyone who entered. An interesting use of sensuality and space, where I would associate the use of smell in that exhibition to the use of music in my own. However, in my exhibit the relationship of the participant and the work should be conversational, it should question the participant’s sense of place and involvement

²¹ Deleuze and Guattari, 184, *What is Philosophy?*

with the work. I would relate this to Miranda July's 'The Hallway'. July successfully creates this involvement through use of a narrative that has depth, which the interpreter can literally move through. In doing this, the participant develops a rapport with the work, which stimulates an alternative sense of place and time,

‘the senses both as a relationship to a world and the senses as in themselves [are] a kind of structuring of space and defining of place’²²

A point which my proposal would raise, is how the rapport of the work would change if the participant was climbing through the work rather than walking through it. That will be something to determine in the next two hundred or so steps.

2. Lucky Dragons – The Shape Tape



‘sight paints a picture of life, but sound, touch, taste and smell are actually life itself’²³ (Gill and Sullivan)

So, as we walk up to the Great Pyramid of Giza we come to a plinth. On the plinth we have; a floor plan (with instructions) ‘The Shape Tape’ audiocassette tape and a

²² Rodaway, 4, *Sensuous Geographies*

²³ Sullivan, Gill, 181, *If You Could See What I Hear*

Walkman. This is the first stage of the exhibition, ‘an ambiguous sense of place’²⁴, represented by where you are, what you’re listening to, and what becomes of it. The Lucky Dragons are a Californian based band, known for their innovative live sets including audience participation, such as the ongoing project ‘Make a Baby’²⁵. The featured tape is a series of melodic recordings, ‘recorded live inside of an egg, a pyramid, and on top of a mountain’²⁶. The start of the exhibition and expedition starts with this idea of music or sound mentally adjusting your surroundings, or exploring the idea of music as a sense place. Literally in the case of the Pyramid, you will be climbing the outside while hearing the serene sounds recorded inside a pyramid, as well as in an egg and on top of a mountain, as you climb these places will alternate in your ears. The initial sounds represent the beauty of naivety, not knowing what’s here or there in societies terms and seeing everything in between. This could be interpreted as the creative naivety of a child, which we all unknowing possess at an early age, an aspect many artists such as Picasso reencounter in their work;

‘What might be taken for precocious genius is the *genius of childhood*. It disappears without a trace of maturity. It may be that this child will one day be a real painter, even a great painter. But he will have to start all over from scratch’²⁷

This won’t be an obvious interpretation for the participant. In reality I’m not there to walk them through it, which is fine; the combination alone should stimulate personal connections, the less they know from me the better. To quote myself in an earlier written assignment reviewing an audio book in comparison to a book, ‘through giving us this hands free experience we can perceive what [the artist] perceives and instantly reflect on our own environment as we move through it’²⁸. With these melodic magical

²⁴ ‘a’ on the Floor Plan, pages 3-4

²⁵ ‘Make a Baby’ is an interactive performance involving the use of skin contact as a means of transmitting and controlling data and creating a positive social environment. ‘.. we use homemade hardware and software to initiate, monitor, and meaningfully interpret the transfer of data through skin contact between multiple people’, Lucky Dragons, <http://www.hawksandsparrows.org/mab/>

²⁶ Cassette inlay, Lucky Dragons, *The Shape Tape*

²⁷ Brassai, 115, *Conversations with Picasso*

²⁸ McLaughlin, 4, *No One Belongs Here More Than You, Stories Read Aloud by Miranda July, Review*

sounds I'm hopeful the participants minds will wander in a delightful confusion. Furthermore if the supposed magnetic properties of the pyramid are correct and if the oncoming sunlight is direct, the tape should warp and deteriorate throughout the climb. Whether this effect adds to sounds or makes it painfully unlistenable will be down to the climber. The main point is the adjustment between the ears throughout the climb. This segment, which we haven't yet started, is called 'affected perception'. So, put on your headphones, listen to the other-worldly sounds, and we'll make our way to the next artefact.

3. Kyle and Jimmy's Wunderkammer



'If you get far enough away, you'll be on you're way back home'²⁹ (Tom Waits)

You made it to the 'just before midpoint' point. We hit the base for the second stage 'affected perception' at the entrance to the Pyramid of Khufu, greeted by a table, some texts and an unusual looking receptionist. A Wunderkammer is a German phrase meaning 'Cabinet of Curiosities' or the literal translation *Wonder-Room*. In this modern interpretation, I have chosen someone else to choose those undefined objects, those curators are Kyle Handley (Kyle) and Jerry Lee Rogers (Jimmy). Kyle and Jimmy are friends of mine from Oregon. Both founders are part of the successful band 'White Fang', have their very own tape label 'Gnartapes' as well as solo

²⁹ Waits, 'Blind Love', *Rain Dogs* (1985)

projects, all of which revolves round self-initiated DIY recording, artwork and distribution. In every sense of the word Kyle and Jimmy are artists, however they never studied their practice formally at University or College, they have never lived outside Portland (where they were both born) and they have never written a Curatorial Rationale. In a sense, they conduct ‘an uneducated’ art career, which is working out very well for them. Kyle and Jimmy come into effect at this stage of the exhibition as having the choice of a selection of artefacts outside my original choosing. They have also written the corresponding text for each artefact, which will be the only point of reference you have in choosing which items you would like to view, of which you can only do a handful of times. This point, of an exhibition, within an exhibition, explores the understanding of what it is to be an artist, and plays with the systems in which art academia is involved with. Kyle and Jimmy have the right to be curators as much as I do, or even as much as Hans Obrist does, the mere point that they haven’t been affected by art education and don’t speak the lingo, makes their decisions and responses that much more credible. These are genuine objects of affection, which makes for a refreshing and provocative exhibition. With a different upbringing and lack of education, we could effectively learn a lot from them.. the following is the complete texts of the catalogue with two corresponding artefacts chosen at random,

‘station for music’

‘unable to make decisions’ **flannel t-shirt**

‘the distance between things’

‘improvisational motivation’ **spray paint**

‘steel death cages’

‘cold moldy foods’

‘things killed and brought onto a sandwich’

‘weird flavored water that makes you dizzy’

‘stone gargoyles sitting on folding chairs’

‘life equals money’

‘stoners night’

At this part of the exhibition I’m also tapping into the notion of text and art, and the idea of text as art. Richard Long, who represents much of his work as texts states, ‘A text is a description, or story, of a work in the landscape. It is the simplest and most

elegant way to present a particular idea³⁰. This system of art before text is an insight in the curator's notion of what the art represents. It could be a separate work entirely that's interlinked with the artefact such as a poetry, a quote or an extract from some other source. This may not have been the case with Kyle and Jimmy's decision of text but the point is when we see these expressions in succession, instead of together, they're of a new context. I originally wanted to have a child write the texts for certain famous artworks for the Wunderkammer but as we are in effect past this stage in the model of a lifetime, Kyle and Jimmy are the ideal candidates. Still naïve in terms of the arts and yet very open and creative as people, their interpretations will layout a new form of interaction for the participant. Art through decision-making is also a very interesting idea at this point of this exhibition. I'm hopeful at this stage other factors of the exhibit will intertwine... maybe the endurance of the climb, the weather or the sounds in your ears has hazed you're judgement or focus of the task. In effect a hazed judgement meets a hazed judgement, and however those two elements interact will result in next art objects in this exhibition. It's a mystery what these will be at this stage as it's more in your control than my own.

At this stage in the model of a lifetime, you've been affected by society to hamper you're natural creativity. This is normally due to the school teaching the system of how 'it's bad to be wrong' through grades, tests and so on. In terms of creativity, being prepared to be wrong makes a good artist and depending on the person you've grown up to be you might rebel or reencounter such ideas. For the most this a normal and healthy part of life, but as we get a little older money comes into effect, you're suddenly self-sufficient and in the system as it were. Some people work so hard for that 'great job', other's work day and night for their independent career and there are those who stroll through life with no apparent ambitions but they're happy. How will you take on this last part of the climb? When you reach the top we will reflect on this further with the final two pieces of the exhibition in the final section- 'the idea of success'.

³⁰ Long, 147, *Here and Now and Then*

4. The Mickey Mouse Firework



‘A good work is the right thing in the right place at the right time. A crossing place’³¹
(Richard Long)

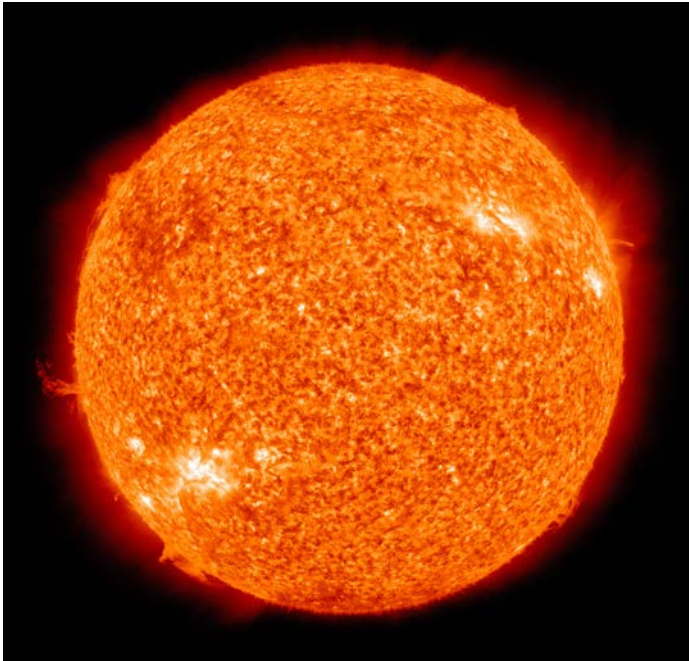
After a mighty climb and a warping tape playing in you’re ears (that you’ve probably had to reset a couple of times), how do you feel? This is an essential thing to ask as its very much part of the art. At the top of the Pyramid of Giza the view is vibrant, mainly due to the emotions and adrenaline you’re dealing with, this type of feeling adjusts many perspectives and heightens the senses. A natural high you could say, and with that you’re now going to reflect on two very opposing viewpoints, one of nature and one quite the opposite. Both these active works will be happening simultaneously, but I’ll start by talking about the closer of the two, the fireworks display. I had in mind to use a specific firework display now showing in Disneyland entitled ‘Remember.. Dreams Come True’, however the display involves a lot of pyrotechnics, voiceovers and projections that doesn’t seem necessary for this space. Without wasting a lot of hypothetical money I decided to only focus on displaying the moderately famous ‘Mickey Mouse Firework’. This short display reflects on the idea of ‘financial success’, money and idealism. Disneyland is a wonderful yet disgusting place that uses children as its demographic. Its firework displays happening nightly nearly all year round costing \$41,000 a night - in a year that’s essentially millions of

³¹ Long, 19, *Selected Statements and Interviews*

dollars, wasted. Fireworks have this dramatic irony about them. They're used as this idea of celebration or liberation, when essentially they're usage is blowing up thousands of dollars in the sky. I was in America for July the 4th and where I was in Oregon the government must have spent tens of thousands of dollars on fireworks, never mind America on a whole scale. Would probably be millions of dollars or more of taxpayer's money, blown up in the sky, while everyone watches. It's a strange thought. The 'Mickey Mouse Firework' is a signifier of this ridiculous aspect of consumerism. It also stimulates a reconnection with our younger selves being tainted by this world - the magic of Disneyland, magic at a cost, leading to a life of want, want, want. A majority of people, if not everyone, get caught up in this system to work to buy something, which leads to something else that costs more, which leads to more work and so on, resulting in a never satisfied web of consumerism. However fireworks also have this tribal quality to them. The idea of signifying a communal celebration to the sky has a rooted quality to it, which I like. Mike Mills composed a book of drawings of fireworks when dealing with depression, he read that 'fireworks were first used in China in the 12th century to scare away negative spirits'³². I like the idea of Mickey Mouse being a symbol of this idea in a modern context, to mask rather than scare away such negative spirits. The participant will feel liberated or confused by this sceptical, it might even kill their buzz. Knowing this section is the 'idea of success', the participant might decode the firework as something deeper or lighter than I stated, however this short lived display of one firework will only fall to the other item in view, a setting Sun.

³² Mills, 20, *Fireworks*

5. The Sun



The sun has had many roles in this exhibition, as it has with all lives and existence as we know it - it's the fuel of life and mankind, and is one of the most prominent expressive objects around us. Deleuze stated how components in nature from atoms to animals are all expressive and ultimately creative organisms;

‘Expression is like an operation of amplifying structuration carrying the active properties of the originally microphysical discontinuity to the macrophysical level’³³

‘In signature becomes style. In effect, *expressive qualities of matters of expression enter shifting relations with one another that “express” the relation of the territory they draw to the interior milieu of impulses and exterior milieu of circumstances*’³⁴

³³ Deleuze, Guattari, Massumi, 64, *A Thousand Plateaus: Capitalism and Schizophrenia*

³⁴ Deleuze, Guattari, Massumi, 349, *A Thousand Plateaus: Capitalism and Schizophrenia*

The sun, a singing bird, a growing plant are all expressing themselves through affirming life. This is shown more clearly through theology in the behaviour of certain kinds of animals such as the extraordinary courtship of the bowerbird³⁵, a scenario that can be reflected in humanity. I for example very much see myself as brown bowerbird, not because I feel inadequate or in the sense of courtship but more so in the need to express myself, which I'm sure many artists and designers can connect with. This exemplifies how bowerbirds are artists, as is every other bird, animal, and organism. Only here we see an animal acting expressively in the same way a human would and therefore we can connect with it. With this idea our place as an animal is restored into context, which I feel is an important thing to reflect on, we aren't the most 'powerful' or all knowing race on earth, nature was expressing itself long before we were and we learnt from it. Going back to the object in question, the Sun is the strongest of these expressive elements, and it already has had many direct effects in this exhibition - the participant's mood, the effects of the tape, the disputable purpose of the construction of the Pyramids, all the experiential components that I feel important are in affect from the Sun. Also it is worth noting how all the artefacts in this exhibition are from Sun induced locations; Giza, Oregon, California and Florida. The only non-Sun induced source is me - I was born in Ireland. The purpose here of the Sun and the participant is to look on at this affirmation in comparison to the Mickey Mouse Firework and feel which is more evocative. The 'idea of success' can then be re-evaluated with these two final contrasting items.. the Mickey Mouse Firework representing financial success, the life long job, the car, the self-obsession of the human race, the ignorance of power of nature, and ultimately a void feeling, a feeling of loss. And on the other hand, the Sun, the expressive object, the affirmation and the energy of life, representing the significance of expressing yourself, and appreciating the expression of nature through going for a walk, climbing a mountain, caring for a plant and so on. In the role of life,

³⁵ Different species of bowerbird are born with an array of blue or brown feathers. In order to seduce a female the male bowerbird is required to build a nest. Blue bowerbirds, being much more expressive in colour, build a very simple structure, as they are confident enough in their own expressivity when attracting a female. Brown bowerbirds, who feel inadequate in the lack of colour they express, apply their expressiveness through building extravagant structures, consisting of pillars, thatched roofs, lawns, foods, leaves, flowers, even blue and shiny objects to compensate for their dull feathers. This is done to excess of arrangement and order until the bird is content

people can get caught up with the monetary system we've created and forget or don't give time to the things that are important. The participant, again won't be thinking about this directly, they'll be thinking something entirely different, something much more refreshing amidst the Sun's influence. I feel content that I've placed them in this position. I have no idea what they're direction of life was before or how they will be afterwards, but feeding them this connection here and now is what matters.

Conclusion

In conclusion, with comparison of the two separate paradigms in which this exhibition takes place, we can see that they don't fit neatly together. Thus an exhibition such as I have proposed in our own modern society can only be seen as a dream, a conceptual thought outside reality. I don't see my experiment as an extensive work of art or a piece of creative writing. I see it is as a re-imagining of the world of art and the experience we are missing out on through the rudimentary spaces of grey floors and white walls. From that the only way to digress is to break it down and go forward with radical ideas of exploration such as those outlined in this Curatorial Rationale, or admit curation to be a completely neutral entity.

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