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V

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W

Walking Weiner, Lawrence Wonder Witness Wong Kit Yi World World's Fair

Amusement

Open for submission

Architecture

Α

All buildings are predictions. All predictions are wrong.

Brand, Stewart. 1994. "How Buildings Learn." In How Buildings Learn, by Stewart Brand, 178. New York City: Viking Press. The work of German cultural theorist and art historian Aby Warburg (1866– 1929) has had a lasting effect on how we think about images. Warburg's "Mnemosyne Atlas" is a figurative atlas consisting of a series of plates. Each plate is made up of a montage of works of art from the Renaissance, from the antiquity (artworks, playing cards, archeological finds...) and from the 20th Century (newspapers, stamps...).

> "The Mnemosyne Atlas, Aby Warburg - The Absorption of the Expressive Values of the Past - SOCKS," accessed June 30, 2017, http://socks-studio. com/2013/06/16/the-mnemosyne-atlasaby-warburg-the-absorption-of-theexpressive-values-of-the-past/.

Bird's Eye View

There only complete detachment, real solitude....(In) the limitless immensity of these hospitable and benevolent spaces where no human force, no power of evil can reach you, you feel yourself living for the first time, because you enjoy as never before the plentitude of your health of soul and body, and the proud feeling of your liberty invades you...The healthy altitude that now distances you reduces all things to the proportions of truth...In this supreme isolation, in this superhuman spasm... the body forgets itself; it exists no longer, and the detached soul is going to surprise the mysterious world [sic] of eternal problems.

B

Body

Open for submission

Nadar. 1999. "Le Dessus et le dessous de Paris." In Parisian Views, by Shelley Rice, 173. Paris: The MIT Press.

Boetti's cosmographic view of the world and artistic practice is represented here by a set of eleven large sheets of paper completely covered in blue ball-point pen except for all-capital white letters spelling out the word "ONONIMO." Eleven people were each given a sheet of paper and instructed to cover it using ballpoint pen. Look closely, and you can see that each deployed his or her pen differently to carry out this task. Boetti coined the word "ononimo" by combining the Italian words "anonimo" (anonymous), "omonimo" (homonym), and "eponimo" (eponymous). Reflecting on the work, he said: "There isn't any contact with others, only the representation of multiple realities, 'ononime,' that is without a name but with the same name, that is each with their own temperament but at the same time without any form of collaboration, inasmuch as there is their reality and my own."

Because there are an odd number of individual panels, any presentation that stacks them will have a "missing" tile—visually implying the possible infinite continuation of the work.

B

Alighiero Boetti Ononimo, 1973 Ball point pen (biro) on paper 11 panels 27 1/2 x 39 3/8 inches each Courtesy Gladstone Gallery, New York and Brussels Bringing the World into the World, June 15 - October 12, 2014

B

Border

Open for submission

Boulevard

Thus the same boulevards that had one meaning for an individual like Baudelaire had guite another when viewed from the perspective of Haussmann's urban plan. Like the love of Baudelaire's narrator, the streets had two faces that coexisted in an uneasy tension, a tension that could, with a slight shift in point of view, turn into a contradiction. The boulevards that so vastly enriched the individual experience of the numerous flaneurs of Paris were, at the same time, the structurwal underpinnings of a city that, by rejecting human scale in favor of a larger conceptual scheme, began to threaten both the primacy and the independence of the individual.

> Rice, Shelley. 1999. Parisian Views, 41. Cambridge: The MIT Press.

Bourgeoisie

It compels all nations, on pain of extinction, to adopt the bourgeois mode of production; it compels them to introduce what it calls civilisation into their midst, i.e., to become bourgeois themselves. In one word, it creates a world after its own image.

> Engels, Friedrich, and Karl Marx. 1994. "Manifesto of the Communist Party 1848." In Marx: Selected Writings, by Friedrich Engels and Karl Marx, 162. Indianapolis and Cambridge: Hackett.

Burden, Chris (b. 1946 Boston, MA- 2015 Topanga, CA)

Β

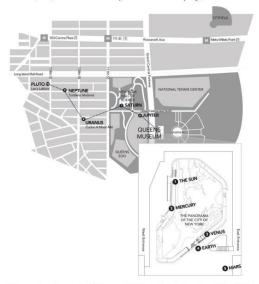
Scale Model of the Solar System takes the idea of scale beyond the confines of the museum. The Sun, a wooden ball 13" in diameter, hangs inside The Panorama of the City of New York just above the Bronx. All of the planets are represented bv stainless steel ball-bearings accurately scaled in relation to the size of the Sun, and are also placed accurately in relation to the Sun's location. As a result, Mercury, Venus, Earth and Mars are located inside the Museum, and the remaining planets extend outside the museum, into the park, and the neighborhood beyond. Jupiter is located outside the Queens Zoo; Saturn at the New York Hall of Science; and the three planets furthest from the Sun can be found in various eateries in Corona, Queens: Uranus at the Italian restaurant Cucino A Modo Mio; Neptune at the Mexican restaurant Tortilleria Nixtamal; and Pluto at the Italian establishment Leo's Latticini, approximately one mile away from the Sun hanging over the Bronx.

The work is an accurate miniature of the solar system. Unlike a 2D representation in a book or a 3D tabletop model in a school classroom, it is scaled down to a point at which physical effort is still required to see it as a whole. This way we understand its expanse, as much as we can, with our bodies, rather than only our eyes. A map allows the viewer to go on a treasure hunt for the planets on their own or in scheduled guided tours led by various specialists.

CHRIS BURDEN Scale Model of the Solar System, 1983

This is a scale model, both in size and distance, of the solar system. The Sun (865,000 miles in diameter) is represented by a sphere 13 inches in diameter and 40 inches in circumference and is placed just above the Bronx on the Panorama of City of New York at the Queens Museum. Each planet of the solar system is constructed to the correct scale and is placed at the correct distance across and beyond Flushing Meadows Corona Park into the neighborhood of Corona. The distance from the Sun varies from 36 feet for Mercury, the closest, to almost a mile away for Pluto, the farthest planet (Pluto was reclassified as a "dwarf" planet in 2006).

CHRIS BURDEN (b. 1946, Boston, MA): In the early seventies, Burden became widely known for sensational performances involving his body. Since then, he has produced a multitude of assemblages, installations, kinetic and static sculptures and scientific models. He has had major retrospectives at the Newport Harbor Art Museum, Newport Beach, CA (1988) and MAK-Austrian Museum of Applied Arts, Vienna (1996). In 1999, Burden exhibited at the 48th Venice Biennale and the Tate Gallery in London. Most recently a survey of his works in the past 40 years, *Extreme Measures* was held at the New Museum, New York (2013). Chris Burden currently lives and works in Topanga, CA.



This project is part of the exhibition **Bringing the World into the World** at Queens Museum, June 15 – October 12, 2014. For more information call 718-592-9700 Ext. 124.

QUEENS MUSEUM

New York City Building Flushing Meadows Corona Park Queens, NY 11368 T 718 592 9700 queensmuseum.org

Chris Burden

Scale Model of the Solar System, 1983

Wood, 9 stainless steel ball bearings, 9 acrylic stands and 9 wood and acrylic cases Placed in various locations within the Queens Museum, Flushing Meadows Corona Park, and Corona, Queens, approximately 1 mile distance between the Sun and Pluto *Bringing the World into the World*, June 15 - October 12, 2014

● MERCURY (3,100 miles in diameter) would be the size of a sphre 0.05 inches in diameter. Mercury is located on the viewing walkway near the Statu or Uiberty in the Panorama of the City of New York at the Oueens Museum since its distance from the Sun would vary, due to its elliptical orbit, between a minimum of 36 feet (28.6 million miles) and a maximum of 55 feet (43.5 million miles).

♥ VENUS (7,700 miles in diameter) would be the size of a sphere 0.12 inches in diameter. Venus is located on the viewing platform near Coney Island in the Panorama of the City of New York at the Queens Museum since its distance from the Sun would vary between a minimum of 83.6 feet (63.6 million miles) and a maximum of 84.8 feet (63.7 million miles).

● EARTH (7,900 miles in diameter) would be the size of a sphere 0.12 inches in diameter. Earth is located at the Atrium Entrance to the Panorama of the City of New York at the Queens Museum since its distance from the Sun would vary between a minimum of 114 feet (93.1 million miles).

 MARS (4,200 miles in diameter) would be the size of a sphere 0.063 inches in diameter. Mars is located at the East entrance of the Oueens Museum since its distance from the Sun would vary between a minimum of 160 feet (128.2 million miles) and maximum of 193 feet (154.6 million miles).

C) JUPTER (88,720 miles in diameter) would be the size of a sphrer 1.33 inches in diameter. Jupiter is situated outside the Queens Zoo's Aviary seen through the fince from United Nations Avenue North since its distance from the Sun would vary between a minimum of 576 feet (460.2 million miles) and maximum of 634 feet (506.4 million miles).

€ SATURN (75,100 miles in diameter) would be the size of a sphere 1.13 inches in diameter. Saturn is located in the entrance of the New York Hall of Science since its distance from the Sun would vary between a minimum of 1,047 feet (835.8 million miles).

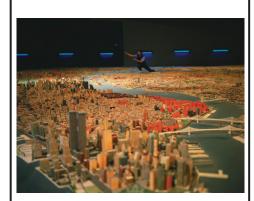
QURANUS (11,470 miles in diameter) would be the size of a sphere 0.17 inches in diameter. Uranus is located at Cucino A Modo Mio (51-01 108/h 52, 718-221-4300) since its distance from the Sun would vary between a minimum of 2,126 feet (1,696 million miles) and maximum of 2,336 feet (1,696 million miles)

O NEPTUNE (10,540 miles in diameter) would be the size of a sphere 0.16 inches in diameter. Neptune is located at Tortilleria Nixtamal (104-05 47th Ave. 718 699 2434) since its distance from the Sun would vary between a minimum of 3,465 feet (2,767 million miles) and maximum of 3,528 feet (2,817 million miles).

CP JULTO (3,370 miles in diameter) would be the size of a sphere 0.05 inches in diameter. Pluto is located at Leo's Latticini (46-02 104th 5t. 718 898 6059) since its distance from the Sun would vary between a minimum of 3,440 feet (2,748 million miles).

Buvoli, Luca

The three-part multi-media installation featured the first radio episode of Not-a-Superhero's manifestations and adventures by Luca Buvoli. The exhibition included a mixed media installation, an animated film, a sculpture, audio-digital sound recordings, and a surprising addition to the Panorama of the New York City. What's hovering over the model of the New York City? Is it a bird? Is it an airplane? Oh, no, that's him! It's Not-a Superhero!! He has been the protagonist of Luca Buvoli's comic book series since 1992. Upon his arrival to the big city Not-a-Superhero finds himself disoriented. But is it the real city? This series of mini-episodes deals with issues of fragmentation that is accelerated by the state of immigration and cultural diversity in late capitalism. Lependorf's virtuous music compositions and sound collages serve as metaphors for the philosophical dialogue of Not-a-Superhero, in which he is now revealed as a "floating signifier."



Around, Around, and Away: Not-a-Superhero and the Myth of New York, 2001

B

Luca Buvoli in collaboration with composer Jeffrey Lependorf Site-specific installation with sound in the Panorama of the Queens Museums' Panorama of the City of New York

С

UNDER CONSTRUCTION

Cartography

... In that Empire, the Art of Cartography attained such Perfection that the map of a single Province occupied the entirety of a City, and the map of the Empire, the entirety of a Province. In time, those Unconscionable Maps no longer satisfied, and the Cartographers Guilds struck a Map of the Empire whose size was that of the Empire, and which coincided point for point with it. The following Generations, who were not so fond of the Study of Cartography as their Forebears had been, saw that that vast map was Useless, and not without some Pitilessness was it, that they delivered it up to the Inclemencies of Sun and Winters. In the Deserts of the West, still today, there are Tattered Ruins of that Map, inhabited by Animals and Beggars; in all the Land there is no other Relic of the Disciplines of Geography.

> Borges, Jorge Luis. 1998. On exactitude in science. In, Jorge Luis Borges, Collected Fictions, Translated by Andrew Hurley, 325. Penguin Books.

Center

Act so that there is no use in a centre.

Stein, Gertrude. 1914. "Rooms." In Tender Buttons, by Gertrude Stein. Mineola, New York: Dover Publications, INC.

Accordingly, since nothing prevents the earth from moving, I suggest that we should now consider also whether several motions suit it, so that it can be regarded as one of the planets. For, it is not the center of all the revolutions. This is indicated by the planets' apparent nonuniform motion and their varying distances from the earth. These phenomena cannot be explained by circles concentric with the earth. Therefore, since there are many centers, it will not be by accident that the further question arises whether the center of the universe is identical with the center of terrestrial gravity or with some other point.

Copernicus, Nicolaus. 1543. "On The Revolutions of the Heavenly Spheres." In De revolutionibus orbium coelestium, by Nicolaus Copernicus. Nuremberg.

I decided that every continent has seven centers. This is an arbitrary decision because I decided there were seven continents -- maybe there are eight, maybe there are nine -- it doesn't matter. And every village also has seven centers, and everything has seven centers.

> *Beverly, Koski, and Richard William Hill.* 1999. "Jimmie Durham. The Center of the World Is Several Places." Fuse Magazine 21 (3): 29.

·	UNDER CONSTRUCTION	
Cinema	Circle	Γ
Cinema Uricchio, William. 2011. A Proper Point of View: the panorama and some of its early media iterations. Boston: MIT & Utrecht University.	Circle Open for submission	

С

City

In the center of Fedora, that gray stone metropolis, stands a metal building with a crystal globe in every room. Looking into each globe, you see a blue city, the model of a different Fedora. These are the forms the city could have taken if, for one reason or another, it had not become what we see today. In every age someone, looking at Fedora as it was, imagined a way of making it the ideal city, but while he constructed his miniature model, Fedora was already no longer the same as before, and what had been until yesterday a possible future became only a toy in a glass globe.

The building with the globes is now Fedora's museum: every inhabitant visits it, chooses the city that corresponds to his desires, contemplates it, imagining his reflection in the medusa pond that would have collected the waters of the canal (if it had not been dried up), the view from the high canopied box along the avenue reserved for elephants (now banished from the city), the fun of sliding down the spiral, twisting minaret (which never found a pedestal from which to rise).

On the map of your empire, O Great Khan, there must be room both for the big, stone Fedora and the little Fedoras in glass globes. Not because they are equally real, but because all are only assumptions. The one contains what is accepted as necessary when it is not yet so; the others, what is imagined as possible and, a moment later, is possible no longer. Calvino, Italo. 1972. "Invisible Cities." In Invisible Cities, by Italo Calvino, 32. Italy: Giulio Einaudi.

The desire to see the city preceded the means of satisfying it. Medieval or Renaissance painter represented the city as seen in a perspective that no eye had yet enjoyed. This fiction already made the medieval spectator into a celestial eye. It created gods. Have things changed since technical procedures have organized an "allseeing power?" The totalizing eye imagined by the painters of earlier times lives on in our achievements. The same scopic drive haunts users of architectural productions by materializing today the utopia that yesterday was only painted. The 1370 foot high tower that serves as a prow for Manhattan continues to construct the fiction that creates readers, makes the complexity of the city readable, and immobilizes its opaque mobility in a transparent text.

Is the immense texturology spread out before one's eyes anything more than a representation, an optical artifact? it is the analogue of the facsimile produced, through a projection that is a way of keeping aloof, by the space planner, urbanist, city planner or cartographer. The panorama-city is a "theoretical" (that is, visual) simulacrum, in short a picture, whose condition of possibility is an oblivion and a misunderstanding of practices. The voyeur-god created by this fiction, who, like Schreber's God, knows only cadavers, must disentangle

UNDER CONSTRUCTION Commodity himself from the murky intertwining daily behaviors and make himself alien to them. Open for submission Certeau, Michel De. 1984. "The Practice of Everyday Life." In The Practice of Everyday Life, by Michel De Certeau, translated by Steven Rendall, 92-93. Berkeley: University of California Press.

С

UNDER CONSTRUCTION

С

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	Crowds	Culture	Curiosity	Cyperspace
	Bon, Gustav Le. 1896. The Crowd: Study of the Popular Mind. Cambridge: Cambridge University Press. Kracauer, Siegfried. 1960. Theory of Film: The Redemption of Physical Reality. Princeton: Princeton University Press. DeLillo, Don. 1992. Mao II: A Novel. New York: Scribner.	Greenblatt, Stephen. 2009. Cultural Mobility: A Manifesto. Cambridge: Cambridge University Press.	While the impulse to curiositas may be as old as Augustine, there is no question that the nineteenth centur, sharpened this form of "lust of the eyes" and its commercial exploitation Expanding urbanisation with it kaleidoscopic succession of city sights the growth of consumer society with its new emphasis on stimulating spending through visual display, land the escalating horizons of colonia exploration with new peoples and territories to be categorised and exploited all provoked the desirn for images and attractions. It is no surprising that city street sceness advertising films, and foreign view all formed important genres of early cinema. The enormous popularity of foreign views (already developed and exploited by the stereoscope and magic lantern) expresses an almoss unquenchable desire to consume the world through images. The cinema was as the slogan of one early film company put it, an invention which put the world within your grasp. <i>Gunning, T. (Spring 1989). Aesthetic of Astonishment. Art and Text 34, 125.</i>	

D

UNDER CONSTRUCTION

D

Digital	Dimension	Diorama	Constable, John. 1823. "Letter to Colon
Open for submission	Open for submission	I long for the return of the dioramas whose enormous crude magic subjects me to the spell of a useful illusion. I prefer looking at the backdrop paintings of the stage where I find my favorite treated with consummate skill and tragic conclusion. Those things, so completely false, are for that very reason much closer to the truth, whereas the majority of our landscape painters are liars, precisely because they fail to lie. Baudelaire, Charles. 2007. "Salon of 1859." In On Some Motifs in Baudelaire. Illuminations., by Walter Benjamin, translated by Harry Zohn, 191. New York:	Fisher." In Memoirs of the Life of John Constable. Composed Chiefly of his letters., by John Constable. London: T Phaidon Press .
		Schocken Books. Reinagle asked me to see his diorama picture. It is such art as I cannot talk about—heartless, vapid—and without interest. In landscape this is abominable-his is a landscape. I was on Saturday at a private view of the Diorama-it is a transparency- the spectator is in a dark chamber- it is very pleasing and has great illusion- it is without the pale of Art because its object is deception—Claude's never was, nor any other of the great landscape painters. The style of the pictures is French, which is decidedly against them. Some real stones, and bits of brown paper & a bit of silver lace turned on a wheel glides through the stone-to help. The place was filled with foreigners-& I seemed to be in a cage of magpies.	

D

Distance

Open for submission

Dream

...the labyrinth of invisible pathways which meander all over Australia and are known to Europeans as "Dreamingtracks" or "Songlines"; to the Aboriginals as the "Footprints of the Ancestors" or the "Way of the Law." Aboriginal Creation myths tell of the legendary totemic beings who had wandered over the continent in the Dreamtime, singing out the name of everything that crossed their path - birds, animals, plants, rocks, waterholes - and so singing the world into existence...Each totemic ancestor, while traveling through the country, was thought to have scattered a trail of words and musical notes along the line of his footprints, and how these Dreaming-tracks lay over the land as "ways" of communication between the most far-flung tribes...In theory, at least, the whole of Australia could be read as a musical score.

> Chatwin, Bruce. The Songlines, 1987, page 2; 13; Penguin Books, 1988 New York.

Eames, Charles and Ray (b. 1912, Sacramento, CA - 1978, St. Louis, CA; b. 1912, Sacramento, CA - 1988, Los Angeles, CA)

The Powers of Ten illustrates "all the powers of ten from the scale of the quark (10-18) to the edge of the known universe (10+25)." Essentially an extended reverse-zoom, the film starts with a one meter-wide image of a man relaxing on a blanket, then zooms out to a view ten meters wide (10+1), then 100 meters wide (10+2), and so on. Things get cosmic pretty quickly, because by 10+8, Earth is just another white speck in an ocean of black.

The film, which travels from outer space to the subatomic level and back, takes part in the history of the very idea of "seeing from above" that encompasses the development of both the microscope and the airplane. A persistent theme within this exhibition is the ideal of bringing everything into view. Grasping the possibilities of their medium, the Eameses hitched a didactic film on the dimensional relations of things to a visually overwhelming voyage that conjures fantasies of both intergalactic travel and miniaturization. Powers of Ten was directed in 1977 for the computing giant IBM. The film's template is Cosmic View, a visual essay by Dutch educational reformer and pacifist Kees Boeke published in 1957.

Enlightenment

Ε

Levin, David Michael. 1999. The Philosopher's Gaze: Modernity in the Shadows of the Enlightenment. California: University of California Press.

Cohen, Leonard. 1992. "Anthem." The Future. Los Angeles.

UNDER CONSTRUCTION

10+21	10 ⁺¹⁴	10 ⁺¹³	10+10
0 ⁴⁰⁸	0+07	10 ⁺⁰⁵	
10+01	10.01		10-05
	10-09	10-14	10-17

Ε

Ray and Charles Eames *The Powers of Ten: A Film Dealing with the Relative Size of Things in the Universe, and the Effect of Adding Another Zero,* 1977 Film transferred to DVD 9 minutes Courtesy Eames Office, LLC. *Bringing the World into the World,* June 15 - October 12, 2014

	U	INDER CONSTRUCTION
Entertainment	Eye	
Entertainment Open for submission	Phelan, Peggy. 20	004. "On Moving to a f Feminist Theory (27).
		/ 27

F

Farocki, Harun (b. 1944 Nový Jičín, Czech Republic – 2014 Berlin, Germany)

A culmination of Farocki's four-decade long examination of the uneasy relationship between the history of cinema and the impact of new image technologies on global political consciousness, Deep Play brings together vantages on one of the biggest television events in recent memorythe 2006 FIFA World Cup, which was reportedly seen by approximately 1.5 billion viewers worldwide. Made up of official FIFA footage, stadium surveillance, Farocki's own footage of the game, charts of player statistics, and real-time 2D and 3D animation sequences unfolding in real time, Deep Play is the spectacular architecture of a sports broadcast, its analytic tools and its technologies exposed.

We see players on both teams, but also abstract computer-generated representations of the flow of play. The intelligent and intuitive network of relationships among players who are kicking, passing, receiving the ball and running--a network that absorbs spontaneous individual decisions, tactical ideas and habits rooted in the culture of the game--is endlessly complex. Above all, however, what we experience is how the laboratory of football can be exhibited by way of the most cutting-edge imaging technology in the production and presentation of moving images. Still, Farocki's dissection of mass media does not replaces the real experience but only remains virtual, and attest our unquenchable appetite for capturing and replicating the real.



F

Harun Farocki Deep Play, 2007 12-channel video installation 2 hours 15 minutes Courtesy the artist and Greene Naftali, New York Bringing the World into the World, June 15 - October 12, 2014

/ 29 /

F

Fiction

The space between the idea of something and its reality is always wide and deep and dark. The longer they are kept apart-idea of thing, reality of thing-the wider the width, the deeper the depth, the thicker and darker the darkness. This space starts out empty, there is nothing in it, but it rapidly becomes filled up with obsession or desire or hatred or love-sometimes all of these things, sometimes some of these things, sometimes only one of these things. The existence of the world as I came to know it was a result of this: idea of thing over here, reality of thing way, way over there...

> *Kincaid, Jamaica. 1991. "On Seeing England for the First Time." Transition Magazine (51): 32–40.*

Flaneur

The crowd was the veil from behind which the familiar city as phantasmagoria beckoned to the flâneur. In it, the city was now landscape, now a room. And both of these went into the construction of the department store, which made use of flânerie itself in order to sell goods. The department store was the flâneur's final coup. As flâneurs, the intelligensia came into the market place. As they thought, to observe it-but in reality it was already to find a buyer. In this intermediary stage [...] they took the form of the bohème. To the uncertainty of their economic position corresponded the uncertainty of their political function.

Benjamin, Walter. 1999. "Paris, Capital of the Nineteenth Century." In The Arcades Project, by Walter Benjamin, translated by Howard Eiland and Kevin McLaughlin. Harvard University Press.

Frame

The Panorama denies the tyranny of the frame. We're used to art held in its place, contained, nailed to the wall, separated from the world by a golden boundary that enhances and imprisons it. What if art refused to stop there, on the museum wall? Wouldn't the result be revolution?

Doty, Mark. 1999. "The Panorama Mesdag." In Drawing Us In: How We Experience Visual Art, by Deborah Chasman, Edna Chiang and Als Hilton, 130. Boston: Beacon Press.

At the same time that that the panorama celebrates the bourgeois' ability to see from a new angle, it is also a complete prison for the eye. The eye cannot range beyond the frame, because there is no frame. The only framework is the new middle class vision of the world' the technology of the panorama compels viewers to fix their gaze on the external world (even if it is only a painted replica). And similarly, the external world lies exposed to the gaze, unable to escape being viewed in this manner.

Oettermann, Stephan. 1997. The Panorama: History of a Mass Medium. New York: Zone Books; Cambridge, Mass.: Distributed by MIT Press. Future.

Future

Dickstein, Morris. 1989. "From the Thirties to the Sixties: The New York World's Fair in its own Time." In Remembering the Future, by Morris Dickstein, 21-45. New York : Rizzoli and The Queens Museum.

G

UNDER CONSTRUCTION

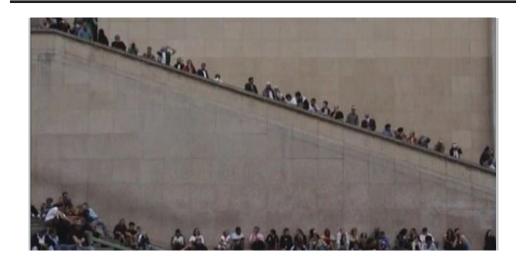
Geography

Humboldt, Alexander Von. 1845. Kosmos. Berlin: University of Berlin.

Tuan, Yi-Fu. 1977. Space and Place, The Perspective of Experience. Minessota: University of Minessota Press.

Gonzalez-Foerster, Dominique. (b. 1965, Strasbourg, France)

Parc Central, 2001. Shot between 1998 and 2003, this ambient, often nonnarrative portrayal of eleven notable locations on the globe from Buenos Aires to Hong Kong, Rio, Kyoto, to Paris is structured like a "concept album" that takes you on a scenic and aural journey guided by unidentified voices. Poetic and psycho-geographic, the footage—variously resembling home movies, documentaries, or Hollywood movies—transforms each location into a collective experience.



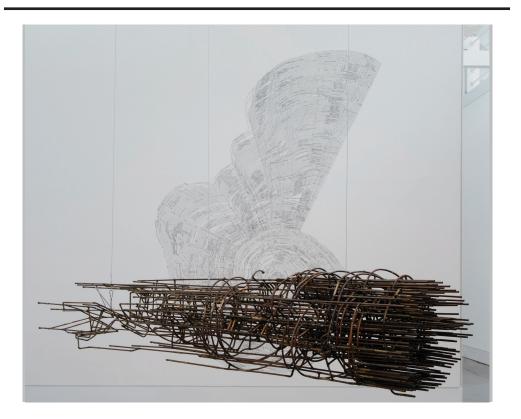
G

Dominique Gonzalez-Foerster

Parc Central, 2001

Anna Sanders Films with original music score by Adanowsky, Xavier Boussiron, and Christophe van Huffel Kyoto, 1998, 2:54 min; Taipei, 2000, 9:15 min; Buenos Aires, 2003, 3:46 min; Los Glaciares, 2003, 3:47 min; Hong Kong, 2000, 4:37 min; Encore Taipei, 2000, 3:43 min; White Sands, 2003, 3:48 min; Brasilia, 1998, 2:51 min; Paris, 1999, 2:51 min; Shanghai, 2003, 2:53 min; Rio de Janeiro, 2000, 5:45 min. Subtitles: French and English Courtesy the artist and 303 Gallery, New York *Bringing the World into the World*, June 15 - October 12, 2014

oogleEarth	Haussmanization	Hayakawa, Hikaru (b. 1962 Osaka,
Open for submission	Open for submission	Japan) Made from copper tubes, Panta Rhei a three-dimensional timeline of work history from 2000 BC to 2000 AI Horizontal lines represent the time country has existed, while vertical of curved pipe crossing between two of more indicates a war or invasion. Th entire structure functions as a fountait As seen in the video, when activated water circulates through Panta Rhei five engraved tubes representing th earliest ancient civilizations, run through history, and comes out th other end through the numerous hold representing the 195 modern nation of the year 2000. In this sculptur form, the history of human civilization is represented as a physical body, a architecture of interwoven time an space. Study/2014 is a timeline of a work history spanning 5000 years transcribe into a concentric organic shape. Th artist transforms the history of huma civilization into a micro-biomorph form on a monumental scale, as if t give the story of mankind the physic beauty of a living organism.



Η

Hikaru Hayakawa *Panta Rhei* (4000 years of human history), 2010-2014 Oil paint, copper, brass and stainless steel Accompanying video documentation produced by Michael Mayers

Study/2014, 2010 to 2014 Site-specific wall drawing with ink

Courtesy the artist Bringing the World into the World, June 15 - October 12, 2014

1	UNDER CONSTRUCTION
Heterotopia	History
Open for submission	Open for submission

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Horizon

There is nothing to be seen beyond our horizons, but other landscapes and still other horizons, and nothing inside the thing but other smaller things.

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Merleau-Ponty, Maurice. Phenomenology of Perception. Routledge Classics, 2002. Translated by Colin Smith, 389. London and New York.

Illusion

Where to begin? The first impression is of light, cloudy daylight, which is not only coming from above but oddly ambient, in the way light really is at the seashore, reflecting from sand and water. And we are at the shore, or at least at a version of it, because the structure into which we have emerged from up the winding stair is a large beach pavilion, of wood, with a conical roof of thatch of some kind. Our pavilion—a simple round gazebo—is atop a hill of sand, and from it we look out, 360 degrees, as the sand descends, dotted with dry bits of beach grass and driftwood, to ... what? A painting, which is wrapped all around us, and which represents the North Sea, reaching out to vast distances where light breaks through those towering clouds, and the shore, where boats are clustered, and where people walk, and the dunes, and upon them the town of Scheveningen, its pleasure pavilion and hotels and music hall. A world, in other words, in which we are standing at the center. It smells like sand, dry old sand, and there is even a recording of seagulls and distant waves.

It is not a very good painting, it turns out, but it is a very good illusion. Because the bottom of the painting is obscured by sand and grass and bits of flotsam, and is some ways away from us as well, it seems to rise seamlessly out of the earth. Because the top is covered by the jutting vegetable roof of the pavilion in which we stand, the painting has no edges. It is unbroken, uninterruptible. And when you take a step forward or back, the experience is nothing like approaching or retreating from a painting hung on a wall; instead, weirdly, you realize instead you are inside of something. The "world" around you is a work of art, and you are its center.

> Doty, Mark. 1999. "The Panorama Mesdag." In Drawing Us In: How We Experience Visual Art, by Deborah Chasman, Edna Chiang and Als Hilton, 130. Boston: Beacon Press.

This panorama, the "Grand Fleet at Spithead in 1791," painted on about 10,000 square feet of canvas, was the first to fulfill all the requirements for a successful illusion of reality. Standing on the platform, the spectator had the scene around him on all sides. The platform prevented him from approaching close enough to the painting to be aware of paint and canvas. All terms of comparison by which the eve could judge the difference between painting and reality were excluded. The viewer, having become accustomed to the dimness of light in the purposely obscure corridor by which he entered, would emerge into the light of the viewing area to find that, by contrast, it appeared as bright as the remembered daylight outside. The canopy above the platform both kept the viewers from directly seeing actual daylight through the skylights above and prevented their figures from casting shadows across the painting.

Hyde, Ralph. 1988. "Panoramia!" In The Art and Entertaiment of the "All-Embracing" View, by Ralph Hyde, 20. London: Trefoil Publications.

Image

The most elemental process of modern times is the conquest of the world as image.

> Heidegger, Martin. 1980. Holzwege. Translated by Oliver Grau, 2. Frankfurt am Main: Vittorio Klostermann.

Imagination

Knowledge is limited. Imagination encircles the world.

Einstein, Albert. 1929. "Infinity." Avatamsaka Sutra and Jorge Luis Borges. Saturday Evening Post.

Far away in the heavenly abode of the great god Indra, there is a wonderful net which has been hung by some cunning artificer in such a manner that it stretches out indefinitely in all directions. In accordance with the extravagant tastes of deities, the artificer has hung a single glittering jewel in each "eye" [intersection] of the net. and since the net itself is infinite in dimension, the jewels are infinite in number. There hang the jewels, glittering like stars of the first magnitude, a wonderful sight to behold. If we now arbitrarily select one of these jewels for inspection and look closely at it, we will discover that in its polished surface there are reflected all the other jewels in the net, infinite in number. Not only that, but each of the jewels reflected in this one jewel is also reflecting all the other jewels, so that there is an infinite reflecting process occurring.

Avatamsaka Sutra, 1977. "Hua-Yen Buddhism: The Jewel Net of Indra," translated by Francis Harold Cook, 2. Pennsylvania State University Press: University Park and London

On the back part of the step, toward the right, I saw a small iridescent sphere of almost unbearable brilliance. At

first I thought it was revolving; then I realised that this movement was an illusion created by the dizzying world it bounded. The Aleph's diameter was probably little more than an inch, but all space was there, actual and undiminished. Each thing (a mirror's face, let us say) was infinite things, since I distinctly saw it from every angle of the universe. I saw the teeming sea; I saw daybreak and nightfall; I saw the multitudes of America: I saw a silvery cobweb in the center of a black pyramid; I saw a splintered labyrinth (it was London); I saw, close up, unending eyes watching themselves in me as in a mirror; I saw all the mirrors on earth and none of them reflected me: I saw in a backyard of Soler Street the same tiles that thirty years before I'd seen in the entrance of a house in Fray Bentos; I saw bunches of grapes, snow, tobacco, lodes of metal, steam; I saw convex equatorial deserts and each one of their grains of sand; I saw a woman in Inverness whom I shall never forget; I saw her tangled hair, her tall figure, I saw the cancer in her breast; I saw a ring of baked mud in a sidewalk, where before there had been a tree; I saw a summer house in Adrogué and a copy of the first English translation of Pliny -- Philemon Holland's -- and all at the same time saw each letter on each page (as a boy, I used to marvel that the letters in a closed book did not get scrambled and lost overnight); I saw a sunset in Querétaro that seemed to reflect the colour of a rose in Bengal: I saw my empty bedroom; I saw in a closet in Alkmaar a terrestrial globe between two mirrors that multiplied it endlessly;

I saw horses with flowing manes on a shore of the Caspian Sea at dawn; I saw the delicate bone structure of a hand; I saw the survivors of a battle sending out picture postcards; I saw in a showcase in Mirzapur a pack of Spanish playing cards; I saw the slanting shadows of ferns on a greenhouse floor; I saw tigers, pistons, bison, tides, and armies; I saw all the ants on the planet; I saw a Persian astrolabe; I saw in the drawer of a writing table (and the handwriting made me tremble) unbelievable, obscene, detailed letters, which Beatriz had written to Carlos Argentino; I saw a monument I worshipped in the Chacarita cemetery; I saw the rotted dust and bones that had once deliciously been Beatriz Viterbo; I saw the circulation of my own dark blood; I saw the coupling of love and the modification of death; I saw the Aleph from every point and angle, and in the Aleph I saw the earth and in the earth the Aleph and in the Aleph the earth; I saw my own face and my own bowels; I saw your face; and I felt dizzy and wept, for my eyes had seen that secret and conjectured object whose name is common to all men but which no man has looked upon -- the unimaginable universe.

> Borges, Jorge Luis. 1979. The Aleph. Boston: Dutton.

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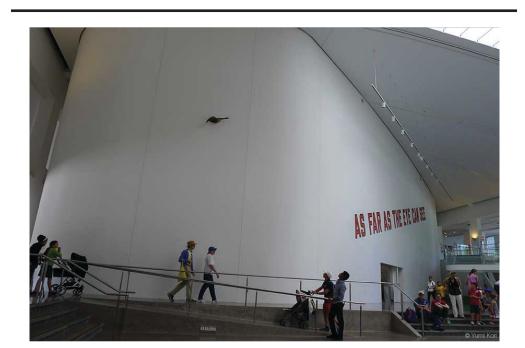
Κ

mmersion	Infinity	Knowledge	The first kind of intellectual and artist
mmersion Grau, Oliver. 2003. Virtual Art: From Illusion to Immersion. Boston: Jassachusetts Institute of Technology.	Infinity Open for submission	KnowledgeThere is a line among the fragments of the Greek poet Archilochus which says: 'The fox knows many things, but the hedgehog knows one big thing.'2 Scholars have differed about the correct interpretation of these dark words, which may mean no more than that the fox, for all his cunning, is defeated by the hedgehog's one defence. But, taken figuratively, the words can be made to 	The first kind of intellectual and artis personality belongs to the hedgeho the second to the foxes; and withou insisting on a rigid classification, we m without too much fear of contradictions say that, in this sense, Dante belongs the first category, Shakespeare to the second; Plato, Lucretius, Pascal, Heg Dostoevsky, Nietzsche, Ibsen, Pro- are, in varying degrees, hedgeho Herodotus, Aristotle, Montaig Erasmus, Molière, Goethe, Pushk Balzac, Joyce are foxes. Berlin, Isaiah. 2013. "The Hedgehog and the Fox: An Essay on Tolstoy's Viet of History." Princeton University Press (Princeton and Oxford. First Published by Weidenfeld and Nicolson Ltd. 1953, 1-2.
		into, or exclude them from, any one unchanging, all-embracing, sometimes self-contradictory and incomplete, at	
		times fanatical, unitary inner vision.	

Kori, Yumi (b. 1962, Osaka, Japan)

Flight is a site-specific installation that addresses the architectural and perceptual construct of The Panorama of the City of New York at its site within the New York City Building (as the Queens Museum's building is called).

From within the zone of the Panorama, the soaring 45-foot wall, painted a dark gray, functions as a sky-like background to the miniature city. From any other location inside the museum, however, this wall is the model's unmistakably monumental container. A single flight of a life-size goose penetrates this wall; its head and tail seen only from one side or another. The peculiar existence of the wall, as well as the existence of the city inside the building ("The New York City Building" indeed!), which is both physical and phenomenological, becomes visualized in this way.



Κ

Yumi Kori

Flight, 2013-14 Taxidermy Canadian goose, divided in two, each half mounted on one side of The Panorama of the City of New York containing wall Courtesy the artist Bringing the World into the World, June 15 - October 12, 2014

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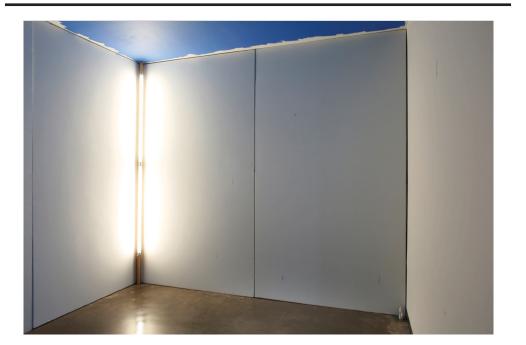
L+ [PAK Sheung Chuen, WO Man Yee, LEE]

Landmark

Open for submission

A project conceived and realized by L+ [PAK Sheung Chuen, WO Man Yee, LEE], a Hong Kong-based temporary collective, this work's title plays on the fact that the words for "corner" and "nation" are homonyms in Cantonese. Addressing the contemporary urban psyche, Heaven's Corners recruits people living in the corner apartment on the highest floor of their apartment building, closest to the sky, to come together around activities about the idea of height, most symbolically by painting their ceilings. The painted ceiling in a modestly sized room in the Museum becomes a Holy Ceiling, under which spiritual connection would facilitate to bring people together.

The project picks up on the lack of relationships among alienated urban populations and fosters new communities though promoting attention to an unexpected new territory, both physical and psychological.



L + [Sheung Chuen PAK, Man Yee WO, Soen Long LEE] Heaven's Corners, 2014 Site-specific installation Courtesy of the artists and the VIP member HE Jie of Heaven's Corners (Shenzhen) Bringing the World into the World, June 15 - October 12, 2014

Landscape

On the most basic level, landscape is everything you see when you go outdoors-if you're looking. It's what you see from a single (static or mobile) point of view-a set of surfaces, the pictorial or the picturesque, "as far as the eye can see" (without aid of microscope or telescope). Unlike place (which I defined above as seen from the inside), landscape can only be seen from outside, as a backdrop for the experience of viewing. The scene is the seen. The word landscape is used interchangeably for a scene framed through viewing (a place) and a scene framed for viewing (a picture).

> Lippard, Lucy. 1997. The Lure of the Local. Senses of Place in a Multicentered Society, 8, New York: The New Press.

Leisure

Veblen, Thorstein. 1899. The theory of the Leisure Class. New York: Macmillan.

Light/Darkness

Milton, John. 1667. Paradise Lost. London: S. Simmons.

Liu, Wei (b. 1972, Beijing, China)

Liu's ongoing *Library* series translates the chaos of his native city: a sprawling metropolis in a state of constant development and demolition. Made out of massive piles of school books sourced from secondhand markets in Beijing, his sprawling installations waver between utopia and dystopia, depicting eroded cityscapes. Characteristic landmarks become unrecognizable as the city lives in a state of metamorphosis. Here, Liu's destruction of books prompts ideas of censorship or oppression. Their compromised condition also serves as a metaphor for the urban landscape, which the artist sees as broken and unreadable as a result of human intervention.



Wei Liu Library II-II, 2013 Books, wood, iron and hardware Courtesy the artist and Lehmann Maupin, New York and Hong Kong Bringing the World into the World, June 15 - October 12, 2014

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Mapping

Open for submission

Mass Media

Μ

What finds expression in the panoramas as art (and in its counterpart of the panopticon as a form of institution) is the dialectic of the bourgeois mode of seeing.

The sight of the Gorgon could turn people to stone; the sight of the panorama set people in motion, motion that followed the rhythm of the factory machines.

The panorama is the art form of the Industrial Revolution. It was the masses crowing into the new urban factories at the end of the eighteenth century who enabled the panorama to develop from an experimental art form into a mass medium; it was their entrance fees that financed the creation of new panoramas. For the first time art and artists found a patron in the masses. And the panorama, in turn, was the first art form to attempt to fulfill the visual needs and desires of anonymous city dwellers, in both the themes that it portrayed and the manner in which it was presented to them.

> Oettermann, Stephan. 1997. The Panorama: History of a Mass Medium, 45. New York: Zone Books; Cambridge, Mass.: Distributed by MIT Press.

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Μ

UNDER CONSTRUCTION	Μ		M UNDER CONSTRUCTION
Master	Memory	Memory Palace	Metropolis
Open for submission	<i>Gibson, William. 2012. Distrust That Particular Flavor. New York City: G. P. Putnam's Sons.</i>	Yates, Frances. 1966. The Art of Memory. Abingdon: Routledge and Kegan Paul.	Open for submission

Μ

Miniature

The miniature offers a world clearly limited in space but frozen and thereby both particularized and generalized in time--particularized in that the miniature concentrates upon the single instance and not upon the abstract rule, but generalized in that that instance comes to transcend, to stand for, a spectrum of other instances.

> Stewart, Susan. 1984. On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection. 48, Durham: Duke University Press.

The transcendence presented by the miniature is a spatial transcendence, a transcendence which erases the productive possibilities of understanding through time. Its locus is thereby the nostalgic.

Ibid., 60.

The miniature does not attach itself to lived historical time. Unlike the metonymic world of realism, which attempts to erase the break between the time of everyday life and the time of narrative by mapping one perfectly upon the other, the metaphoric world of the miniature makes everyday life absolutely anterior and exterior to itself. The reduction in scale which the miniature presents skews the time and space relations of the everyday lifeworld, and as an object consumed, the miniature finds its "use value" transformed into the infinite time of reverie.

Ibid., 65.

, 65.

Mnemonics

Open for submission

Modernism

What do I think was modernism's subject, then? What was it about? No doubt you can guess my starting point. It was about steam-in both the Malevich and the de Chirico a train still rushes across the landscape. It was about change and power and contingency, in other words, but also control, compression, and captivityan absurd or oppressive orderliness is haunting the bright new fields and the sunlit squares with their eternally flapping flags. Modernism presents us with a world becoming a realm of appearances—fragments, patchwork guilts of color. dream-tableaux made out of disconnected phantasms.

> *Clark, Timothy James. 2002. "Modernism, Postmodernism, and Steam." October (100): 172*

Modernity

To be modern is to find ourselves in an environment that promises us adventure, power, joy, growth, transformation of ourselves and the world-and, at the same time, that threatens to destroy everything we have, everything we know, everything we are. Modern environments and experiences cut across all boundaries of geography and ethnicity, of class and nationality, of religion and ideology: in this sense, modernity can be said to unite all mankind. But it is a paradoxical unity, a unity of disunity: It pours us all onto a maelstrom of perpetual disintegration and renewal, of struggle and contradiction, of ambiguity and anguish. To be modern IS to be part of a universe in which, as Marx said, "all that is solid melts into air."

> Berman, Marshall. 1982. All that is Solid Melts into Air, 15. New York: Penguin Books.

Μ

Moses, Robert (b. 1888, New Haven, CT - 1981, West Islip, NY)

One of the most prominent urban exhibits at the 1964-65 New York World's Fair was the Panorama of the City of New York, a comprehensive scale model of the metropolis. On permanent display in the Queens Museum of Art since 1972, it offers visitors an aerial view over the vast expanse of the city. The Panorama is a gigantic "miniature": with more than 895.000 individual structures in the scale of 1:1,200 (1 inch equals 100 feet), it occupies 9,335 square feet. On it, the Empire State Building is only 15 inches tall. To this day, the Panorama remains the largest architectural model of an urban environment in the world.

Commissioned for the fair by Robert Moses, the Panorama was once experienced as an eight-minute skyride during which visitors slowly circled its periphery in railcars and listened to Lowell Thomas's recorded narration. In the early 1990s, Rafael Vinoly, a New York City-based architect, replaced the ride with sky-walk around the periphery. The original dawn-to-dusk lighting cycle is still in place, enhancing the experience of the miniature.

The Panorama took three years to build. Moses entrusted its construction to his chief model maker, Raymond Lester (1911–1983). At his architectural firm, Lester Associates, in West Nyack, New York, two hundred workers diligently transformed geological and survey maps and aerial photographs into the 273 large rectangular blocks that comprised the epic Panorama. Yet, the model was more than an accurate representation of the metropolis; it was a monument to Moses's achievements as a city builder for over three decades. The bridges were made of brass, unlike the wood and plaster of the rest of the structures, and were slightly larger in scale, to emphasize his role in connecting the boroughs.

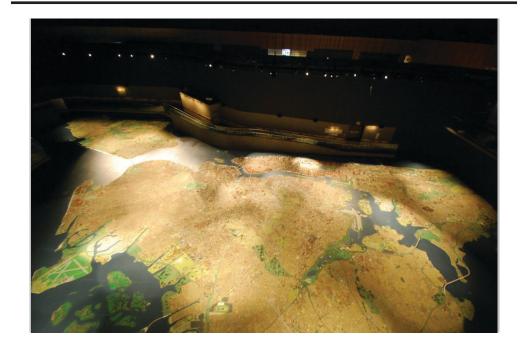
Moses's public works often disrupted the urban fabric and in the process of development displaced communities. The Panorama, was created at the end of his career, did not show the painful process of urban transformation. Rather, New York appears as an idealized cityscape: clean, clear-cut, connected-perhaps his belated master plan for the city. Moses insisted that the model be a "living" representation of the city, by which he meant not unchanging replicas of people and their movements (in fact, its only moving object is a frequently malfunctioning small metal plane landing at and taking off from LaGuardia Airport), but an architecturally up-to-date model. The Panorama, last revised in 1992, has not kept up with the rapidly changing city.

The model may be a static, oldfashioned medium of envisioning space, but it is unsurpassed for showing an urban environment as a threedimensional totality. In calling the model a panorama, Moses suggested a curious reversal in viewing experience. Visitors to panoramas, those 360-degree paintings of cityscapes, battles, and religious scenes popular in Europe and North America in the eighteenth and nineteenth centuries, were surrounded by the picture as they stood on an elevated platform in its center and turned around to see the entire image. In contrast, visitors to the New York City Panorama surround the model and must circle around it to see its entirety.

Μ

Walking, an activity extending over time, transforms the static Panorama into a dynamic experience: as visitors stride like giants above and around the model, they spot their own houses, famous landmarks, and little-known sites among the miniature structures: direct laser pointers at them; and share personal stories about them. Soon, the still city is animated by memories as visitors connect two cities: the visible one of the museum model and the invisible one inhabited by recollections. Thus, despite its many paradoxespanoramic yet not a panorama, living yet unpopulated, accurate yet ideological, aerial yet pedestrian, miniature yet gigantic-the Panorama of the City of New York serves as a unique memory palace and an ideal site for exploring how cities are represented, experienced, and remembered.

> Momchedjikova, Blagovesta. 2007. "The Transformation of New York." In Robert Moses and the Modern City, by H Ballon and K Jackson, 310-311. NY/London: W.W. Norton.



Μ

Robert Moses, and Raymond Lester & Associates Panorama of the City of New York, 1964/1992. Wood, plaster, brass, and paper, mounted on urethane foam, Formica, and wood 154 x 137 ft. Collection the Queens Museum of Art. Completed 1964; periodically updated through 1992 Bringing the World into the World, June 15 - October 12, 2014

	UNDER CONSTRUCTION
Motion/Movement	
Open for submission	

Ν

Nature

Open for submission

The real New York I never see either. I see only the New York that either sits in for other places or helps me summon them up. New York is the stand-in, the ersatz of all the things I can remember and cannot have, and may not even want, much less love, but continue to look for, because finding parallels can be

New York City

more compelling than finding a home, because without parallels, there can't be a home, even if in the end it is the comparing that we like, not the objects we compare. Outside of comparing, we cannot feel. One may falsify New York to make it more habitable; but by making it more habitable in that way, one also makes certain it remains a falsehood, a figment.

New York is my home precisely because it is a place from which I can begin to be elsewhere—an analogue city, a surrogate city, a shadow city that allows me to naturalize and neutralize this terrifyling, devastating, unlivable megalopolis by letting me think it is something else, somewhere else, that it is indeed far smaller, quainter than I feared, the way certain cities on the Mediterranean are forever small and quaint, with just about the right number of places where people can go, sit, and, like Narcissus leaning over a pool of water, find themselves at every bend, every store window, every sculpted forefront...

Aciman, Andre. 2000. "False papers: essays on exile and memory." In "Shadow Cities", by Andre Aciman. New York: Picador.

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Observer	Observati	on
Open for submission	Open for :	submission
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Ocularcentrism

Although definitions of visuality vary from thinker to thinker, it's clear that ocularcentrism aroused (and continues in many guarters to arouse) a widely shared distrust. Bergson's critique of the spatialization of time, Bataille's celebration of the blinding sun and the acephalic body, Breton's ultimate disengagement with the savage eye, Sartre's depiction of the sadomasochism the "look," Merleau-Ponty's of diminished faith in a new ontology of vision, Lacan's disparagement of the ego produced by mirror stage, Althusser's appropriation of Lacan for a Marxist theory of ideology, Foucault's strictures against the medical gaze and panoptic surveillance, Debord's critique of the society of the spectacle, Barthes' linkage of photography and death, Mertz's excoriation of the scopic regime of the cinema. Derrida's double reading of the specular tradition of philosophy and the white mythology, Irigaray's outrage at the privileging of the visual in patriarchy, Levinas's claim that ethics is thwarted by a visually based ontology, and Lyotard's identification of postmodernism with the sublime foreclosure of the visual-all these evince, to put it mildly, a palpable loss of confidence in the hitherto "noblest of the senses."

Antiocularcentrism in several cases turned, in fact, into hostility to sight in virtually any of its forms. Critiques of specific historical manifestations of visuality worked cumulatively to discredit vision per se, and the effects

were evident nor only in France. For in the Anglo-American reception of French thought beginning in the 1970s, many of the same complaints were guickly echoed. Pragmatist philosophers like Richard Rorty, reprising John Dewey's earlier critique of the "spectator theory of knowledge," anthropologists like Stephen Tyler and David Howe, building on the media critiques of Marshall McLuhan and Walter Ong, film critics like Laura Mulvey and Mary Ann Doane, yoking together apparatus theory and the feminist suspicion of the male gaze, art historians like Rosalind Krauss and Hal Foster, rebelling against the fetish of opticality in traditional modernist theory, students of photography like John Tagg and Abigail Solomon-Godcau, rejecting the formalist defense of photography's claim to aesthetic value, were all inspired to one degree or another by the French antiocularcentric discourse. By 1990. Fredric Jameson could effortlessly invoke its full authority in the opening words of his Signatures of the Visible: "The visible is essentially pornographic, which is to say that it has its end in rapt, mindless fascination; thinking about its attributes becomes an adjunct to that, if it is unwilling to betray its object."

> Jay, Martin. 1993. "Downcast Eyes." In Downcast Eyes, by Martin Jay, 587-588. Berkeley and Los Angeles: University of California Press.

Panopticon

Around 1890, at roughly the same time that Barker was promoting his panorama, Jeremy Bentham began to pursue his plans for the panopticon.10 As Michel Foucault and Jonathan Crary remind us, Bentham's project emerged as part of a regime of visual control characteristic of the modern era; Bentham himself described his project as "a new mode of obtaining power of mind over mind, in a quantity hitherto without example." Allegedly inspired by a Parisian military school designed a few years earlier by his brother Samuel, the panopticon shared similar architectural forms and conceptual goals with the panorama, relying for its effects on certain 'staging strategies'. There were, however, several key differences.

Whereas the panorama fixed nature within its controlling gaze, the panopticon fixed human behavior within its. The panorama's embrace of nature was of course illusory, and its goal was the simulation of presence through a series of artful conceits, masking its project of representation. The panopticon, by contrast, placed both the observer (the guards) and the observed (their prisoners) in a mutually entrapping relationship, one moreover, that was predicated on the very real status of both. Whereas the panorama sought to fix a complete view, the panopticon sought to enable the act of viewing completely. And just as the panoramic achieved its 'complete' view through artifice, the staging strategies of the panopticon used artifice to create

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the specter of an all-seeing subject, masking the reality of an always-partial vision. Despite such formal similarities as circular architectural structures with centrally positioned viewers, despite their mutual dependence on staging practices to enhance their effects, and despite their historical coincidence, the projects of the panorama and the panopticon couldn't have been more different: one convincing the viewer that she had visual access to everything that could be seen from a particular vantage point, and the other convincing the viewed that they were always being seen.

Ρ

Uricchio, William. 2011. "A Proper Point of View." Early Popular Visual Culture 9 (3): 225-238.

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Ρ

Panorama	Park	Peepshow	Perception
Panorama an improvement of painting, which relieves that sublime art from a restraint it has always laboured under Robert Barker, Edinburgh Evening Courant, 29 December 1787, cited in B. Wilcox, "Unlimiting the Bounds of Painting," in Ralph Hyde, Panoramania! The Art and Entertainment of the 'All-Embracing' View London: Trefoil Publications/Barbican Art Gallery, 1988: 21.	Park Open for submission	Peepshow Open for submission	Perception Open for submission

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UNDER CONSTRUCTION

Ρ

Perspective	Place	Plan	
Perspective creates distance between human beings and things ("the first is the eye that sees, the second is the object seen, the third is the distance between them," says Diirer after Piero della Francesca); but then in turn it abolishes this distance by, in a sense, drawing this world of things, an autonomous world confronting the individual, into the eye. Perspective subjects the artistic phenomenon to stable and even mathematically exact rules, but on the other hand, makes that phenomenon contingent upon human beings, indeed upon the individual: for these rules refer to the psychological and physical conditions of the visual impression, and the way they take effect is determined by the freely chosen position of a subjective "point of view." Thus the history of . perspective may he understood with equal justice as a triumph of the distancing and objectifying sense of the real, and as a triumph of the distance-denying human struggle for control; it is as much a consilidaton and systematization of the	Place Open for Submission	Plan Corbusier, Le. 1986. Towards a New Architecture . New York: Dover Architecture.	
domain of the self. Erwin Panofsky, Perspective as Symbolic Form, 67, Zone Books, 1991 (originally published 1927)			

R

Rakowitz, Michael

Visitors to the museums' Panorama of the City of New York often hesitate as before stepping onto the viewing platform, a glass perch made for gazing at the scale model of the City's five boroughs. The vertiginous view, however, is a grand one: New York-or, a 9,335 square foot replica of it-can be yours at last, absorbed in one good look.

In Romanticized Out of Proportion (2002), Michael Rakowitz takes advantage of the Panorama's dizzying punch. Tiny video surveillance cameras have been placed onto the model. capturing vacant street views around the city in order to recreate shots from popular films made in New York. These grainy, black-and-white projections are shown on monitors around the Panorama. We see the Unisphere, the great landmark from 1964 World's Fair, which was included in Men in Black's tale of government and alien interactions. We see a cluster of skyscrapers in Midtown, a take on The Naked City's aerial view from the 1950s. But with their documentary footage feel, these images are far removed from the original look of the films to which the artists refers.

Woody Allen's voice in *Manhattan*, professing his love for the city, but we cannot see the high-octane special effects of *Men in Black*, nor the sweltering hot color of *Do the Right Thing.* Instead, these scenes are purely symbolic, asking us not to recall the films themselves, but to consider our relationships to the city, and the economic, cultural, and political hierarchies that are embedded in its architecture--how a ferry commute constitutes a crossing of social borders, or a bridge typifies Gotham's wroughtiron splendor. The work elicits an emotional complexity, as it shifts between reality, film, and our collective Hollywood memory bank, and I cannot help but think about how at once the city is and isn't mine.



Film selections were made by visitors to the Panorama who responded to a survey that asked them to recall a specific scene from a movie they felt illustrated their experience, attitude, or expectations of New York City. The first seven scene selections were presented from August to December, 2002; the second from January to June, 2003.

As part of Queens International, 2002 at the Queens Museum.

-rama

The recent invention of the Diorama, carrying optical illusion a stage farther than the Panoramas, had prompted the comic practice in some artists' studios of adding "rama" to words and a young painter who frequented the Maison Vauquer had injected the infection there.

R

'Well Monsieurre Poiret,' said the Museum man, rolling his r's., 'how is your delicate healthorama?'

> Balzac, Honoré de. 1998. "Le Père Goriot." In Le Père Goriot, by Honoré de Balzac, 45. New York: W. W. Norton & Company. First Published on 1834.

Cosmorama: -an exhibition of perspective pictures of different places in the world, usually world landmarks. Careful use of illumination, mirrors and lenses gives the images greater realism.

"Definition of COSMORAMA," accessed July 3, 2017, https://www.merriamwebster.com/dictionary/cosmorama.

Cyclorama: -a pictorial view which is extended circularly, so that the spectator is surrounded by the objects represented as by things in nature. The realistic effect is increased by having, in the space between the spectator and the picture, real objects as a foreground.

"Definition of CYCLORAMA," accessed July 3, 2017, https://www.merriamwebster.com/dictionary/cyclorama. **Diorama:** The word diorama can either refer to a 19th-century mobile theatre UNDER CONSTRUCTION

device, or, in modern usage, a threedimensional full-size or miniature model, sometimes enclosed in a glass showcase for a museum.

"Definition of DIORAMA," accessed July 3, 2017, https://www.merriam-webster. com/dictionary/diorama.

Georama: -a hollow globe on the inner surface of which a map of the world is depicted, to be examined by one standing inside.

> "Definition of GEORAMA," accessed July 3, 2017, https://www.merriam-webster. com/dictionary/georama.

Futurama: -a preview of something that is not yet a reality: indication of potentiala model, a full-scale futurama of what a democratic city should be — Alden Stevens. New York World's Fair was an exhibit/ride/futurama at the 1939 New York World's Fair designed by Norman Bel Geddes that presented a possible model of the world 20 years into the future (1959–60)

> "Definition of FUTURAMA," accessed July 3, 2017, https://www.merriamwebster.com/dictionary/futurama.

Marinorama -a panoramic representation of a sea view.

"Definition of COSMORAMA," accessed July 3, 2017, https://www.merriamwebster.com/dictionary/cosmorama.

Neorama: -a panorama of the interior of a building, seen from within.

R

"Definition of NEORAMA," accessed July 3, 2017, https://www.merriam-webster. com/dictionary/neorama.

Panstereorama: -a model of a town or country, in relief, executed in wood, cork, pasteboard, or the like.

"Definition of PANSTEREORAMA," accessed July 3, 2017, https://www. merriam-webster.com/dictionary/ panstereorama.

Pleorama: -a moving picture whose optical effects produce the impression of moving away or away from the observer. The best-known Pleorama was a 19th-century moving panorama entertainment where the viewers sat in a rocking boat while panoramic views on painted canvas rolled past. The word has sometimes been used for other entertainments or innovations.

> "Definition of PLEORAMA," accessed July 3, 2017, https://www.merriamwebster.com/dictionary/pleorama.

Reality

Open for submission

Reanimation Library / Andrew Beccone (b. 1974, Ann Arbor. MI)

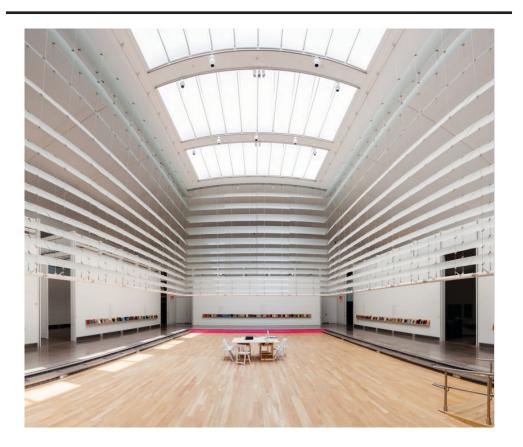
Reanimation Library, headquartered in Gowanus, Brooklyn, has launched its 13th local branch library at the Queens Museum. Panoramically installed in a 250-foot-long horizontal line on the walls encircling the museum's central Atrium, the Corona Branch collection contains over two hundred volumes from the library's main collection, augmented by new acquisitions from the Museum's immediate neighborhoods, Corona and Flushing, Queens.

Corona Branch enters into dialogue with the exhibition's accompanying publication (available September 2014), the encyclopedic Incomplete User's Guide to Bringing the World into the World. The branch features books that explore subject entries such as "cartography," "illusion," and "panopticon." Much of the library's collection hails from the height of Modernity-a time when our belief in technological progress was still strong. This historical moment is embodied by the 1964/65 New York World's Fair and in the bird's-eye perspective provided by the Panorama of the City of New York, which was built for that Fair. Looking at the unselfconsciously quotidian books of Corona Branch-artifacts from within living memory that nonetheless reveal an immense gulf in perspective-we are reminded of our imperfect, though still intact, desire to orient ourselves in the universe.

Presence library is a mistranslation of

the German word for reference library, Präsenzbibliothek. In addition to being a non-circulating collection, the library encourages in real life encounters with actual books and actual humans.

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R

Reanimation Library / Andrew Beccone Reanimation Library / Corona Branch, 2014 Independent presence library installation Approximagely 250 books in 250 ft. total running feet shelves Bringing the World into the World, June 15 - October 12, 2014

R Recreation **Rich, Damon and the Center** for Urban Pedagogy (CUP) Open for submission Red Lines Housing Crisis Learning Center. June 20 - September 27, 2009 With the world in the throes of a recession and foreclosures redefining streetscapes in neighborhoods throughout the country, Red Lines Housing Crisis Learning Center is a large scale installation of models, drawings, photographs, and videos by artist/ designer Damon Rich. Melding playful Sesame Street style with do it yourself investigations into the intricacies of real estate finance, the exhibition presents the history and material culture behind the current economic crisis in the form of an experimental site for learning. As part of the exhibition, Cities Destroyed for Cash: Panorama of the City of New York and the Mapping of Foreclosures effectively repurposed the Museum's Panorama as a map of the approximately 13,000 foreclosures of 1-4 family homes filed in New York City during 2008. Each block that had three or more filings in 2008 has been marked with a fluorescent pink triangle, demonstrating the concentration of foreclosures in predominantly African American and Latino neighborhoods of Queens and Brooklyn. Ironically, the same neighborhoods that suffered from redlining—lack of available credit—until the 1970s have been hit hardest by the current crisis, brought on by credit all too easily available in predatory forms. Cities Destroyed for Cash was done in collaboration with the Neighborhood Economic Development Advocacy

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R

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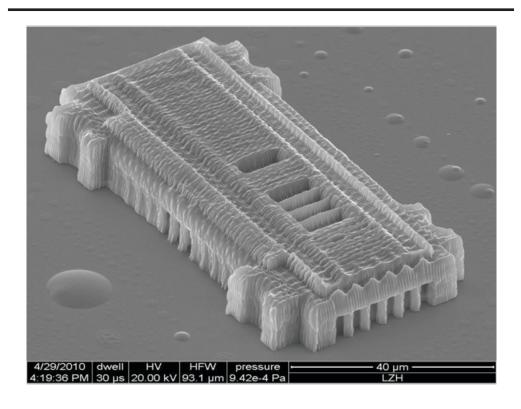
Project (NEDAP) and Regional Planning Association.



Cities Destroyed for Cash: Panorama of the City of New York and the Mapping of Foreclosures Rich, Damon and the Center for Urban Pedagogy (CUP) Red Lines Housing Crisis Learning Center. June 20 – September 27, 2009 in the Queens Museum's Panorama of the City of New York.

Rylan, Jessica (b. 1974 Boston, MA)

Electronic musician Jessica Rylan is fascinated by how the tremendous and rapid shrinking of technology affects the way we live. (What does it mean that tasks that used to require a roomsize computer running on 100 kilowatts can now be carried out on your batterypowered iPod?) When Rylan saw the museum's Panorama, which contains every building in the city, including, of course, the QMA, she set out to construct a scale model of the Panorama to fit inside the model of the QMA on the Panorama. A QMA building has been fabricated at 40 micrometers wide, roughly 1/25 the size of a grain of salt using a technique called two-photon polymerization (2PP). This is part of a family of nanotechnologies already used to create, for example, micro-optical components used in sunscreen. On June 9th, Rylan will ceremoniously insert the nano-model QMA into a small notch on the underside of the model QMA, and return them together to the Panorama.



R

Rylan, Jessica

NanoQMA, 2010

1.4 million: 1 scale two-photon polymerization model of Queens Museum of Art (QMA) inserted into the model of the QMA on the Panorama of the City of New York. Approximate dimensions: 40 micrometers by 120 micrometers. Photopolymer, glass, and gold
Collection Queens Museum
Bringing the World into the World, June 15 - October 12, 2014

S

Scale

That's another thing we've learned from your Nation," said Mein Herr, "mapmaking. But we've carried it much further than you. What do you consider the largest map that would be really useful?

About six inches to the mile.

"Only six inches!" exclaimed Mein Herr. "We very soon got to six yards to the mile. Then we tried a hundred yards to the mile

And then came the grandest idea of all! We actually made a map of the country, on the scale of a mile to the mile!

"Have you used it much?" I enquired.

It has never been spread out, yet," said Mein Herr. "The farmers objected: they said it would cover the whole country, and shut out the sunlight! So we now use the country itself, as its own map, and I assure you it does nearly as well.

> *Carroll, Lewis. Sylvie and Bruno. United Kingdom: Macmillan Publishers, 1989.*

Seeing

The Modern way of seeing is to see in fragments

Sontag, Susan. 2007. "Photography: A Little Summa." In At the Same Time: Essays and Speeches, by Susan Sontag, 124. New York: Farrar, Straus & Giroux.

Sense	Sight	
Open for submission	Open for submission	

S

S

Space	Spectacle	center that maintains their isolation from one another. The spectacle thus	Speed
Place is security, space is freedom.	As spectacle, the panorama offered a	unites what is separate, but it unites it	Open for submission
	simulacrum of reality; in its static form	only in its separateness."	
Tuan, Yi-Fu. 1977. Space and Place, The	as a 360 degree recreation of the visual		
Perspective of Experience, 3. Minessota:	field in precise detail, this simulacrum	Angela Miller, The Panorama, the	
University of Minessota Press.	gave to viewers the experience of visual	Cinema, and the Emergence of the	
	control and mastery over an emergent	Spectacular, Wide Angle, 18.2, 1996.	
	urban environment often disorienting in		
	its confusion and physical complexity		
	Yet as Guy Debord and others have		
	argued, the apparition of control		
	through such visual media replaces		
	actual historical agency-direct human		
	and social intervention in the real: "the		
	spectacle's job is to cause a world that is		
	no longer directly perceptible to be see		
	via different specialized mediations"		
	The result is a privileging of vision,		
	which Debord calls "the most abstract		
	of the senses, and the most easily		
	deceived"		
	In a related sense, the panoramic		
	medium—both stationary and		
	moving—has been linked to forms		
	of modern alienation, the first step		
	toward the society of the spectacle,		
	in which representation replaces		
	reality. As Debord put the problem,		
	"The spectator's alienation from		
	and submission to the contemplated		
	object works like this: the more he		
	contemplates, the less he lives; the		
	more readily he recognizes his own		
	needs in the images of need proposed		
	by the dominant system, the less he		
	understands his own existence and his		
	own desires." In the experience of the		
	spectacle, "Spectators are linked only		
	by a one-way relationship to the very		
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Strachan, Tavares (b. 1979, Nassau, Bahamas)

On April 10, 2013, Tavares Strachan arrived in the vicinity of the "true" North Pole where he videotaped this 14-part piece. *Magnetic* ostensibly reenacts the historic 1909 discovery by Matthew Henson, the first African-American explorer, of this central line demarcating the Earth's polar axis. It underscores the absurdity of ever being able to plant a flag above this conceptual point, since the on-average 3-4 meter thick North Pole pack ice is in constant movement above the Arctic Ocean, often traveling several miles in a few minutes.

The artist traveled through the arctic landscape from seven different directions towards the elusive Pole. This action is captured through a circular formation of 14 screens in seven back-to-back pairs. On the inner screens, the artist makes his seven approaches, contracting space and positioning the viewer on "North Pole." The outer screens expand our view into the surrounding snowy landscape. Strachan named this piece focusing on the true North Pole-how the Pole itself is an expansive and contractive conceptual space, not of mud and rock, but an idea.



S

Strachan, Tavares Magnetic, 2013 14-channel video installation 2:30 minutes Collection of Liz and Jonathan Goldman Bringing the World into the World, June 15 - October 12, 2014

S

Theme Park

Open for submission

Surveillance

Our society is not one of spectacle, but of surveillance; under the surface of images, one invests bodies in depth; behind the great abstraction of exchange, there continues the meticulous, concrete training of useful forces; the circuits of communication are the supports of an accumulation and a centralization of knowledge; the play of signs defines the anchorages of power; it is not that the beautiful totality of the individual is amputated, repressed, altered by our social order, it is rather that the individual is carefully fabricated in it, according to a whole technique of forces and bodies.

> Foucault, Michael. 1975. "Panopticism." In Discipline and Punish, by Michael Foucault, 217. New York : Vintage Books, Random House.

The peculiarity of the exhibitionary complex is not to be found in its reversal of the principles of the Panopticon. Rather, it consists in its incorporation of aspects of those principles together with those of the panorama, forming a technology of vision, which served not to atomize and disperse the crowd but to regulate it, and to do so by rendering it visible to itself, by making the crowd itself the ultimate spectacle.

An instruction from a 'Short Sermon to Sightseers' at the 1901 Pan-American Exposition enjoined: 'Please remember when you get inside the gates you are part of the show.' This was also true of

museums and department stores, which, like many of the main exhibition halls of expositions, frequently contained galleries affording a superior vantage point from which the lay-out of the whole and the activities of other visitors could also be observed. It was, however, the expositions, which developed this characteristic furthest in constructing viewing positions from which they could be surveyed as totalities: the function of the Eiffel Tower at the 1889 Paris exposition, for example. To see and be seen, to survey yet always be under surveillance, the object of an unknown but controlling look: in these ways, as micro-worlds rendered constantly visible to themselves, expositions realized some of the ideals of panopticism in transforming the crowd into a constantly surveyed, selfwatching, self-regulating, and, as the historical record suggests, consistently orderly public - a society watching over itself.

> Bennett, Tony. "The Exhibitionary Complex." New Formations, no. 4 (1988).

Theater

Sorkin, Michael. 1992. Variations on a Theme Park. The New American City and the End of Public Space. New York: Hill and Wang.

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Т

Τ



Travel

Kracauer, Siegfried. "Farewell to the Linden Arcade." In The Mass Ornament, by Siegfried. Kracauer. Boston: Harvard University Press, 1995.

Schivelbusch, Wolfgang. "Panoramic Travel." In The Railway Journey: The Industralization of Time and Space in the 19th Century, by Wolfgang Schivelbusch. California: University of California Press, 1986.

Trompe l'oeil

Papastergiadis, Nikos. Under the Signs of Everything, Spatial Aesthetics: Art, Place and the Everyday . Amsterdam: Institute of Network Cultures, 2010.

Clarissa Tossin Unmapping the World, 2011 33 x 46 inches (flat), approx. 6 inches diameter (balled-up) Ink on tracing paper Courtesy the artist Bringing the World into the World, June 15 - October 12, 2014

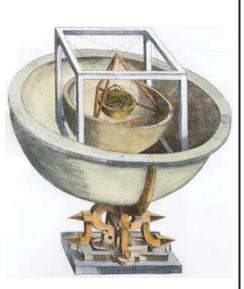
UNDER CONSTRUCTION

Urban Planning

Jacobs, Jane. The Death and Life of Great American Cities. New York: Vintage Books, 1961.

Moses, Robert. "Robert Moses and the Fall of New York." In The Power Broker, by Robert A Caro. New York: Knopf, 1974.

Universe



Engraving of Kepler's Platonic Universe from Mysterium Cosmographicum , Tübingen, 1596

Utopia

Utopia would seem to offer the spectacle of one of those rare phenomena whose concept is indistinguishable from its reality, whose ontology coincides with its representation.

U

Fredric Jameson, The Politics of Utopia, New Left Review, 2004.

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V

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V

View	Viewer	Virtual		Vision		
Every man takes the limits of his own field of vision for the limits of the world. This is an error of the intellect as	Mann, Thomas. The Magic Mountain. Berlin: S. Fischer Verlag, 1924.		on, James. Neuromancer. New York: Books, 1984.	Crary, Jonathan. Techniques of the Observer . Boston: The MIT Press, 1990.		
inevitable as that of the error of the eye which lets us fancy that on the horizon heaven and earth meet.	Nelson, Maggie. Bluets. Seattle and New York: Wave Books, 2009.	to Im	ı, Oliver. Virtual Art: From Illusion Imersion. Boston: Massachusetts tute of Technology, 2003.	Joyce, James. Ulysses. Dublin: Sylvia Beach, 1922.		
Schopenhauer, Arthur. 1891. Studies in Pessimism. Translated by Bailey Saunders, 69. London: Swan Sonnenschein & Co.						
The forest stretched on seemingly forever with the most monotonous predictability, each tree just like the next - trunk, branches, leaves; trunk, branches, leaves. Of course a tree would have taken a different view of the matter. We all tend to see the way others are alike and how we differ, and it's probably just as well we do, since that prevents a great deal of confusion. But perhaps we should remind ourselves						
from time to time that ours is a very partial view, and that the world is full of a great deal more variety than we ever manage to take in.						
Disch, Thomas Michael. 1980. The Brave Little Toaster. London: Grafton, 1986.						

l

V

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Visibility/Invisibility	Visionary	Walking
Open for submission	Ferlinghetti, Lawrence. A Coney Island of the Mind. New York: New Directions Publishing, 1958.	Certeau, Michel De of Everyday Life," I Everyday Life, by N translated by Steve University of Califo
		Solnit, Rebecca. "1 In Wanderlust: A H Rebecca Solnit. Lo 2001.
		Cole, Teju. Open C Random House, 20
		Nabokov, Vladimir. The Hudson Review

Certeau, Michel De. "The Practice of Everyday Life." In The Practice of Everyday Life, by Michel De Certeau, translated by Steven Rendall. Berkeley: University of California Press, 1984.

Solnit, Rebecca. "The Shape of a Walk." In Wanderlust: A History of Walking, by Rebecca Solnit. London: Penguin Books, 2001.

Cole, Teju. Open City. New York: Penguin Random House, 2011.

Nabokov, Vladimir. "The Vane Sisters." The Hudson Review, Winter 1958. Weiner, Lawrence (b. 1942, New York, NY)

W

As Far as the Eye Can See (1988) attests to Weiner's often quoted remark that "Language, because it is the most nonobjective thing we have ever developed in this world, never stops." The work is a poetic phrasing of human desire to visualize ones territory. In the exhibition's context, the wording would resonate eloquently about the act of looking and understanding various personal experiences of the worlds in one's sight.

W

UNDER CONSTRUCTION



W

Lawrence Weiner As Far As the Eye Can See, 1988 Installation Approximately 4 x 50 ft. Courtesy of the artist and Marian Goodman Gallery, New York Bringing the World into the World, June 15 - October 12, 2014

Wonder

I had been partly prepared for this view by the admirable presentation of it in London, a year or two before, in an exhibition of which the demise has been of late a great loss to me— Burford's panorama in Leicester Square. There I had seen, exquisitely painted, the view from the roof of Milan Cathedral, when I had no hope of ever seeing the reality, but with the deepest joy and wonder—and now that I am indeed there, my profound wonder has become fathomless.

> Ruskin, John. 1833. "The Panorama." In The Panorama, by Bernard Comment, 130. London: Reaktion Books.

Witness

Brecht, Bertolt. Motto to the Svendborg Poems. Abingdon, United Kingdom: Routledge is an imprint of Taylor & Francis, 1998.

Duras, Marguerite. Hirosima Mon Amour. Paris, France: Library Gallimard, 1960.

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W

UNDER CONSTRUCTION

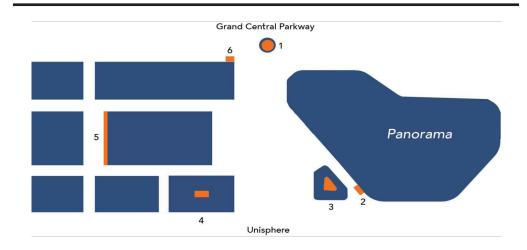
Wong, Kit Yi (b. 1982, Hong Kong)

For Too Much Water, Too Much Wood, Lacking Fire, Wong Kit Yi utilized the Chinese metaphysical system of Feng Shui to visualize other, unseen dimensions of the galleries dedicated to Bringing the World into the World. To this end, she invited legendary local Feng Shui master Mr. Ye to survey the Queens Museum on the occasion of the exhibition. Based on his observations and proposals for making the exhibition successful, Wong conceived architectural interventions that reflect upon luck, rationality, and mutability for six different sites.

The Colorless Qi documents the site inspection process by Mr. Ye, speaking in Mandarin, pointing out geo-architectural problems of the museum spaces as well as his assessment of the exhibition layout and even character compatibility among the museum staff members and the artists in the exhibition.

In response to Mr. Ye's reading of this gallery space-detecting an excessive "wood" element and "gossiping behavior"-Wong created *The Red Gossip Collection*, a set of video interviews conducted by the artist with male professionals in the visual arts and museum fields. As requested, they "gossiped about the idea of gossiping." The color red of the video furniture symbolizes fire, which can burn off the wood elements and thereby harmonize the space. Interviewees include Manuel Cirauqui, Stephen Decker, Tom Finkelpearl, Anthony Haden-Guest, Prem Krishnamurthy, Lee Kit, Michael Lee, Eric Shiner, Richard Vine, Ryan Wong, Wayne Wong, and Samson Young. Mr. Ye detected an excessive water element in the Museum caused by the newly-built atrium entrance to the Panorama. Wong therefore landscaped an area under the grand staircase nearby into a depository for water. Slabs of green sponge were carved to mimic garden rocks, and a symbolic pond made of water-absorbent beads.

In an effort to compensate for "the lack of fire" on the south side of the building, Wong inserted bands of bright neon pink between the steps into the atrium. Mr. Ye's reading found that the galleries dedicated to the current Andy Warhol exhibition have the best energy of all the exhibition spaces. He therefore suggested that Wong place an example of her work nearby. Following his advice she made give-away tote bags printed with criteria for her ideal individual. In exchange, visitors may donate \$2.86, \$6.68. or \$7.67 (the numbers for lifelong good fortune in the Chinese tradition) when receiving one so as to maximize both the financial benefit to the Museum and the chances for the artist to meet that perfect stranger. The placement of "colorful roosters" was strongly recommended by Mr. Ye to repel the "evil spirit" flowing on Grand Central Parkway, which the Museum's East entrance faces. Silhouettes of roosters therefore embellish the revolving doors at the entrance to both "eat away cars," or eliminate the strong negative energy from speeding vehicles, and welcome Museum visitors.



W

Wong Kit Yi

Too Much Water, Too Much Wood, Lacking Fire, 2014 Site-specific installation throughout the Museum [#1] The Colorful Roosters, decal on museum entrance door [#2] The Colorless Qi, video, subtitled, sound, 17 min. [#3] The Green Sponge Rocks, mixed media installation [#4] The Red Gossip Collection, 2 channel video, subtitled, sound, 115 min. each [#5] The Neon-pink Risers, architectural intervention with duct tape, 4 x 420 in. [#6] The Orange Perfect Stranger, installation with original tote bags for sale Courtesy the artist Bringing the World into the World, June 15 - October 12, 2014

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World	World's Fair	
Open for submission	Open for submission	
98 \		

