





Wouldn't it be wonderful to see a dance piece where in the first half the dancers danced, and in the second they showed the audience how to dance? Wouldn't it be wonderful to see a musical where in the first half the actors sang, and in the second we all sang together?

Augusto Boal

This project is inspired by Elsewhere, a living museum inside a thrift store in Greensboro, NC that encourages visitors to handle the collection, and invites artists to re-curate it. 'Else-ing Elsewhere' is conceived as an extension of this concept, however, one that is not rooted to Greensboro nor their collection of objects, but an activity that you can play in your home that will then be exhibited in early June at Josephine Sculpture Park in Kentucky.

The overarching goal is to empower the participant with the combined roles of: artist, curator, architect, and gallerist. You are being provided with a kit. The kits are made out of wood, and their form is designed to be somewhat transformable.

The kits contain materials that you can use to join objects together into sculptures- materials such as Velcro, rubber bands, tape, paper clips, plastic bags, etc. **Build a sculpture using whatever materials you like, and return the kit with your sculpture somehow attached to it, along with the completed questionnaire (attached to this document) detailing the specifics of how you would like your sculpture presented within the context of a gallery.** For example: perhaps you would like your sculpture installed close to the floor near the entrance, or on the far wall near the ceiling, or as a pedestal piece, etc.

I will then affix the sculpture+kit onto a 2"X4" stud framework, thus you will not just be creating the sculpture; you will also be creating the gallery itself. The framework stands on large castor wheels.

Figure 1. Some of the kits under construction at Elsewhere in summer 2013.

Figure 2. A hypothetical model of a sculpture kit flattened onto the stud framework of the shape-shifting gallery.

Figure 3. A kit with extra components that allow it to become a versatile pedestal for the presentation of sculptures.

Figure 4. Some examples of materials for binding materials together that you will be provided.



Figure 1.



Figure 2.

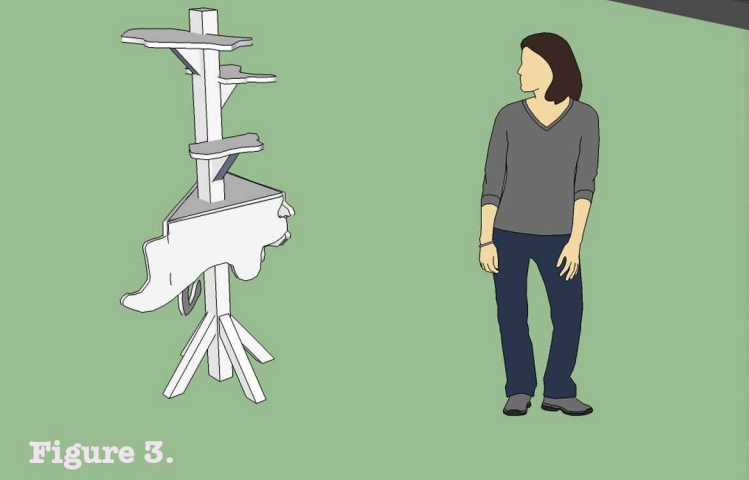


Figure 3.



Figure 4.



## What are different ways of binding things?

Clamps	Twist ties for garbage bags	Poultry fence	Painter's tape	Masking tape
Paper clips	Wire	Rubber bands	Safety pins	Elastic
Clothes pins	Yarn	Hooks	Key rings	Ribbons
Hair netting	Thread	Peg board	Belts	Chains
Deer netting	Shoelaces	Shelf	Strips of cloth	Tarps
Zip Ties	Burlap	Plastic bags	Paper clamps	Aluminum foil

## Where would you like your piece to be situated within the gallery space?

- Check all that apply: ☐ close to the ground  
☐ close to the ceiling  
☐ centered in between the floor and the ceiling  
☐ as a pedestal piece  
☐ as a floor piece  
☐ as a suspended piece  
☐ in the middle of the space so people get to walk around it  
☐ perpendicular to the normal flat surface of the gallery wall  
☐ other: \_\_\_\_\_

## How would you like your piece lit? (draw a diagram in the space provided)

## With what color lighting would you like your piece lit?

## Exhibition placard

Complete the provided placard that will accompany your work.

Name:  
 Title:  
 Subtitle:  
 Date:  
 Description:

## Write a brief 50 word artist statement.



**Each participant will pick one of the following questions to answer:**

- What should be used as a security camera?
- What should the docent wear?
- What should the security guard wear?
- With what objects should the security guard be armed?
- Where should the security guard stand?
- What should be used as a door?
- What foods and drinks should be served at the opening?
- What should be used to serve the foods and drinks at the opening?
- What should the gallery name be?
- What should be used as a cash register?
- How should visitors share messages with us- a guest book?
- Should the gallery have contact information- what should it be?
- What music should be played at the opening?
- Should there be a gift shop, and if so, what should be for sale in the gift shop?
- Should there be benches for people to sit, and if so, what materials should be used for these benches?
- Should there be invitations, and if so, how should they be designed?
- Should there be admission tickets?

**What did you make, and why? Use the space provided to explain your answer, and see the following page for something to consider incorporating into your creative practice.**



### Something to incorporate into your creative practice:

In book three of Jonathan Swift's *Gulliver's Travels* Gulliver visits the School of Languages where one of the projects is to abolish all words for they take up breath and cause life to be cut shorter than necessary. The characters decide to communicate instead with things, claiming that words are simply names for things, and by carrying things with you all the time you can eliminate oral speech and avoid miscommunication between different languages. Thusly, if you were a wo/man of many words you would have to carry many objects (or perhaps get people to carry them for you). What objects might you collect? How would you carry them? How might you assemble them? Pete Schwenger writes in his essay *Words and the Murder of the Thing* that, "Words destroy *things* because the moment the *thing* becomes subjected to words it is no longer the thing *itself*, it is a corpse in our method of internalization." How might we begin to communicate with things? How might they be arranged? How might we carry them? Below is a chart you can use for brainstorming, in which objects are examined according to three characteristics:

- 1) Primary Characteristics- the object's physical components
- 2) Secondary Characteristics- the conceptual associations and larger networks in which those objects are contextualized
- 3) Tertiary Characteristics- personal memories and emotional attachments we have with the objects

Object	1) Primary Characteristics	2) Secondary Characteristics	3) Tertiary Characteristics
Hamburger	Meat, lettuce, bread, tomato, packaging	Ecoli, American fast food, obesity, <i>rainforest destruction</i> due to tree clearing for farmland, McDonald's, <i>global capitalism</i>	I wanted a toy, and to be cool like Michael Jordan, so I got a "Happy Meal".
Plank of Wood	Very dark, very hard piece of ebony	<i>Rainforest destruction</i> , fine furniture, traditional sculptures, <i>global capitalism</i>	My friend's piece of ebony was so dense it set off the metal detector.
Cigarette	Paper, filter, tobacco, added addictive chemicals	Wealthy southern plantation owners, lung cancer, <i>rainforest destruction</i> for farmland, <i>global capitalism</i> .	My grandfather died of lung cancer.
Diamond Ring	Gold band, diamond	Advertised on De Beers' website, <i>rainforest destruction</i> due to mining gold and diamonds, symbol of true love, blood diamonds, <i>global capitalism</i>	I can't afford one so I am using my grandmother's.

An assemblage you create combining these elements might connote *rainforest destruction* and *global capitalism*. It is important to always research your materials.