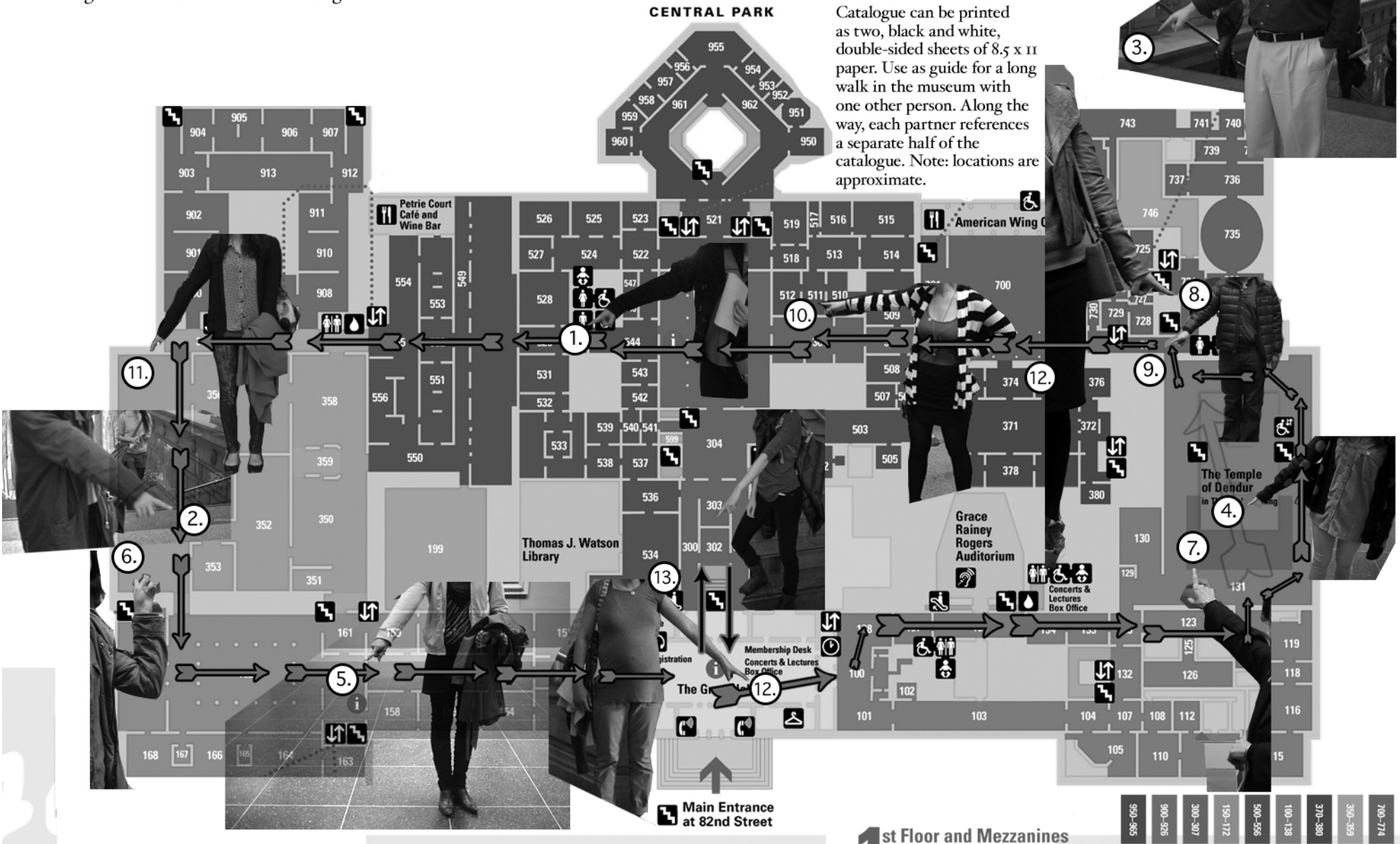


Metropolitan Museum of Art

Long Walks in the Museum - catalogue 1/2 -

Instructions:

Catalogue can be printed as two, black and white, double-sided sheets of 8.5 x 11 paper. Use as guide for a long walk in the museum with one other person. Along the way, each partner references a separate half of the catalogue. Note: locations are approximate.



Start
1 of 2

1st Floor and Mezzanines

950-955	900-925	300-307	150-172	500-556	100-138	370-380	700-774
Robert Lehman Collection	Modern and Contemporary Art	Medieval Art	Greek and Roman Art	European Sculpture and Decorative Arts	Egyptian Art	Arms and Armor	The American Wing
							Arts of Africa, Oceania, and the Americas

On April 13 and 14, strangers (foreign and domestic) were paired for a long walk in the museum. This project was created by Dillon de Giv as part of the Flux Factory exhibition, *Untitled (As of Yet)*.

1. Faberge Eggs Under normal circumstances I never would have noticed the Faberge eggs, but I noticed them the first time we went around because you made a remark about Easter, and them being out because it was Easter. Then I noticed them again, because I made the same remark to the person I gave the tour to. Then she wanted me to take picture of her in front of them and she seemed to really enjoy them. So now I'll never forget those eggs.

2. Art I want to talk about the African art. The ceiling has a roof, an individual roof and its stitched together, so we can see the whole thing. It's a really nice way to show all of it. I remember the Greek and Roman art. I really loved the sculpture. It was really beautiful, the "Hermes Holds Medusa's Head". I was really impressed about that sculpture because I really love the Greek, Roman history- myth! I remember the story about Hermes. She killed Medusa. It was interesting.

3. The General Spaces When you discuss with two people walking through, there is less focus on particular pieces of art, but you're more focused on the general spaces. What attracted my attention most were the large spaces, like the Temple of Dendur, the court on the American wing, the sculpture corridor wing, and the two Greek and Roman places. The one with the bright lights- dark contrasty lights- was very different from the diffuse long room here. The spaces that you walk through are the greatest attraction when you do a little circumnavigation through the whole thing. The particular pieces on the wall are almost minor relative to that, when you do it in a half hour.

4. Bright Light I don't remember which spot it is, but you know that very bright light with sculptures? There was the window, very big windows and lights coming in the room. It was really beautiful.

5. Ambience and Details There were so many things, but in general the walk was going through different rooms and different lights. I was talking about the difference ambience every time that brings you from one history to another. Sometimes your eyes are getting stuck- I don't know- I'm thinking about some eyes of a sculpture,

another moment it was maybe a knife that I was focusing on. It's more ambience and small details on objects.

6. Oceania Especially the most interesting is the Oceania section. We can easily find European sculpture in other countries, but Oceania is rare.

7. A Ballad It's very interesting to be in the museum and not in the museum, because we are speaking with somebody about other things, and not especially about the collection. It's very surprising for this. We are in the great museum, but the most important thing, I think, is to have a discussion with the person. Perhaps we forget the collection, because it's important to try to have an exchange with the partner. Then we discover very quickly the museum, like in a ballad. We discover the different parts of a museum, not like a real visit but like a ballad, with a partner, with a friend, and very, very slowly: a very slow ballad. With a full person. But is it a particular time? It is not the time of the visit, the usual visit of this place. The water, the fountain. The temple. You can have a wish.

8. Edward, Antiques The person who walks with me was great. This Edward. He was very kind and he told me about the space in the Met. I also think Met space is very large, and so I like it. Before Edward I met Peggy. She and I went to Europe section and the furniture and the plates, like an antique, was beautiful.

9. Gift Shop It's really the actual physical spaces that are so incredible. There were so many times where the setting, the architecture around us was surprising. In particular, the Temple of Dendur is my favorite room and has such an amazing feel to it, an openness. The other thing that was interesting was entering the American wing and noticing that the first thing you encounter is a gift shop. That was something that came up in both walks. The American Wing has this element of commerce that stands out.

10. Locks, Keys and Teaching Gender

The first time I walked through the museum I noticed a really beautiful key. It was from France, about the year 1580. The second time I wanted to see it again, but I couldn't find it. Instead I came across some medieval locks that were really beautiful and ornate. I was thinking about keys and locks, and how every day utilitarian things have lost their aesthetic quality. They are no longer these ornate beautiful objects. Perhaps we might appreciate places that we enter a bit more if we used these beautiful objects to get in. I found it interesting that I came across one on each walk. They weren't meant to be paired together. The second thing happened, over in the Indonesia, New Zealand section. I was listening to a family talk to a very young child, not even two years old. They were holding him up in front of the glass and pointing to a family of figures. They were using the figures to teach the baby about gender. Earlier, in the Egyptian section, I was listening to a woman instruct her children and thinking about how everyone becomes a teacher in this space, whether they know what they are talking about or not. It was especially interesting listening to the family teach the very young child. Literally the father said. "Which one is the mother? That one has the vagina." I've seen figurines that were much more sexualized than these, ones that have much more prominent man parts and female parts. These were pretty ambiguous; these weren't the ones I would teach... but then again if you went to those overly exaggerated ones, maybe that would be a bad example, "This is what it means to be a man. You have to have this giant penis". I thought it was curious. The child was so young and the parents were teaching gender roles.

11. Wood Canoe I like Oceania rooms. There are many sculptures from wood. I've never seen that kind of sculpture before. It's wonderful that it's so high and big. And a long canoe I saw. I don't know what it means, but it's so awesome and gorgeous to me.

12. Cat House I liked the pool in the Egyptian area because it was nice and cool walking through there. It was refreshing. I didn't really notice a favorite piece. I like the flowers in the front. The first walk we spent a lot of time in the decorative room section and noticed a little cat house or dog house. We seemed to be interested in the same stuff, the different little nooks that you walk in, we both veered in those directions. She was pretty quiet but at the end she just said, "Congratulations!"

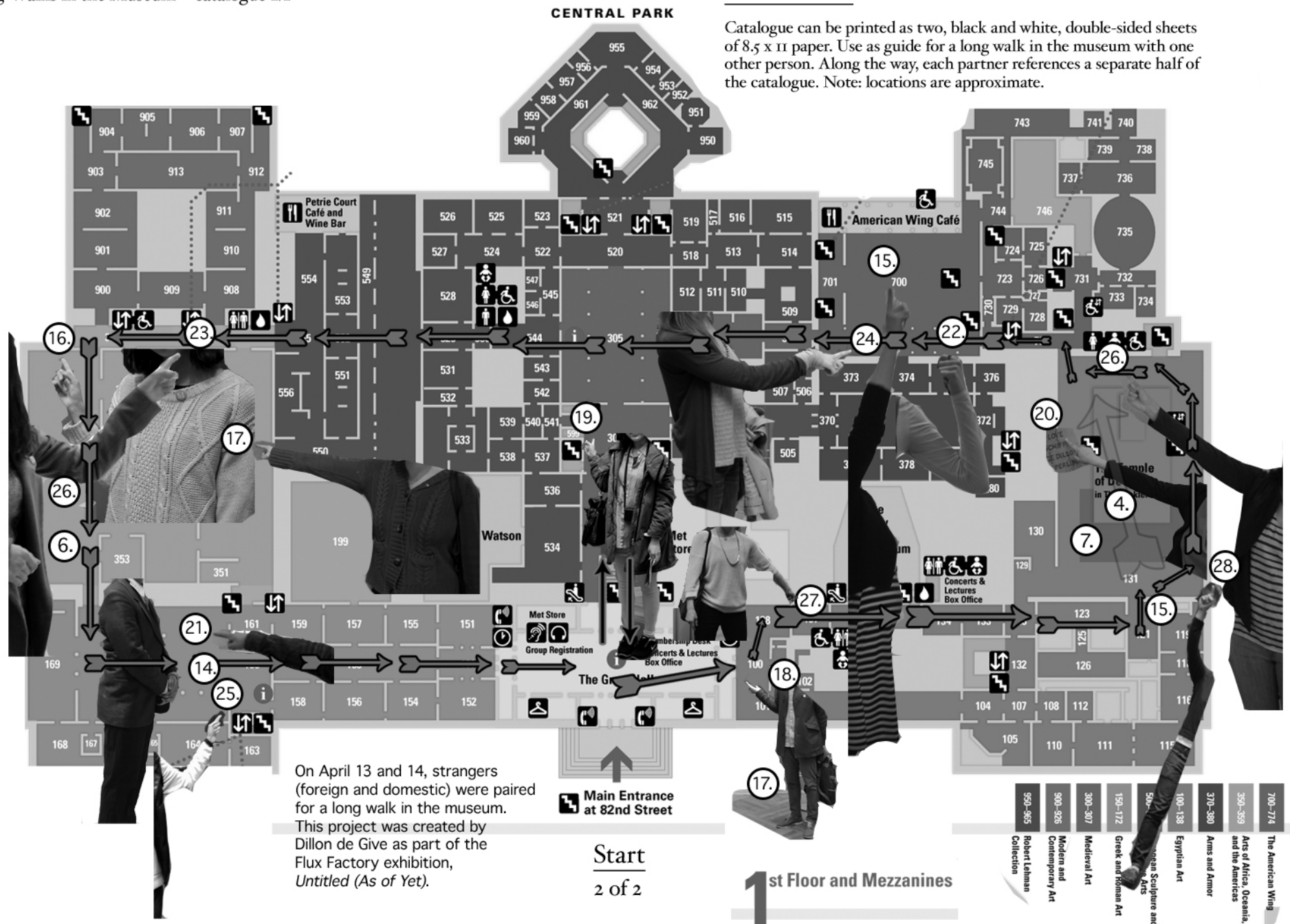
13. Partner's Body My entry is my partner Tassy's body. We talked a little bit about it on the walk in terms of what its like to be pregnant and to maneuver space in that way. I'm so used to moving through space in a kind of unfettered way, and one of the things that was so significant about this walk is that we can flow very easily. I started to think about impediments to that flow. She was walking at a steady clip, but she told me what it was like to sort of be in her body. Maybe it was a lull in the conversation and then I noticed her sort of [rocking] back and forth. The second thing was the non-American-ness of the space. I don't know why I feel this way- whether it was the art itself, or the tourists, but I really didn't feel like I was in the US on this particular walk- the attention to monumentality and beauty in the space is so often not the chief value in New York.

Metropolitan Museum of Art

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14. Fountain Wherever there is a fountain, there are coins and currency. The Met has a huge fountain outside which is stacked with pennies, dimes and nickels. There's one inside in the Italian wing, the ancient arts wing. It's a lovely fountain and obviously there's currency there. I'm not as interested in the fountain as in what's in the water. What are people doing with the water? In the Met they seem to have a certain reverence for it. I think you can dip your hand into the water, but I wonder what would happen if you take a little bit of the money. There was a docent right next to me at the fountain. Is she there to make sure nobody steals the money? Is it the Met's money? What happens if you take a few coins? Would it interfere with her guarding the art? You are told to look at art in a certain way, and all is ostensibly meant to help you in the enjoyment of the art, but I wonder what a little bit of disturbance to these ambient environments would do.

15. Stories and Temperature I knew that I was going to be distracted by the artworks, but I did focus more on two things. One was moments: little stories that happen in the museum, beyond the art: moments of couples holding hands, or a someone sketching, sharpening his pencil and dropping the sharpener, looking for it under the bench. Or us spying on the copier behind the plant to see what piece he was really doing. The other thing was changes in temperatures of the environment. You go from something really sunny and springy, and you want to take your cardigan off, to something really dark and cold, and suddenly you're chilly. And then you go into this kind of old space where the atmosphere is heavy– heavy because the curtains are too heavy, heavy because there's too much furniture.

16. A Picasso I like Picasso's painting the most and I'm surprised at the huge museum. I didn't know about the art like that, but I know Picasso and I expressed it. Egyptian culture is very surprising. I saw a person drawing pictures.

17. Walking Partners My two walking partners had never been to the Met before. They had both only been in New York for a month. One was really interested in going to a baseball game, one a basketball game. My

second walking partner and I talked a lot about sculpture. He had been to the Vatican and spent two hours looking at the ceiling in the Sistine Chapel. I was happy to show him a Rodin sculpture, which I think is really amazing. I get so drawn into certain pieces, there are colors and things I want to look closer at. I usually come to the Met with another person who is interested in what I'm interested in, or alone. It was good not to indulge in this too much. It meant that I was more engaged in the conversation, and not just taking-in the art, but thinking about the institution, about what we were doing– about conversation. We went through 3000 years of history in half an hour. Not being able to think critically about art was sort of an exhilarating experience.

18. Scratches I was very surprised about the arts which are preserved until now. Even though it was 3000, 6000, 2000 years old. It was very amazing. I was sorry that in some sculptures, there were scratches by the people. Egyptian culture was about 2000 years ago, but the scratches were 1820. That was very funny.

19. A Comb I was really impressed that the art is preserved well. Out of everything I saw, a comb. There was a comb, an old comb. The comb was similar to what my grandmother had. The comb has a heart shape in it. I like that the most.

20. The Temple It's bathed in light, and staged on granite. I was struck by how out of time and place it is. There were blown-up black and white photographs of the original site on the wall next to it. It is some god-forsaken island in the middle of the Mediterranean sea– crumbling ruins. The desolation of that landscape in comparison to the clean, meticulously maintained space of the Metropolitan was striking. Why do we spend the money and the time to do this? What does it give us that is so important? And it is important. That's the thing. You're struck by the majesty. It makes an impression, even on skeptics like me. I thought. "Yes, I want to sit here and look at this old temple. I don't want to go to Greece. I would be cold, I'd be hungry. The hotel would be like three islands away". It's not the same. I was struck by the utter dislocation, and why? Why we do that.

21. Guilt There were all of these objects. I felt like I was just breezing by them and sort of taking them for granted, not really appreciating what they were. It was as if I were walking down the street, perhaps, with people rushing by me. I just felt very indifferent. Then I started to feel a little bit guilty. Maybe I should be appreciating the art? I was aware of it, but don't think I was taking the time for it, perhaps the time that it deserved. It wasn't about the art. Even though I'm surrounded by magnificent works of art. They just seemed insignificant, when really, perhaps they're more significant than what we were doing.

22. Personal Information, Rome I had a very visceral, in-your-face reminder of how little you know people– everyone around you. I was asking my walking partner all of these questions, and I was thinking about how there are so many strangers. Everyone has all this life-information that you just don't know. It seems like a very banal observation, but it struck me. The other thing I noticed is Rome. I lived there for a little bit, and for some reason it kept coming up in conversation. It wasn't when we were walking through the Roman galleries either. The first time she brought it up, I didn't bring it up. It turned out we had both lived there. The second time it might have been more in my head, because she asked me about churches.

23. Museum I think it is a very good opportunity to see the museum with two foreign friends. It is very funny and a very meaningful time. Before I visited here I didn't like museums, but I changed my tune. It is true. It is a very nice time to me. Thank you.

24. Drawing I was really interested to see how people were using the space. As I was walking around with my walking partner, I was noticing how people were interacting with each other and the space. There were a few people sketching what they saw, and doing some really amazing drawings, which I was very impressed and excited to see. There was a man sketching one of the bronze statues. It was completely amazing and elaborate with multiple shades of black and white pencil. Only pencil.

25. European Sculpture I like to see European culture, so me and my partners had a good experience. I like the European sculpture.

26. Grad School My partner and I discovered that I'm going to the same grad school that she went to. We had been paying attention to the art, but after that we kind of lost track. It just became this weird whirlwind–a mixing of these crazy disparate cultures, and walking through them so suddenly, such different atmospheres. It was an interesting feeling. I've been to the Met before and this walk confirmed that my favorite room is the Oceanic art room. I don't know anything about Oceanic art and everything there is so new to me. Some things look like cartoon characters, creatures that you never thought of. I find them fascinating.

27. Not Coincidence I found that there were a lot of moments of... not coincidence. It made me sort of believe that coincidences don't exist and that there's a lot to be said for colliding worlds, or constellations of experiences. I found out that the woman that I walked with the first time would attend the same graduate school I did. And one moment we were talking, and the words she was saying were on the wall, on a poster. The poster said "climate change", and she was saying something about that, but she was using it in a different way– maybe climates of art? Maybe she had just read it. The entire time I felt like little connections were being made. My past, her future, really strange.

28. Playground My wife and I are expecting our second child. In general you see the world differently. Things are at different levels of importance. Coming through the Sackler wing, the Temple of Dendur, where they have those huge north-facing windows, looking out that way there's a playground. The contrast for me was really poignant between the sort of austere super-controlled, super-structured interior and the chaos and wildness of the playground. That, to me is a really nice, incidental thing that happens there.