

MUSEUM OF Collapse

by Oliver Lutz



**MUSEUM OF COLLAPSE**

This is a collection of paintings that function as a campaign: as such, each piece is shown independent of the others and **MUST NEVER** be shown in the same space simultaneously with any other piece from this collection. Each installation consists of two parts, a single painting (part one below) and a cctv surveillance system depicting a mediated version of the painting (part two below). Each painting coincides with the curatorial thematic of the target venue / exhibition.

In a location within the venue that is separate from the painting, a surveillance video feed of the painting is displayed on a small monitor. The mediated image on the monitor is slightly altered, raising the questions for the viewer about a) the validity of their first (earlier) impression of the painting and b) the implication of an intended shift in meaning based on the artist's selective omission of specific content by way of the surveillance system.

**PART ONE: THE PAINTING**



**REALIZATION**

The first painting will be a landscape depicting a tree on a rock in front of a landscape. In the mediated image, the tree will appear decrepit - more of a stick than a tree.

Temporary, Distributed, and Integrated Museum - The works will be included in group-shows in galleries, work-spaces, and museums. This museum **MUST** function in a distributed mode because it must build upon the expectations of viewers that the venue they are visiting is itself legitimate. If this museum were a permanent structure the viewers would presumably know that they were looking at an artifact that was in some way manipulated. This later approach would be more of a phantasmagoria or carnival. It is therefore necessary that this museum be integrated with otherwise conventional exhibition venues.

**PART TWO: THE MEDIATED IMAGE**



Technology - The paintings use pigments that are translucent to light spectrum within the sensitivity range of the surveillance cameras. In contrast to the appearance



**OBJECTIVE**

This array of installations aims to first cause doubt in the viewer towards perception, absorption, retention, and recollection. Once the viewer verifies that the shift in information lay in the artwork (and not in their perception), questions arise about the underlying





