

Amalia Caputo

E-FLUX – Call for unrealized projects\_May2011

### **PROJECT FOR EXHIBITION**

“A POCKET FULL OF EMPTY”

By Amalia Caputo

### **BRIEF DESCRIPTION**

This exhibition is a solo show, conceived as an interactive installation of variable dimensions that will take over the main area of an exhibition space. It is an interactive exhibition in which the general public will collaborate with the artist into the final work. It is intended as an ephemeral installation that begins with objects and ends with hung photographs. It is a reflection upon photography and memory, upon recycling and the value we give to objects, whatever they are. It is an experiment and a game, all at the same time. The target audience is all-public.

The show is an installation of various –large, medium & small– sized objects belonging from the artist’s personal collection, newly purchased or donations. (Objects include, but are not limited to: grooming utensils, shoes, clothing, letters, notebooks, handbags, wigs, regular bags, books, decorations, collections of teeth, hair, furniture, etc, etc) displayed in an organized way in the main exhibition area. These objects are not any objects. They have been treasured as a collection of things by artist and donants for a long period of time, used for previous art works, things that the artist is fond of, or objects that people have selected to give, carefully placed and kept among other objects. It shall not be seen as a “thrift” shop kind of selection, even though the vast majority of things are not new.

The exhibition begins with this installation and a box of photographs. Each object is numbered, classified and photographed. Each guest can pick/choose one (1) object to take home (souvenir) but must first find the corresponding photograph in the box (es). They will adhere the photograph corresponding to the chosen object to the wall space before taking the object and, sign a form.

## CONCEPTUALIZATION

There is something quite compulsive about collecting, about whether you pay for collecting things or not. This project is a reflection about the dimension of the personal archive and the disintegration of it. It is a project about collecting, about the thought of the archive, the inventory as a process of the culmination of desire. It is about recycling, about giving, about thinking the object as an amulet. Transference of objects from one person to another. The life of the object.

One of my ideas is to reflect about how we objectify, and how we collect, whilst in the process of art making. I am interested in the problem of how does an *object* become art, and *what* will become the object of desire: the object itself or the photograph of the object, or both. This project continues my ongoing research about photography as a media, and its relation to the philosophical concept of the *object of desire* related to memory, keeping and possessions. It intends to reaffirm the capacity that photography – and contemporary art – has, to convert objects in objects of desire/belonging.

The way I have related to photography is believing that once you photograph something, you own it, forever. You own the image/memory of the photographed item.

Possible questions may arise: Why would people want to take something from this space? What if they don't? What is the real difference between the object and the photo of the object? How do we evaluate representation after all the post –post–post theories of contemporary art have? What is accumulation/hoarding? Release? Will the objects and their photographs be considered art?

This experiment/exhibition is intended to be conceived as a game with the public, they will have available an instruction sheet upon arrival.

## TECHNICAL SPECIFICATIONS

### **–Spatial Requirements:**

Main Exhibition Room  
Lateral corner from Main Exhibition room  
Mini Video Room (entrance to left)

### **–Installation:**

Artist will install all pieces on floor of exhibition space.  
Technician is required for installing video projection in Mini Video Room, and arranging lights for exhibition.  
Artist will install 2 video cameras to wall space (A time –lapse video will

be made of the installation).

Time for installing: 2 –3 full days.

Length of show: 6–8 weeks

Exhibition specs:

Installation of variable dimensions.

– ±500 photographs (8 x10 inches each) displayed on walls.

– ±500 Various large, medium & small sized objects belonging from the artist's personal collection, newly purchased and donations will be incorporated as well. (Objects include but are not limited to: grooming utensils, shoes, clothing, letters, notebooks, handbags, wigs, regular bags, books, decorations, etc) displayed in project room space. These objects are not any objects. They have been kept for a long period of time, used for previous art work, are parts of a collection of items, things that the artist is fond of, or objects that people have selected to give, carefully among other objects. It shall not be seen as a “thrift” shop kind of selection, even though most things are not new. The objects are somehow “special” for the artist or the donor.

## **DEVELOPMENT OF PROJECT**

All objects to be displayed will be previously photographed by artist or photographed on site of installation until whole inventory is registered. Upon project approval, the artist will begin to select and photograph from personal collection, objects to give away to the exhibition public. Artist will also ask relatives and known people to share some objects that they have treasured, and donate them to the project for giving away.

Each object in room will be classified with a number to coincide with its own image, sharing the same inventory number. Photographs will be printed and stored in box that will be in the Museum facility. Visitors will be invited to choose one object that they can take along to keep.

Visitors may browse around exhibition space and eventually, pick an object of desire, if so, to keep. The object may be taken–removed from exhibition as a souvenir. The photographs may not. Every two days or so, the list of gone objects will be checked, and their respective photographs will be hung on wall.

The installation will suffer a progressive development and change throughout its time lapse. This process will be registered

photographically. At the beginning, the walls will be empty, as the floor will be filled with the displayed objects. The walls will be progressively filled with the photographs of the objects, as the general public is taking them one by one. Every object removed must be registered on an inventory list at time of departure of room, so its corresponding image can be hung on the wall. All photographs will be size 8 x 10 inches, and will be placed liberally throughout the project room by artist or gallery personnel according to instructions.

Idealistically, at the end of the exhibition, only photographs will be on wall, and no remaining objects, but this will only be known at the end of the show, if it happens.

A time-lapse video will be produced during the exhibition, registering the process of the objects being removed from floor display and progressively filling the wall space with photographs.

The small video room will show a video about the making of the photographs, archival spaces, collections of objects, made by the artist.

I also pretend to reflect about *having* and *keeping* what you don't *really* need. And what is it that becomes the *need* of others or the *object of desire*. This works is a reflection about a culture of abundance, about a fear of lacking, a fear of void. Ultimately, it is a reflection about what photography *is* and *is not*.

All those once collected objects will be scattered around the city again, valued by their new owners, such as it occurs in art. The photo-installation instead, will probably become a one specific artwork itself, and the time lapse video, produced during the exhibition, the document of the process.

## **MATERIALS**

### Materials:

- ± 500 objects, from artist's collection of things, thrift shops, and donations
- ± 500 conventional photographic laboratory prints in size 8x10 inches each
- 600 white nickel size circular stickers
- 4 boxes (100 each) of gallery pushpins
- 2 video cameras to install in exhibition space

### Budget:

Photographic Prints_____	\$ 700,00
Object Collection and purchase _____	\$ 630,00
30 Sheets of 24 1-2/3 Inch round circle white stickers_	\$ 30,00
4 boxes Stainless Steel Insect Pins, Size 0, Qty/100__	\$ 50,00
Photo archive boxes_____	\$ 150,00
2 Video Cameras Aiptek_____ \$100 eachx2	\$ 200+taxes
Various _____	\$ 140,00
<b>TOTAL _____</b>	<b>\$ 1900,00 +taxes</b>

### **TIMELINE**

From moment of approval of the above mentioned project, at least 60 days to gather remaining amount of needed objects, classify and photograph them, also, have prints made.

Installation of objects will occur in two–three days prior to opening.

Installation of photographs on wall will be a work–in–progress during the exhibition timeframe.

Exhibition to last 6–8 weeks from opening to closing.

During the exhibition, artist will be visiting daily, in order to supervise video cameras and photographic recording of exhibition.

Artist will give a lecture during the exhibition. Artist is open to perform guided tours or be in–site during pre–set days, in accordance with exhibition space.

This project promotes local creativity; it enhances peoples understanding towards contemporary art.

This exhibition project is copyrighted as ©Amalia Caputo, 2009. All rights reserved. No part of this information can be used for other purposes. This project is **unedited**. It's first version as a proposal was presented to De La Cruz collection and secondly to Centro de Cultura Española in Miami, but it has never been exhibited. It is a one–time ephemeral exhibition proposal.

## VISUALS

The following rendering is not intended to be an exact spatial/exhibition diagram. It is only for envisioning the project's development. Visual Renderings do not establish exact objects or amounts. It only pretends to envision the process during the exhibition time, in which the objects progressively disappear as the walls get invaded by photographs in this interactive exhibition.

Day 1



Day 4



Day 57

