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# Leandro Erlich: Towards A Collaborative Relationship Between Architecture and Art

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# Leandro Erlich: Towards a Collaborative Relationship Between Architecture and Art

Keywords: contemporary art, museum studies, architecture, interactive installation, international artist, art exhibition, Buenos Aires Argentina, Contemporary Jewish Museum

by  
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Capstone project submitted in partial fulfillment of the requirements for the Degree of  
Master of Arts in Museum Studies

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## **Abstract**

For this Museum Studies capstone project, I presented and developed a proposal and project plan for an exterior interactive exhibition of an Argentinean artist, Leandro Erlich, at the Contemporary Jewish Museum (CJM) in San Francisco, California. After researching diverse conflicts between architects and artists in the art museum context, my goal was to show an approach in which art can “dialogue” with the exterior features of the CJM’s cutting edge building. To be presented on the courtyard entrance of the Libeskind construction, the exhibition that I propose will potentially prove that an effective relationship can be established outside the common interior galleries of the museum by embracing each other’s work. Furthermore, the audience will be invited to interact within the piece.

The interior exhibition will be complemented with an educational program and an afterlife publication. Included in this document is my project description and proposal, my goals and objectives, a thorough action plan including departmental tasks, timelines and milestones, an annotated bibliography and six appendices that bring this project to life.

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## **Acknowledgments**

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## **Chapter 1: Introduction and Executive Summary**

### **Introduction**

For my Capstone Project I decided to study the enduring tension between art and architecture in the art museum context. The rivalry between a single architect's intentions and the museum, and the needs of the museum's public and the artists exhibited within, has been a controversial issue especially since the 1960's, generating debate and often dividing what is supposed to be a cohesive, complementary and fruitful cultural dialogue. Some art museums in particular, in their desire to create a new attractive building for their community, generate a struggle between the artists, whose work the institution showcases, and the architects, who design these buildings. On the one hand, artists may feel disregarded both physically and emotionally, by an eye-catching design that potentially overshadows their artwork. On the other hand, architects look forward to creating new buildings that might enhance the museums' offer for their many communities. Several case studies have successfully proven that an effective relationship can be achieved among the museum, the architect and the artists where communication prevails within the interiors of the building. However, few case studies have shown how an embracing relationship between both disciplines can be achieved outside the common museum galleries after the building has been created. This is why I created a project management plan for a site-specific interactive installation developed by the Argentinean artist Leandro Erlich to be presented in the exterior entrance of the Contemporary Jewish Museum (CJM), in San Francisco, California. The exhibition aims to show an approach in which art can "dialogue" with the

exterior features of the CJM's cutting edge building. At the same time, it will potentially prove that an effective relationship can be established outside the common galleries of the museum by embracing each other's work and inviting the audience to participate within.

The Contemporary Jewish Museum was founded in 1984, and is in the heart of San Francisco's Bay Area, 736 Mission Street, between the Financial District and the South of Market (SOMA) neighborhoods. In 1994, the museum selected architect Daniel Libeskind to design its new building and in 2005, the new building opened its doors. As a non-profit organization, the CJM is a non-collecting cultural institution which partners with national and international institutions to present timely, relevant and highly artistic exhibitions for its public. The museum's mission statement is: "The CJM makes the diversity of the Jewish experience relevant for a twenty-first century audience. We accomplish this through innovative exhibitions and programs that educate, challenge, and inspire. The Museum's Daniel Libeskind-designed facility enables and inspires its mission. Dynamic and welcoming, it's a place to experience art, music, film, literature, debate, and—most importantly—people." Leandro Erlich is an artist of Jewish heritage whose work and this particular project align with the CJM mission because they contain a significant message which generates dialogue and audience involvement along with a ground-breaking interactive exhibition. This project fully supports a social justice commitment about cultural inclusion and diversity which the museum already aims to accomplish during most of its exhibitions.

My role in this project would be as the project manager. I would not only work with the artist creating the project proposal to be submitted to the CJM, acting as a guide and collecting all necessary materials to be presented, but also with the current museum staff members developing and creating the exhibition pieces. Other key sources informing the project will be the director and the chief curator of the museum, the collections and exhibitions department, the educational department, the Public Relations Team, the development department, the marketing department, the production team and the media team.

This site-specific interactive installation will serve as a method of publicly showing how the relation between architecture and art can be successfully envisioned outside the common museum galleries establishing a “conversation” between art and the architectonic features of a building. The project will be accompanied with an educational program fostering activities and dialogue with the audience, explaining the message of the exhibition and generating dialogue between architecture and art. Lastly, the exhibition will have an afterlife publication.



## **Executive Summary**

The first chapter to this capstone project starts by describing a historical background of the relationship between architecture and art and presents diverse factors that have influenced the relationship they have today. Particularly, it explores diverse case studies in which architecture and art have been confronted in the art museum context, and various problems that have arisen. The chapter also explores the particular work of different architects who collaborated --or not-- on having effective relationship with artists represented within the walls of the museum building. The chapter finally describes the work of three different artists whose works look to dialogue with an existing cutting-edge building. I present their work to explain how an effective dialogue can be generated after the building has been created.

The next chapter presents the project proposal. It explains in detail the vision, goals and objectives of the project. It also describes where the exhibition will be located, an approximate idea on what the exhibition will look like and why the project responds to the problem stated between architecture and art in the art museum context.

The fourth chapter describes in detail the action plan to be developed in order to create the exhibition. This chapter presents how to achieve the objectives stated in the previous chapter and all existing tasks, timelines and milestones for museum department. Here I also propose the key points, departments and teams that will be needed in order to create the exhibition: museum director, chief curator, project manager, curator and chief curator assistants, design team, educational department,

media team and public relations team. Lastly, I estimate the total budget needed to create the exhibition, develop the educational program and create the afterlife publication.

The fifth chapter is the concluding chapter where I present diverse ways in which my project can be evaluated considering qualitative and quantitative methods, and internal and external sources of information. After this, I conclude my capstone project by sharing unanswered questions which have arisen after researching and writing my project proposal. Finally, I allocate different thoughts and reflections about how this project can influence the museum's future operations and describe in which ways it compels to social justice issues.

Appendices include my annotated bibliography, the different stakeholders for the project, additional sources, and a series of photographs of the works of the artists presented in my project background, which include past works of Leandro Erlich.

## Chapter 2: Project Background

In 1943 Hilla Von Rebay, first director of the Guggenheim Museum in New York City, along with art collector and philanthropist Solomon R. Guggenheim, decided to create a permanent building for his “non-abstract” art collection. Rebay said “I want a temple of spirit, a monument” (quoted in Wolf, n.d.), and that is what Rebay and Guggenheim commissioned architect Frank Lloyd Wright to do. At that moment, choosing Frank Lloyd Wright was risky. On the one hand, Wright was known to dislike urban settings (Wolf). On the other, it was risky due to his “futuristic” and modern creations. In 1956, the design of the building was published and the repercussion was immediately evident. While Rebay’s desire was to “create a natural and organic relationship between artworks and architecture,” artists reacted against it once they saw the new building design (Bianchini, 2015, n.p.). A group of 32 artists including William de Kooning and Adolph Gottlieb expressed their disapproval and concern that the new design was “not suitable for a sympathetic display of painting and sculpture” (Bianchini, 2015). Nonetheless, Wright did not lose focus on what he aimed to create. His resolute point of view continued to generate more opposition. Some critics wondered whether the museum was made to showcase modern art or Lloyd Wright’s ego (Kalb, 2016). Nevertheless, other critics considered the building the supreme artwork in the entire Guggenheim collection. As author Guilfoyle states, “there is an old saying about the Guggenheim, you come to see Kandinsky and Picasso, but you stay to see Frank Lloyd Wright” (1992, n.p.).

The biggest controversy arising from Wright's design was the building's interior. It contained a "huge inverted concrete snail shell, with its quarter mile of internal ramps from which to view the sculptures and paintings" (Guilfoyle, 1992, n.p.). The curved walls, the continuous ramp and the natural light that came from the ceiling were some of the artists' concerns. There were few horizontal walls and this made the hanging of the paintings a problem. Additionally, the reduced ceiling height made it challenging to exhibit larger paintings and it was hard to place sculptures on a floor base that was not horizontal. Conversely, the ramp allowed the public to see the entire space while they walked through it. Finally, Wright created a domed light entrance placed in the middle of the shell structure with other continuous windows along the ramp which allowed natural light to illuminate the artworks. Wright believed that artworks should be illuminated with natural light which, he said, was the best way to perceive objects. However, as Lubow explained in his article for *Smithsonian Magazine*, "in everything he undertook, the goal of enhancing and elevating the human experience was always on Wright's mind" (Lubow, 2009, n.p.).

The building opened its doors on October 21, 1959, and although most artists were against it, many people felt intrigue and admiration. It was, and over a half century later still is, a new revolutionary museum design that created different ways of perceiving and experiencing art. Wright stated "do away with the stilted, pretentious grand mania of the old fashioned 'art-exhibit'" (Kalb, 2016, n.p.). Nevertheless, a modern discourse between architecture and art had begun.

## **The Tension Between Museum Architecture and Art**

Around the nineteenth century, as author Susan Holtham states, “some of the finest buildings where art and architecture worked in perfect harmony were created” (2013, n.p.). Problems among these two disciplines started to arise as both fields evolved. After two world wars and many technological advances, the modernist movement appeared, suggesting new materials for creation (Holtham, 2013, n.p.). Author Riccardo Bianchini explained (2015, n.p.), “the configuration of museum buildings remained unchanged for almost three centuries: a fixed sequence of rooms where paintings were hanged on the perimeter walls and large sculptures were placed on a pavement” (2015, n.p.).

Nowadays, the visitor’s experience is sometimes modified due to new creations on cutting edge museum buildings made for their marketing potential to attract more visitors and/or to renovate and offer new experiences. Considering the controversial aspects that are generated because of the conflict between architecture and art, most recent innovative designs, such as the Denver Art Museum and the Guggenheim Bilbao, have brought several issues among which two can be distinguished: an external problem, involving egos and positioning and an internal issue, regarding the interior designs which some artists explain affects the way in which their art is exhibited and perceived by visitors.

The first problem is about ego and positioning. This rivalry raises the question about the museum’s artistic statement: which statement, architectural or artistic, will have more weight on the public? As author Larry Shiner explains in his paper (2007, n.p.), “many critics have worried that too often the art ends up playing a second fiddle to the

architecture” (2007, n.p.). Shiner shares in his lecture a review from the de Young Museum, in 2005, once it was open (2007): “It seems that architects have become the big bad wolf of the museum world. Too often flash and bravura win over contemplation...and architecture triumphs over art” (n.p.). Critics like Shiner believe that some architects are creating architectural designs that impress the public, generating a competition with the art that is exhibited on the inside. American art critic and historian Hal Foster stated that new art museum buildings with eccentric architecture like the Guggenheim of Bilbao, Spain, “inflate the contemporary museum into a gigantic spectacle-space that can swallow any art” (Shiner, 2011, n.p.). In some cases, what is supposed to “contain” art is becoming the artwork itself. Artists whose work is part of the museum collection felt diminished by the new building. Performance artist Andrea Fraser felt disappointed with the museum audio guide, which spent six minutes talking about the incredible new building and the way it uplifts the visitors’ experience (Shiner, 2009, n.p.).

Egos between architects and artists sometimes compete. Frank Lloyd Wright famously said “I’ve heard a lot of that type of reactions, and I’ve always discounted them as worthless, and I think they are” (Lifson, 2009, n.p.). Likewise, other architects such as Steven Holl, architect of the Block Building, Nelson- Atkins Museum in Kansas City, compare architecture with art by saying: “To the extent that architecture is connected to the city, to the landscape, to urban issues, it is a stronger art than if it becomes an object that sits in the city” (Shiner, 2007, n.p.). On the one hand, some people see museum architecture as a way of enriching the art contained within. *New*

*York Times* architecture critic Paul Goldberger wrote “An architect can do something that’s powerful in itself and that enhances the experience of looking at art”.

Nevertheless, some artists feel architecture sometimes competes with their work and overshadows it. In the Guggenheim Museum in New York, for example, “many artists felt that their works were empowered by the architectural strength of their “container” and worried that their artworks would not receive the necessary sympathetic attention from the viewers” (Bianchini, 2015, n.p.). Meanwhile, the community sometimes feels inspired by the building, and other times the building does not embrace their experience and art appreciation. Martin Pedersen, editor of *Metropolis* magazine explained: “You feel always slightly off-kilter watching art there”, talking about the Guggenheim Museum in New York (Lifson, 2009, n.p.).

The second problem involves interior design. In some cases, architects create new buildings with complex interiors that interfere with the art inside. Sometimes, artworks do not have the ideal space to be seen, and artists express their discomfort that visitors do not understand the art exhibited. Let us return to the example of the Guggenheim Museum in New York. Its curvilinear walls and the ramp inclination made it difficult to showcase paintings and sculptures, which needed a small platform. In fact, the only place with a horizontal base to stand was the entrance hall, which Wright designed for social purposes and not for exhibiting art (Bianchini, 2015, n.p.). The interior design by Frank Gehry for the Guggenheim Museum in Bilbao, also has unusual galleries specifically designed on a large scale to exhibit contemporary art. However, questions arise about whether these imposing walls distract the public from viewing art and

become a new attraction to be perceived (Shiner, 2007, n.p.). Another case is the Hamilton Building in the Denver Art Museum which opened in 2006. Architect Daniel Libeskind created an emblematic external design while the internal one is “another matter” (Shiner, 2007, n.p.). The problem was that the architect followed the same external design in the interior, by making it very difficult to display art (Shiner, 2007, n.p.). Conversely, this is not always the case and many times, architects create an edgy exterior design, while the interior one is accordingly adapted to the collection showcased. An example is the Pulitzer Foundation in St. Louis which opened in 2001. Architect Tadao Ando was asked to work along with two contemporary artists whose work is exhibited in the museum in order to serve the art within (Shiner, 2007, n.p.). Shiner considers this one of the few cases in which art and architecture are successfully combined. The architect’s design enhanced the artworks by providing specific dimensions and light effect generating “an unusually integrated experience” (Shiner, 2007, n.p.). Another example is the new building for the Whitney Museum in New York City (2015) created by Renzo Piano: “an angular, asymmetrical, ship-shaped building at the base of the High Line” (Saltz, 2015, n.p.). Jerry Saltz explains that “the audacity of the building shows that the Whitney will survive the new era [in museums]” (n.p.). Saltz describes the main reason for its effectiveness: more space for art to be exhibited. The building has more and bigger spaces to showcase old art, which in storage, and new art. Additionally, the light, the view and the free lobby gallery are other positive aspects about the new building. Finally, and most important, it is considered to have been built for art and artists (Saltz, 2015, n.p.). However, Justin Davidson suggests that the building



contains an excess of lighting and that “it is a wonderful place for people who get easily bored by art”, referring to the number of windows it has (Davidson, 2015, n.p.).

All in all, sometimes problems result from the fact that some architects create new art museum buildings with cutting-edge exteriors that end up relegating the art contained and/or have complex interiors that interfere with the collection within creating a slight competition among the works of each part. On the other hand, Katherine Schwab expressed another perspective regarding this “conflict”. The new BROAD Museum in Los Angeles has a cutting-edge design with “universal collection staples that show that The BROAD is old-fashioned rather than forward thinking” (Schwab, 2015, n.p.). Schwab believes that the collection should accompany and “make room” for the “under known, offbeat, less than neat” artworks. (Schwab, 2015, n.p.). Often not considered this “conflict” between architects and artists, remain the visitors and the community, whose museum experience might also be impacted. A confusing new building design might disorient them while walking along the galleries and perceiving art. Furthermore, the conflict between architects and artists, might distract the museum’s focus on its community. I believe that art museums, architects and artists should work cohesively, enriching one another’s work and making the best museum experience for visitors and their communities. To illustrate this possibility, I introduce the work of three artists -- Andy Goldsworthy, The Christos, and Leandro Erlich -- whose works have interacted effectively with the imposed architecture of an art museum building.

### **Andy Goldsworthy: *Drawn Stone* (2005)**

British artist Andy Goldsworthy created a site-specific commission for the new de Young museum building in 2005 (For a photograph of the work, see Appendix C). The work is located at the courtyard to the main floor of the building, evoking an earthquake crack. This is significant not only because the building is sited near an earthquake fault but also because the 2005 building for which it was commissioned exists by virtue of the fact that the prior building was significantly damaged in the 1989 Loma Prieta Earthquake. As critic Jesse Hamlin explains, Goldsworthy usually creates artworks that are related to the place where they will be exposed (Hamlin, 2005, n.p.). The critic Ruan explains that *Drawn Stone* mixes “seven big stones and cracks” including Yorkshire stone, brought exclusively from England, the artist’s hometown. Ruan describes the project two parts: “one is the ground with cracks, and the other part is sand stones” (Ruan, 2013, n.p.).

The work is considered to accompany the architecture physically and symbolically, through its meaning. As author Jkim explains about the work: “it is successfully able to blend into the surroundings”; perfectly integrated into the museum exterior (Jkim, 2014, n.p.). However, many visitors do not notice the work. Ruan explained “when I enter into the museum, I neglected them at first ... seven stones with no sequence on the courtyard and other two lines on the main entrance”, and stones are usually used by visitors for sitting (Ruan, 2013). Some visitors do not see Goldsworthy’s art project; they do not realize it is there. Conversely, once they do, they are able to appreciate the work and idea behind it, which tends to accompany the exterior of the building: “It integrates

the environment perfectly. The reason why the work is unique is that the sculpture is imposing outside and is touchable” (Ruan, 2013, n.p.).

### **Christo and Jean Claude**

Christo and his wife, Jean Claude, have created several revolutionary site-specific art projects. As author Albert Elsen explains in his article (2016), “it is in the populist nature of their thinking that they believe people should have intense and memorable experiences of art outside museums” (n.p.). Their works invoke service and freedom, as well as interaction and dialogue (Elsen, 2016, n.p.). Elsen explains that their projects were “permanently identifying with different places through their art and creating ‘gentle disturbances’” (n.p.). Christo and Jean Claude have always looked for connection among things and among people, “the artists' personal, moral and artistic imperative seems to be to only connect: connect the elements of art and nature, connect art and engineering to show that they are not enemy faculties, connect people with beautiful materials and structures” (Elsen, 2016, n.p.).

Among their works, the couple wrapped up the interior and exterior of the Chicago Contemporary Museum of Art in 1969, a bridge in Paris and at the Reichstag (Richardson, 2016; Elsen, 2016, n.p.; Wilder Norton, 2009, n.p.) For a photograph of the work, see Appendix D. Author Elsen describes, “by wrapping the oldest and most handsome bridge in Paris, through centuries of familiarity and neglect, The Christos restored its visibility, drew attention to the simple elegance of its form” (Elsen, 2016, n.p.). However, their impact was not always positive. For example, when the artists

wrapped up the Chicago Contemporary Museum of Art, as a statement that art could cover a museum building in much the same way as a museum building covers art, “reactions were mixed” (Richardson, 2016, n.p.). As Richardson explained, “Understandably, some people didn’t know what to make of it. Some assumed the wraps were functional while others were baffled by its lack of functionality” (Richardson, 2016, n.p.). On the other hand, there were those amazed by the idea: “contemporary art was brought out of the museum and onto the street” (Richardson, 2016, n.p.). Although they received many criticisms upon their wrappings, their aim to connect and generate a dialogue was, many times, effectively achieved. These artists were able to intervene in a positive way with different structures by creating a connection and a successful dialogue between their artwork and the building.

### **Leandro Erlich**

Leandro Erlich is an Argentinian artist who creates site-specific interactive installations which relate to perception, illusion, ideas and concepts (Guazzone di Passalacqua, 2016, n.p.). His works are many times related to architecture, since he builds up urbanistic interventions which complement the surrounding buildings, and invite the community to interact with them. Petrucele states that the artist looks for a “surprising” experience among the common things in our daily life (n.p.). Interestingly, Erlich seeks a different interaction, one that creates a true meaning on the visitor. He explains about his work: “when the expectation does not accompany the reality, the visitor’s interpretation activates” (Guazzone di Passalacqua, 2016, n.p.). Although his

projects might be seen as architectonic pieces and compared to architecture itself, his aim is to create a story rather than a utility, which he states as the main objective of architecture (Petruelle, 2016, Guazzone di Passalacqua, 2016, n.p.). Remarkably, since he usually creates installations that have architectonic features, they do not compete with the surrounding environment, but rather create a new reality where the public can participate within. In a way, Erlich provides the possibility of crossing reality boundaries and submerging into his architectonic installations. Among his many works, *La Torre* (2009) was very important (For a photograph of the work, see Appendix E). Under the programming of making more exterior installations, the museum invited the artist to inaugurate the cycle and create an installation for the courtyard of the Reina Sofia Museum in Madrid, Spain. Journalist Burguenio called it a success, “due to the high interest among the visitors, the installation remained four months more” (n.p.). The artist describes the importance of providing an emotional and vivid experience to architecture, and that is what he looks for in these types of works (Burguenio, 2009, n.p.). Borja- Villed, the museum director, highlighted Erlich’s work as fine architectonic pieces that generate a dialogue rather than an enforcement -as architecture tends to do-. (Burguenio, 2009, n.p.). Moreover, in London 2013, the artist created an off-site installation called *Dalston House*, whose aim was to invite the community to interact and dialogue by showcasing a representation of a Victorian style construction (For a photograph of the work, see Appendix F). Moret described the interaction as, “defying the laws of gravity, literally walking across the façade of a rather curious Victorian building” (n.p.). The installation was visited by 18,000 people in its first two weeks

(Moret, 2013, n.p.). It was composed by a ground floor of a façade of a London building and a perpendicular mirror. The assistant curator explained that the work “fostered dialogue about the built environment and the process of regeneration in Dalston, which has undergone dramatic changes” (Moret, 2013, n.p.). Lastly, in Germany (2015), the artist presented *Pulled by the roots*, a site-specific commission was intended to invoke the public to think about the nature that surrounded the concrete constructions (For a photograph of the work, see Appendix G). The *Deezen* magazine explained that “the installation is designed to challenge the residents’ perception”, and to remind the community about the nature that remains below. (n.a., 2015, n.p.) Through this work, Erlich wanted to make the community reflect: “The speed of technology and the increasingly virtual dimension in which we live encourage us to separate out inventions from the earth that sustains us” (n.a., 2015, n.p.). The article concludes by stating: “As we consider our impact on the natural world, climate change and the fate of the oceans, this piece reminds us that human culture and nature are intimately linked” (n.a., 2015, n.p.). (For photographs of more of his works, see Appendix H).

### **Toward a Collaborative Relationship between Architecture and Art**

As discussed in this chapter, there is a conflict between museum architecture and art when these two disciplines are forced to have a relationship in a context that pits and artistic visions each other rather than allowing them to work together to evoke greater meaning. Many questions can arise while discussing issues that involve these two disciplines, as well as many points of view. Communication and dialogue, as opposed to

ego and showmanship, have proven to achieve better results when implemented. However, which part is “supposed” to start a dialogue after a cutting-edge building is constructed? The curator, who is supposed to create content for the museum, the director of exhibitions of the museum or the artists? And then the questions arise too, wouldn’t it be more effective to make a new building in which all parts have been successfully “included” on the ideas instead of feeling that the building was imposed to them?

Consequently, in the next chapter, this capstone proposes a project of a site specific installation of the Argentinian artist Leandro Erlich at the Contemporary Jewish Museum, designed by the above-mentioned architect Daniel Libeskind. It will not serve as a solution to the conflict between architecture and art, but rather as an approach to start a dialogue proposed by the artist, with the architecture that is already established. It will emerge from a close dialogue of the artists with the architectural features of the building, considering the social historic context of the place and looking forward to interact with the public. The project will serve as a methodology to establish a more fluid conversation between contemporary art museum architecture and site-specific art.

### **Chapter 3: Project Proposal**

This project emerges from my study of the historic context concerning art museum buildings, visitors' museum experiences and examples of how artists have created works that encourage positive dialogue and between architecture and art. From diverse examples that I have presented in my literature review, such as the Denver Art Museum and the Guggenheim Museum in Bilbao, I have shown how architecture and art in the art museum context have sometimes had difficulties to interact and work together cohesively. On the other hand, I have presented some positive examples on how these two disciplines have worked effectively while the new building is being designed, and therefore, achieve constructive outcomes for all parts involved. For example, in the new building of the Whitney Museum in New York City, the architect worked with artists to create an effective structure for all by embracing each other's works. In a third scenario, when the building is already created and the artists should adapt to its new structure, I presented the work of three artists - The Christos, Goldsworthy and Erlich— whose works I believe have essentially found a way to expand architecture in a symbolic way. Therefore, I propose a commission of the work of Leandro Erlich in the exterior public space of the Contemporary Jewish Museum in San Francisco, which has cutting-edge architectonic features, to demonstrate how architecture and art can work together successfully, even after the building has been constructed, and how an artist has proven to succeed while creating these interactions.

My case studies demonstrated that conflicts appeared when situations were imposed on artists by architects. For example, in the Guggenheim Museum in New York City,



conflicts between the architect and the artists arose once the building design was presented. A situation was imposed, in this case to artists, and there was no previous communication. The proposal below addresses the need for creating fluid dialogue between architecture and art, and making this dialogue visible to everyone in an interactive exhibition. At the same time, the work will educate the public by explaining and spreading the message behind the work and unifying both disciplines in which everyone will collaborate. Additionally, the exhibition will invoke the audience's participation to create strong interaction, solid communication and a connection among the architect, the artist, the public and the contemporary art museum. The site-specific project created by the Argentinean artist of Jewish heritage, Leandro Erlich, at the Contemporary Jewish Museum in San Francisco, California will be presented in the exterior entrance of the building, on the courtyard, where the perpendicular wall of the building is located. This work will be presented as a means of conducting and creating a dialogue with Daniel Libeskind's cutting edge building which happened in 1998, establishing an interaction among the local communities, the artist's work, the architecture of the building and the museum as a cultural institution. It will serve as an approach to start a dialogue proposed by the artist with the architecture of the CJM building. At the same time, it will work as an example for other cultural organizations to look for different ways to "unify" through projects that have powerful messages and that provoke a conversation. The work will consist of creating an exhibition that will work together, physically and symbolically, with the architectonic features of the building. Furthermore, the aim of my project is to create "dialogue" outside the ordinary

exhibition context, in the form of a site-specific project, and use exterior spaces to re-create the relation between these two disciplines and make it visible in a public place.

As stated previously in the introduction of this capstone, the Contemporary Jewish Museum mission statement is as follows:

The CJM makes the diversity of the Jewish experience relevant for a twenty-first century audience. It accomplishes this through innovative exhibitions and programs that educate, challenge, and inspire.

The Museum's Daniel Libeskind-designed facility enables and inspires its mission.

Dynamic and welcoming, it's a place to experience art, music, film, literature, debate, and—most importantly—people. (Contemporary Jewish Museum, 2008)

The project that I am proposing complies with the museum's mission statement in most ways. First, it will consist of a dynamic and welcoming work since it will not only be located on the outside of the building, inviting everyone to interact with it, but it will also connect the façade of the museum building with an exhibition. Second, it will be an innovative site-specific exhibition, adapted to the place where it will be presented.

Third, it might work as an inspiration for other cultural institutions to seek different innovative ways to present a fluid conversation between architecture and art.

Moreover, it will contribute to CJM's statement of "experiencing art and people through an artistic statement" involving two important disciplines: architecture and art. Finally, the project will be accompanied by an educational program that will follow its message of connecting and embracing architecture and art, and stimulate the public and the

community to talk, debate and propose other approaches to avoid potential conflicts. Thus, the educational program will be a good addition to my project proposal as it will enable all parts involved to work altogether and communicate with one another.

Leandro Erlich started creating these types of site-specific installations many years ago. His works tend to cause surprise and generate positive outcomes towards the museum and the public, two of his as an artist goals. The museum director of the Reina Sofia Museum, in Madrid, Borja-Villel described Erlich's projects as a means of generating an open dialogue. In fact, the installation consisted of a building in the courtyard of the museum. Erlich tends to effectively use diverse external and accessorized spaces to represent a conversation between his works and the surrounding architecture, and invite the public to interact with the work, and therefore, with the meaning behind it.

One of his most emblematic works was *La Torre* exhibited in the Reina Sofia Museum in Madrid, Spain, and another one is *Swimming Pool* presented in the Twenty First Century Museum of Contemporary Art in Kanazawa, Japan. *La Torre*, which was showcased from November 26, 2008 to June 1, 2009 at the Plaza Nouvel courtyard inside the museum, had been expected to be on display for six months but the museum decided to extend the time due to its popularity and the positive outcomes it generated in the public. Journalist Burguenio called it a complete success, "due to the high interest among the visitors, the installation remained four months more" (n.p.). Erlich explained about his work, "architecture does not work if it's not in an emotional or experiential

sense to communicate certain reflections about our own existence” (Garcia Moreno, 2008, n.p.) *Swimming Pool*, is a permanent exhibition at the 21 Century Museum of Contemporary Art, Kanazawa, Japan. It was created in 2004, and the museum explains: “the work invites our active involvement in its spaces—once we catch on to its deception—and produces a sense of connection between people looking at each other.” (n.p., 2004) As a review of the work, author Becky Peverton wrote for The Daily Mail: “The trapped water confuses people's senses as they gaze down, with visitors clearly mesmerized by what they're looking at.” (Peverton, 2016, n.p.) The concept of this work was previously presented in 1999 in the temporary exhibition space at New York's MoMAPS1 and the Venice Biennale.

Both works have demonstrated positive outcomes among all parts involved, including the museum, the building’s architecture and most importantly, the audience. The commission that I am proposing will highlight that architecture does not end up where the architectonic features finish, but rather should create a more symbolic and ‘spiritual’ relation with art that goes beyond the physical structure. In this way, art will expand to dialogue with architecture outside the common museum galleries. The project also aims at demonstrating that art can also have a symbolic weight and power to dialogue effectively with architectonic structures. Another idea behind the meaning of the project is to show the essential symbolism of each discipline rather than only perceive the physical features. Moreover, it will be a way of showing the artists’ other contexts to present their works and how artists can ‘use’ architecture as a way of embracing the meaning of their projects. In my project, the artist will work directly with the

architectural features, as he usually does while creating works that successfully accommodate to the surroundings to create an interactive exhibition. One of its objectives will be to educate and transmit the meaning of unification between architecture and art to the public and the diverse communities of San Francisco. Furthermore, the project will contribute to social justice issues regarding cultural and religious diversity by stimulating equitability and a cultural inclusive society. Additionally, this will be the first exterior interactive installation of an international artist that the Contemporary Jewish Museum will present outside the building, the first time the CJM uses its public space to showcase an exhibition, and the artist's first site-specific project in California. The project might also inspire other museums and organizations to look for different methods to generate dialogue between architecture and art in a non-traditional museum setting and invite more international artists to share their work in San Francisco.

### **Goals and Objectives for the Project**

My vision is to find an artistic “solution” to address the conflict between architecture and art through dialogue. I have identified four main goals that will help fulfill this vision. These goals correspond to the two parts of my site specific exhibition project: to create an exhibition and to develop an educational program to create meaningful outcomes regarding the conflict addressed by the exhibition. After setting the main goals of my capstone project, I describe different initial objectives that accompany each

goal such as coordinating and producing the exhibition, defining costs and creating a budget, and establishing program objectives according to each public segment.

**Goal 1:** Create an engaging interactive installation in the exterior entrance of the Contemporary Jewish Museum (CJM) building

**Objective 1:** Develop and create the project proposal with the artist taking into account the mission statement of the museum, how to “dialogue” with the architecture and the message that the project aims to transmit.

**Objective 2:** Present the project proposal that effectively aligns with the CJM mission (which will include What-Why-When and How statement, the artist’s biography, checklist and the amount of space needed, etc.)

**Objective 3:** Establish the exhibition’s schedule for implementation along with the Department of Exhibitions, the Department of Education and the artist.

Note: I estimate that it will take 12 months to fundraise and plan the exhibition

**Objective 4:** Obtain the necessary permits to develop the project in the space belonging to the Yerba Buena Garden Festival.

**Objective 5:** Identify resources to be contracted to produce specific parts of the installation

**Objective 6:** Successfully involve the artist in the curatorial and production process

**Objective 7:** Complete all aspects of the exhibition’s design outside the building (action items: exhibition layout, font and format of panels and informative posters, lighting, publicity)

**Objective 8:** Guarantee the proper maintenance and functioning of the exhibition

Objective 9: De-install plan

**Goal 2:** Develop a successful educational programs inside the CJM for all audiences

**Objective 1:** Develop all educational programming and materials for children, teens and adults by establishing objectives and defining interactive and engaging content adapted to each group’s interest.

**Objective 2:** Coordinate with local public and private elementary schools and universities to set up tours

**Objective 3:** Reach out to schools and universities instructors with courses related to themes in the exhibition (i.e. architecture, art history, environmental studies etc.)

**Objective 4:** Perform a comprehensive evaluation of the exhibition’s success

**Goal 3:** Develop an effective publicity and promotion of the exhibition by incorporating local communities

**Objective 1:** Develop a marketing / public relations plan for the exhibition (action items: write press release, develop cross-institutional promotional material, etc.)

**Objective 2:** Create and implement a social media campaign for the exhibition

**Objective 3:** Develop all promotion events and programming (opening event, artists' talk, Q&A, debates and panels, press interviews and interviews in local radio stations)

**Objective 4:** Establish meaningful connections between the artist and the local communities (i.e. by coordinating interviews with the artist and talks)

**Goal 4:** Develop the afterlife exhibition in the form of a publication

**Objective 1:** Create a comprehensive publication that traces the project from its conception until his final exhibition. Including artworks that has served as precedent for this particular piece, interviews with the artist and cultural agents that help along the process. (i.e. Extensive photo documentation, curatorial texts, etc.)

**Objective 2:** Determine content of the publication and define photographs

**Objective 3:** Include the artist's and the architect's, if possible, voice and perspective in the text

## **Chapter 4: Action Plan**

### **Overview**

The Contemporary Jewish Museum (CJM) in San Francisco, California, presents approximately ten exhibitions each year. The site-specific interactive show of Leandro Erlich will hypothetically run from July 10, 2018 to February 19, 2019, in order to take advantage of the primary tourist season. The CJM plans its exhibitions from one to two years in advance. The project's action plan and timeline, featuring the projects milestones, are exhibited in the following spreadsheets. Both charts are broken down thematically with overlapping action items and noted milestones. The action plan is divided into different phases which represent the different departments that will be called upon to work inside the museum to develop the exhibition. The action plan also allocates responsibility and a time frame to each strategic task. Particularly, the phase for the Collections and Exhibitions department is divided into internal phases that need to be detailed and explained separately. In most phases, it is stipulated that the chief curator and the project manager will meet periodically with the respective teams to get updates and make sure every task has been done successfully. This will also help solve any problems or extraordinary situations effectively. Finally, the artist will occasionally participate in these meetings, specifically in those with the Collections & Exhibitions department, Education Department and the production team creating the pieces of the exhibition.



## Key Point People and Responsibilities

### 1. Museum Director

- Top level decision-maker and administrator. S/he represents the Contemporary Jewish Museum's interests, culture and mission. S/he will also approve the allocated budget and occasionally meet with the chief curator to receive updates from all departments and in all phases involved.

### 2. Chief Curator

- Main responsibility for the design, implementation, installation and de-installation of the exhibition. He will also oversee negotiating a monthly rental fee for the public space with the Yerba Buena Garden City. Last, he will meet every two weeks with his team and the project manager to oversee updates, check production of the project and meet with the Education Department to define the aspects to be explored, curatorial content and message that will be reflected in the program. The artist will constantly be in contact with him/her and he will occasionally participate in some meetings.

### 3. Project Manager

- Responsible for overseeing the action plan, ensuring the effective completion of project milestones and effectively solving issues that may arise.

#### 4. Curatorial and Project Manager Assistants

- They will aid the chief curator and the project manager with all administrative capacities and with their daily agendas, keeping a record of what is being done and updating them as needed.

#### 5. Design Team

- They will oversee the design of all digital and printed invitations that will be sent. The team will also be responsible for creating creative and innovative wall panels, posters, newsletters and informative posters that will guide the public inside and outside the museum.

#### 6. Education Department including educators and docents

- They will be responsible for developing and implementing accompanying programs educating the museum's public by explaining the meaning behind the exhibition, past works of the artist, and historical context about each discipline, among other things. The main goal of the CJM is to educate their audience comprehensively and effectively using different interactive ways and successful educational methods.

#### 7. Media Team

- The media team will be responsible for documenting and recording all type of events and situations that take place inside and outside the museum. They will also manage the recording and the photographs for the afterlife publication as well as creating innovative videos that will be posted on the museum's website and social media to invite the audience

to the exhibition. Finally, the team will record all talks, debates and Question & Answer panels that will later be transmitted through different platforms that the museum possesses.

#### 8. Public Relations Team

- The PR team will be responsible for globally communicating the exhibition. They will send and distribute the digital and printed invitations as well as locating posters around the city. Moreover, they will contact the local and international press and arrange talks and interviews with the artist and the curator of the exhibition.

### **Budget**

The budget for the duration site-specific project will be divided into two main groups: the production budget and the program budget. The chief curator has estimated that to produce a piece by Leandro Erlich will cost approximately \$500,000. Regarding the program budget, the CJM estimates that it will require \$50,000. What will be included in these figures is detailed below:

#### **Production Budget:**

- Artist fee and travel expenses
- Artist assistants (2)
- Engineering
- Insurance

- Materials
- Security
- Licenses
- Labor and materials for building
- Publicity
- De-installation

**Educational Budget:**

- Training of educators/docents
- Fees for guest speakers
- Technicians for sound and video for events.

**Total Budget: \$550,000**

Regular staff hours are included in the museum's annual operating budget, and therefore are not reflected in the exhibition's budget.

Note: To fund the total amount of the budget, the Development Department of the CJM will look for outside financial support. They will need approximately 12 months. During this period, the chief curator will start planning the exhibition along with the education department, the exhibitions department and the artist, who will occasionally travel to

San Francisco to oversee and participate of important decisions regarding the exhibition itself, the production of the pieces and the educational programs.

### Project Milestones

The timeline for fundraising the money, implementing a complete exhibition plan and starting working on the educational programs will be 18 months (from March 2017 to March 2018). During this period, the museum will also negotiate and look for the necessary permits to set up the exhibition in the exterior entrance of the museum, which belongs to the Yerba Buena Garden City. The production of the piece will take approximately four months, from April to July 2018. The exhibition itself will cover six months (from July 2018 to February 2019). This is the ideal timetable plan considering all the different aspects that should be covered to create and set up the exhibition. However, if any of these aspects is altered for any extraordinary reason, the timetable might be adjusted following the same schedule. The spreadsheet for the project milestones in each department can be seen in the following pages.

Key	
C&E	Collections and Exhibitions Department
D	Director
C	Curator
M&P	Marketing & Promotion
E	Educational Department
A	Artist
MS	Museum Staff
DD	Development department
F	Facilities
CA	Curator Assistant
PM	Project Manager
DT	Design Team
Ed	Editorial
MT	Media Team
PR	PR Team
MI	Museum Installers
MA	Maintenance and cleaning

**Leandro Erlich: Towards a Collaborative Relation Between Architecture and Art**

<b>Phase 1: Collections &amp; Exhibitions / Development Department</b>	<b>Start</b>	<b>End</b>	<b>Duration</b>	<b>Resources</b>	<b>Notes</b>
<b>Phase 1A - Proposal creation, presentation and evaluation</b>					
Coordinate with artist possible dates to visit the museum	12/17/16	12/17/16	1 day	C	
Issue ticket plane and hotel reservation	13/17/2016	13/17/2016	1 day	CA	
Meeting between the Chief Curator and the artist	1/3/17	1/3/17	1 day	C, A, PM	
Artist return to his hometown	1/4/17	1/4/17	1 day	A	
Brainstorming of ideas and define the message of the exhibition	1/5/17	2/5/17	4 weeks	A	Occasionally, the Project Manager will be in contact with the artist in
Draw sketches of how it will look	2/6/17	2/10/17	5 days	A	
Define how the audience will interact and relation to museum mission	2/11/17	2/20/17	10 days	A	
Describe diverse ways in which a dialogue among both disciplines is stated	2/11/17	2/20/17	10 days	A	
Define tentative WHAT-HOW-WHEN and WHY of the potential	2/21/17	2/28/17	8 days	A, PM	
Estimate the amount of space needed	2/11/17	2/11/17	1 day	A	
Write down the final draft of the project proposal (Project milestone)	3/1/17	3/3/17	3 days	A, PM	
Double check all items that must be included for submission	3/1/17	3/3/17	3 days	A	
Submit project proposal to the CJM (Project Milestone)	3/3/17	3/3/17	1 day	A, PM	
Internal Meeting 1 at the CJM - Evaluation and analysis of the project	3/3/17	3/8/17	1 week	C, D	
Outreach to CEO, Board, other departments	3/8/17	3/8/17	1 day	D, C	
Deliberation and formal announcement to the artist	3/8/17	3/10/17	3 days	C, D	
Schedule a meeting between the artist, and the Collections & exhibitions department to define project implementation	3/10/17	3/20/17	10 days	C, A, C&E, PM	
Issue ticket flight and hotel reservation for artist and artist's assistants	3/10/17	3/10/17	1 day	CA	
Meetings between Chief Curator, Exhibitions department, Education department, project manager and artist	3/17/17	3/17/17	1 day	C, A, C&E, PM	All day meetings
Define project priorities and responsibilities	3/17/17	3/19/17	3 days	C, PM	
Establish installation and desinstallation plans (procedure, dates and	3/20/17	3/24/17	5 days	C, A, C&E, PM	
Talk with the production team to define the work and establish a timetable for working	3/22/17	3/24/17	3 days	C, PM	
Communicate the exhibitions idea to the marketing team to start thinking strategies	3/22/17	3/22/17	1 day	PM	
Estimate times for obtaining permits	3/23/17	3/23/17	1 day	C, PM	
Create a digital chart with all details to share with all departments	3/24/17	3/27/17	4 days	PM	
Call for a meeting with all departments involved and communicate defined schedule, plan and timetable	3/27/17	3/27/17	1 day	C, A, PM, C&E, DD, ED	The artist might or might not join this meeting, depending if he is still in

Phase 1B - Fundraising, planning and obtaining permits for the exhibition					
Meeting with the Development department (Project presentation plan and estimative of amount of money needed)	3/8/17	3/8/17	1 day	C, DD, PM	
Development department starts to fundraise money	3/8/17	3/8/18	48 weeks	DD	
Meeting with the exhibitions department	3/8/17	3/8/17	1 day	C, C&E, A, PM	
Present exhibitions plans	3/8/17	3/8/17	1 day	C, C&E, A	
Create an exhibition layout and establish exhibition timeline (Project	3/8/17	3/14/17	1 week	C, C&E, PM	
Define specific location outside the building	3/14/17	3/14/17	1 day	C, A	
Contact person responsible from the YBGC (in charge of the public space belonging to the Yerba Buena Garden Festival office (YBGF)	3/27/17	3/27/17	1 day	C	
Meeting 1 with Mrs. Lucero - Presentation of the project idea and	4/3/17	4/3/17	1 day	C	
Internal meeting at the CJM	4/7/17	4/10/17	4 days	C, D	
Meeting 2 with Mrs. Lucero - Presentations and discussion of terms and conditions	6/9/17	6/9/17	1 day	C	
Create a contract stating agreed terms and conditions	6/10/17	7/10/17	4 weeks	C	This stage will be done by the museum's attorney scheduling weekly meetings with the
Review internally the contract with CJM legal attorney	7/11/17	8/20/17	5 weeks	C, D	
Meeting 3 with YBGC - Contract review and final discussions	8/22/17	8/22/17	1 day	C	
Internal work with museum's attorney	8/23/17	9/28/17	4 weeks	C	
Meeting 4 YBGC to do the final revision of contract and sign it (Project Milestone)	9/29/17	9/29/17	1 day	C	
Schedule bi-weekly meetings with each department responsible involved to have an accurate update on each task. Implement an effective way to communicate and share materials (Google Drive) (Project Milestone)	3/8/17	6/10/18	12 weeks	C, A	The artist will occasionally participate in these

Phase 1C - Production					
Meeting with all parts involved	4/1/18	4/1/18	1 day	C&E, P, A, PM	
Confirm production location	4/1/18	4/1/18	1 day	C, C&E, PM	
Design pieces to create the exhibition	4/1/18	4/4/18	4 days	C, C&E, A, PM	
Determine dimension of the pieces	4/3/18	4/4/08	2 days	C, A	
Confirm materials	4/1/18	4/4/18	4 days	C, A, PT, PM	
Meeting 2- approval of designed pieces	4/4/18	4/4/18	1 day	C, A	
Production of pieces starts	4/4/18	6/4/18	8 weeks	PT	
Schedule bi-weekly meeting with production team	4/1/18	6/4/16	12 months	C, C&E, PM	Artist will occasionally join this meeting
Phase 1D - Installation, maintenance and deinstallation					
Establish security and crowd control plan and meet with the security staff of the museum to communicate it	4/1/18	4/4/18	4 days	C, A, F	
Meeting with Facilities to define resources needed while installing the exhibition	4/7/18	4/7/18	1 day	C, F	
Define quantity and types of light needed	4/2/18	4/2/18	1 day	C, C&E, A	
Install publicity posters in location and around the city (strategic hot spots)	5/1/18	5/5/18	5 days	PR, M&P	
Confirm arrival date of the exhibition pieces with the production team	5/29/18	5/29/18	1 day	C, C&E, PT	
Meeting 3 - Execute installation plan and confirm all resources will	6/8/18	7/6/18	4 weeks	C, C&E, MI	
Receive the pieces and start installing them in the public space (Project Milestone)	6/8/18	7/6/18	4 weeks	C, C&E, MI	The production company will help install the piece along with museum specialist handlers. The artist will also be
Execute security and crowd control plan	6/5/18	7/6/18	4 weeks	MI	
Establish daily cleaning schedule and communicate it to the museum maintenance staff	6/5/18	7/6/18	4 weeks	MC	
Light placements and adjustment	7/6/18	7/8/18	3 days	F, MI	
Install information boxes and posters inside and outside the building	7/6/18	7/6/18	1 day	C&E, F	
Install brochure space	7/6/18	7/6/18	1 day	C&E, F	
Install donation box	7/6/18	7/6/18	1 day	C&E, F	
Inspect and restore brochures (daily)	7/10/18	2/19/19	28 weeks	C&E	
Daily maintenance, security and cleaning	7/10/18	2/19/19	28 weeks	MC	
Exhibition Opening (exclusive preview)	7/10/18				
Exhibition Opening Event (Project Milestone)	7/11/18				
Execute deinstallation plan (Project Milestone)	2/19/19	2/25/19	1 week	F, MI	
Send pieces to storage	2/19/19	2/25/19	1 week	F, MI, C&E	



<b>Phase 2: Educational Department</b>	<b>Start</b>	<b>End</b>	<b>Duration</b>	<b>Resources</b>	<b>Notes</b>
Meeting between curator, head of education department and artist to state aspects to be explored and learned	9/4/17	9/8/17	5 days	C, ED, A	
Define quantity of programs for each audience	9/4/17	9/8/17	5 days	C, ED, A	
Meeting 2: Confirm and define educational programs that will be	9/11/17	9/13/17	3 days	C, ED, A	
Confirm content for each audience	9/4/17	9/13/17	5 days	C, ED, A	
Develop content for each program	9/8/17	11/8/17	8 weeks	C, ED, A	
Conduct exhibitions research	9/13/17	11/8/17	8 weeks	ED	
Hire educators	3/8/18	3/23/18	16 days	C, ED	
Schedule training for educators	3/27/18	5/30/18	4 weeks	ED	
Define working hours for each educator	3/8/18	3/9/18	2 days	ED	
Meet with responsible from the exhibition department to create labels and define message label	3/28/18	3/28/18	1 day	C, ED	
Create design for labels and wall panels	4/2/18	4/6/18	5 days	DT, ED	
Identify potential private and public schools and universities for tours and artists talks and Q&A's	5/15/18	5/22/18	1 week	ED	
Reach out to school, universities and local communities	5/22/18	5/25/18	4 days	ED, C	
Determine educational events for schools, universities and diverse local communities	5/30/18	6/1/18	2 days	C, ED	
<b>Phase 3: Publicity and Promotion</b>	<b>Start</b>	<b>End</b>	<b>Duration</b>	<b>Resources</b>	<b>Notes</b>
Meet with the design team	3/12/18	3/19/18	8 days	C, A, DT	
Write press release	4/2/18	4/4/18	3 days	M&P	
Create design for the digital and printed invitations for the grand opening	4/2/18	4/6/18	5 days	DT	
Confirm final drafts for digital and printed invitations	4/9/18	4/10/18	2 days	C	
Place order for 500 printed invitations for exhibition preview	4/10/18	4/10/18	1 day	CA	
Develop cross-institutional promotional materials	4/3/18	4/6/18	4 days	M&P	
Develop social media strategy to publicize exhibition	4/10/18	4/17/18	1 week	M&P	
Define panel format and design with the design team	4/1/18	4/3/18	3 days	DT, C	
Receive samples and choose the final ones	5/1/18	5/1/18	1 day	C	
Design exhibition flyer and postcards	4/4/18	4/6/18	3 days	DT	
Place order for flyer and postcards	4/10/18	4/10/18	1 day	CA, CE	
Design and add exhibition to website of the museum	4/4/18	4/6/18	3 days	DT	
Meet with PR team to send invitations for the grand opening	4/6/18	4/6/18	1 day	C, PR	
Send digital save the date to members and special guests	4/20/18	4/20/18	1 day	PR	
Mail printed invitations for the opening preview	5/1/18	5/4/18	5 days	PR	
Distribute press release to CJM members and audience (Project	5/1/18	5/3/18	3 days	PR	
Contact local radio stations and magazines to arrange interviews to artist	5/1/18	5/4/18	4 days	M&P, C	
Coordinate with the artist potential interviews and dates	5/1/18	5/4/18	4 days	PR, C, A	
Ask media to send questions for interview	5/4/18	5/4/18	1 day	PR	
Social media posts (ongoing)	7/10/18	2/19/19	28 weeks	M&P	

<b>Phase 4 : Programming and special events</b>	<b>Start</b>	<b>End</b>	<b>Duration</b>	<b>Resources</b>	<b>Notes</b>
Meet with artist to plan and select events dates, potential talks and debates	5/1/18	5/1/18	1 day	C, M&P, PR	
Schedule event interviews between artist and local communities	5/4/18	5/4/18	1 day	PR	
Establish days and times for technicians and photographers of the CJM	5/4/18	5/4/18	1 day	C, F, MT	
Confirm guest speakers and talk dates	5/15/18	5/15/18	1 day	C, ED	
Reserve space inside the museum to perform talks	5/15/18	5/15/18	1 day	CA	
Communicate to facilities specific days to accommodate the space	5/15/18	5/15/18	1 day	F, CA	
<b>Phase 5: Develop de afterlife publication</b>	<b>Start</b>	<b>End</b>	<b>Duration</b>	<b>Resources</b>	<b>Notes</b>
Meeting with the editorial and design team, exhibitions department, the curator and the artist	1/3/18	1/5/18	3 days	d, DT, CE, A, C	
Define content	1/8/18	1/12/18	5 days	C, A	
Define timeline of content production	1/8/18	1/12/18	5 days	C, A, CE	
Assign responsibilities	1/8/18	1/12/18	5 days	C	
Develop recorded interviews and talks about the exhibition to chief curator and artist	1/15/18	4/15/18	12 weeks	MT	
Assign photographer to document process of creation of exhibition, audience interaction and interviews	1/15/18	7/25/18	24 weeks	MT	
Assign writer to write down recorded interviews	1/15/18	4/15/18	12 weeks	MT, C	
Confirm information and photographs with the artist and chief curator	4/18/18	7/25/18	12 weeks	CA, C, A	
Edit text	4/15/18	5/15/18	4 weeks	Ed	
Detailed review of all content, spelling and grammar, quotations	5/15/18	7/25/18	8 weeks	C, A	
Place order of first afterlife publication roll	8/1/18	8/25/18	4 weeks	Ed	
First group of publication available	8/25/18	12/1/18	16 weeks	C, CA, D	16 weeks is the estimated time that the first group of printed publication will last before they
<b>Phase 6: Evaluation</b>	<b>Start</b>	<b>End</b>	<b>Duration</b>	<b>Resources</b>	<b>Notes</b>
Inter departmental feedback on the exhibition development and success	7/10/18	2/19/19	32 weeks	E, CE, F, P, PM, DD	
Artist feedback and experience of working with the CJM	7/10/18	2/19/19	32 weeks	A	
Chief curator and director's feedback, evaluation and analysis on the exhibition implementation and success	7/10/18	2/19/19	32 weeks	C, D	
Solicit feedback on the educational program and the exhibition itself to schools and universities that came to tour their classes (through surveys sent to supervisors)	7/10/18	2/19/19	32 weeks	D	
Social media repercussion, evaluation and analysis of feedback	7/10/18	2/19/19	32 weeks	DA, CA	
Amount of sales - Afterlife publication	7/10/18	2/19/19	32 weeks	Gift Shop	

**Leandro Erlich: Towards a Collaborative Relation Between Architecture and Art / Timeline**

Collections & Exhibitions Department
Education Department
PR Department
Afterlife publication
Evaluation
Development Department

TASK / PROJECT MILESTONES	START	END	Year 2: 2018												Year 3: 2019											
			Q1			Q2			Q3			Q4			Q1											
			MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC	JAN	FEB
Write down the final draft of the project proposal (Project milestone)	1/3/17	3/3/17																								
Submit project proposal to the CJM (Project Milestone)	3/3/17	3/3/17																								
Internal deliberation and formal announcement to the artist	8/3/17	10/3/17																								
Development department starts to fundraise money	8/3/17	8/3/18																								
Create an exhibition layout and establish exhibition timeline (Project milestone)	8/3/17	03/14/2017																								
Confirm and define educational programs that will be developed	11/9/17	09/13/2017																								
Meeting with Responsible from the YBGC to do the final revision of contract and sign it (Project Milestone)	09/29/2017	09/29/2017																								
Production of pieces starts	4/4/18	4/6/17																								
Receive the pieces and start setting them up them in the public space (Project Milestone)	8/6/17	6/7/17																								
Mail printed invitations for the opening preview	1/5/18	4/5/18																								
Distribute press release (Project milestone)	1/5/18	3/5/18																								
Confirm guest speakers and talk dates	5/15/18	5/15/18																								
Exhibition Opening Event (Project Milestone)	11/7/18																									
Solicit feedback on the educational program and the exhibition itself to schools and universities that came with their classes (through surveys sent to supervisors)	11/7/18	02/19/2018																								
First group of publication available	08/25/2018	1/12/18																								
Execute deinstallation plan (Project Milestone)	02/19/2019	02/25/2019																								

## **Chapter 5: Summary and Conclusions**

The success of the interactive exhibition presented in the exterior entrance of the Contemporary Jewish Museum will be measured in several ways: formal internal and external evaluations, the use of metric tools, internal and external quantitative and qualitative evaluations, and social media and internet repercussion.

The first evaluations of success will be conducted internally by the museum to analyze outcomes from a project management perspective. Internally and following the action plan, timelines and projects milestones established, the evaluation will consist of analyzing each task and phase from each department and its effectiveness and productiveness to achieve the proposed objectives and goals. Likewise, this internal evaluation will serve as a reflection about core work and how to improve and create better individual and group work practices. From a project management viewpoint, this will help polish and create new work methods and guidance for future museum projects, making each department have more expertise and improve daily. These evaluations regarding departmental productivity and efficacy are extremely important to grow within, which will be seen externally providing a greater overall experience to the museum's public.

Secondly, success will be measured by evaluating internal and external sources that will show qualitative and quantitative information. The external sources include media, communities, schools and universities, and the general public. The qualitative information will be received through surveys and written feedback from the experience

of professors, community leaders and the general public while interacting in the exhibition and/or participating in the educational program. The number of visitors who engage answering the surveys combined with the different activities that the educational program provides will be another quantitative measure that will allow the institution to measure the effectiveness of the exhibition. Additionally, the quantitative information will be evaluated through the number of attendees in each event, talks and debates, the amount of press repercussion measured by the different articles released about the exhibition, number of interviews requested to the artist and/or the curator and by analyzing the total number of new museum members that the institution obtained after this type of cultural meetings. As for the internal sources, the development department is another important quantitative source of information since it will provide an evaluation of success that will examine the amount of financial support from diverse organizations that the museum obtained to fundraise the exhibition. This will provide a close sense on how the project was perceived, understood and trusted. On the other hand, success will be evaluated through different figures that the gift shop manager can provide. These figures will be evaluated from the amount of sales that the afterlife publication had and the amount of sales from objects that are related to the exhibition.

The third method that the museum can use to evaluate the success will be using Google Metrics and other similar tools that provide relevant information regarding the traffic of the website and the number of clicks that a publication receives. This will be an interesting source of information in order to analyze success through diverse mass

media. While examining the information, the museum staff should observe, for example, if the amount of traffic is reflected respectively on the number of attendees that the exhibition received. In this way, if the amount of traffic for certain day is higher than the number of attendees to the museum, what could have happened and how to revert or avoid this situation for future projects should be considered. These tools provide interesting and relevant information if this information is effectively evaluated and metrics are cross-analyzed productively.

These tools provide a close and in-depth qualitative and quantitative evaluation of the exhibition's repercussion. The qualitative evaluation will be seen examining comments and feedback on pictures, publications and videos that users post on social media. The qualitative evaluation will be through the number of "likes" and "shared" clicks each picture, video or article has. Lastly, the museum will create and encourage the public to use different hashtags while sharing pictures on social media. The number of hashtags will also be a way of measuring the quantitative effectiveness of the exhibition within social media.

All these different groups that will be—intentionally and unintentionally—providing information and feedback about the exhibition and the educational program, will be previously defined and selected, to later be internally combined with inter-departmental reflections and several methods of accomplishment. The key to evaluating this type of projects relies on combining quantitative and qualitative information considering the extent of each department involved. My project will involve information

coming from the collections and exhibitions department, education department, marketing and public relations department and the press team. This information will be effectively appraised while being paired with internal feedback. In this way, the project will be analyzed from all possible angles and potentially effective conclusions and results will be obtained.

For my capstone project, I have developed a project management plan for an exterior site-specific interactive installation created by an Argentinean artist to be presented at the Contemporary Jewish Museum (CJM). The exhibition will be the first exterior interactive installation of an international artist that the Contemporary Jewish Museum will showcase outside the building, the first time the CJM uses the public space to present an exhibition, and the artist's first site-specific project in California. The show aims to establish a fruitful dialogue between architecture and art in a non-traditional museum space, inviting the public to participate within. In my literature review, I have discussed diverse conflicts that these two disciplines have faced in the art museum context in which the feeling of exclusion and enforcement combined with poor communication prevailed and potentially generated a problem between both parts. The project will invite the audience to participate while interacting with the artwork that will be dialoguing with the architectonic features of the building. The educational program aims to provide a deeper yet rich understanding of the project's goals through activities, debates and dialogues. Lastly, the afterlife publication will show a photographic and written documentation of the evolution of the project's idea which will be narrated by the author and the chief curator of the CJM. The combination of an interactive

exhibition with an educational program and an afterlife publication look to engage the public physically and symbolically. Hopefully, the project inspires other art museums to discover different ways to establish an efficient dialogue between architecture and art while involving the audience with the artistic statement.

My project still has some unanswered questions regarding the effectiveness of the project itself. However, these questions will be answered once the project is developed in real-life:

- Was the dialogue effectively achieved between both disciplines?
- Was the “dialogue” between both disciplines communicated successfully to the audience? Was it understood by the public while interacting within the installation?
- Will the project be capable of inspiring other art museums, institutions and organizations?

On the other hand, while researching diverse case studies which involve a problem between architects and artists, I concluded that a conflict between both disciplines is generated when a situation is imposed and there is lack of communication. An effective approach from the museum will be fundamental to create synergy and productivity between both parts to work together. I believe most case studies would have had different results if they had been treated and conducted differently, encouraging a conversation. This is something important to pertain, not only in the museum field and between a potential conflict between architecture and art but also in our daily lives.



Many problems arise when there is lack of communication and people do not have the space to provide their opinion about certain situations. Whenever there is a space to state a voice, a positive and embracing situation will reign. Communication is the key to success and in these cases, museums the means to achieve it.

This project may impact the organization's future operations by opening the scope and making museum staff members think more widely, outside the common museum spaces that are usually used. The CJM has a significant space in the exterior courtyard not used before until this project was proposed. It will hopefully encourage the museum and other local institutions to start offering alternative ways to present a fruitful dialogue, inviting different disciplines to interact. At the same time, it will be a unusual way to reach out to the public. These shows will open their extent by showcasing non-conventional exhibitions. Furthermore, this project may activate educational programs that can focus on generating activities and debates concerning persisting unsolved issues in the museum field. On the other hand, the exhibition also invokes to social justice issues concerning culture diversity and religious heritage. The importance of fostering cultural exchange and making it public is fundamental to create better societies and promote unity. The CJM works closely with its public and offers an educational program which involves social justice issues called "Art Workshop: Outside the Box". This will be a distinctive way to commit to social justice issues.

To conclude, when I started thinking about different topics I wanted to explore and develop for my capstone project, I was sure about two things: I wanted to show the work of an Argentinean artist and to develop a project which involved interaction with

the public. Hereafter, I thought about important topics which would fulfill me as a Museum Studies student and potentially contribute to the museum field. Finally, I decided to explore the potential rivalry between architecture and art in the art museum context. By creating this project, I wanted to establish a diplomatic solution for relevant problems in the art museum context. In this case, museums should encourage a genuine partnership between architect and artist to embrace each other's work accordingly. As a way of meeting and generating dialogue, my capstone project hopes to unify people, merging an artistic statement created by architecture and art.

## **Appendix A: Annotated Bibliography**

**Bianchini, R. (2015, June 25). The Guggenheim, An American Revolution. Retrieved from <http://www.inexhibit.com/case-studies/the-guggenheim-museum-an-american-revolution/>**

In this article written for *InExhibit*, a website about art, architecture, design and creativity, Ricardo Bianchini explores the problematic story about the Guggenheim Museum's building that opened its doors in 1959 in New York City. Bianchini starts by providing historical context about art museums and the main characteristics about their buildings. Later, the author adds supportive quotes while specifically talking about different events such as the moment when he was asked to design the new building and the conflict with the artists, among others. He also shares pictures that allow the reader to visually understand how the building looked and how it looks today. In these types of historical stories, I believe it's fundamental to provide visual examples for the reader in order to understand in a better way what was happening. Furthermore, the article is divided by several subtitles that help the reader comprehend the most important issues and provide an analysis about each problem. For example, in the section titled "A Revolutionary Exhibition Space," Bianchini describes the interior design problem, which was the main reason for the conflict between artists and the architect.

This article will be a good source of information, since the author not only provides us with worthy historical context, but also specifically analyses several problems, which I will address while developing the section "Architecture vs Art".

**Burguenio, M. (2009, May 17). "La Torre" de Leandro Erlich amplía su permanencia en el Museo Reina Sofia (video). *Revista De Arte - Logo press*. Retrieved from <http://www.revistadearte.com/2009/03/17/la-torre-de-leandro-erlich-amplia-su-permanencia-en-el-museo-reina-sofia-video/>**

Maria Jesus Burguenio is a Spanish journalist and director of the online magazine *Revista De Arte*. She has also worked as a professor in diverse cultural institutions in Madrid, Spain, as well as given art courses in libraries and schools. In this article, Burguenio talks about the success of the installation in 2009, that Leandro Erlich did for the Reina Sofia museum, in Madrid, under the context of a museum program named "Productions." Burguenio explains the idea was to share the work of selected artists

outside the standard museum galleries and Leandro Erlich's was chosen to inaugurate the program.

The installation was presented in the museum's courtyard named "Jean Nouvel" and the writer explains the connotation behind the artist's work titled "La Torre." Maria Jesus Burguenio addresses several thoughts concerning this particular work ("La Torre") and why it was such a realization for the public and the museum. Moreover, the article shares the opinion of the museum Director Manuel Borja-Villell who explains why these types of installations are positive for the museum. Also, the author states interesting and compelling thoughts about the artist's work, his objectives, and the importance of creating interaction on a bigger scale while it offers a different perspective for the viewer.

As it offers insights about this particular installation which I plan to address in my writing, this article will definitely contribute with supporting material to my project exhibition at the Contemporary Jewish museum and as a source of information about the artist's previous works.

**Elsen, A. (2016, August 27). *The Freedom to be Christo and Jeanne-Claude*. Reading presented at Stanford Presidential Lectures and Symposia in the Humanities and Arts. Retrieved from <https://prelectur.stanford.edu/lecturers/christo/elsen.html>**

Albert Elsen was a professor at Stanford University, Rodin scholar and art historian. In this essay, Elsen describes the work of the artists Christo and his wife Jean-Claude as beneficial and unrestricted. He explains that their art was related to an aesthetic intuition, to nature, and mainly focused on building and developing in the exterior environments. Elsen continues to explain that the artists' work is permanently identifying with different places through their art and creating "gentle disturbances." Elsen summarizes his essay by stating that Christo's work focuses on interaction, service and generating memorable experiences in order to create change and different points of view among people.

This essay helps me understand Christo's meaningful work by presenting his principles and objectives while creating an artwork. Besides, this text could be easily incorporated in Christo's section, where their works address how to present an artwork that pushes boundaries and brings new perspectives apart from the art museum context.

**Guazzone di Passalacqua, V. (2016, May 6). Leandro Erlich: "Una obra profunda no debería ser aburrida". *Revista Noticias*. Retrieved from**

<http://noticias.perfil.com/2016/05/06/leandro-erlich-una-obra-profunda-no-deberia-ser-aburrida/>

In this interview for *Revista Noticias*, one of the most important printed magazines in Argentina, journalist Victoria Guazzone di Passalacqua describes the main characteristics of artist Leandro Erlich. Guazzone di Passalacqua talks with Erlich about the relation between his works and architecture and the impact that Erlich works have on the public. Moreover, she asks him about his objectives while thinking and making such imposing installations, while she explores the meaning of his works regarding their particular, yet involving, focus. Erlich states the importance of generating meaning and surprise, and describes the process of an idea transforming into a concrete project. He also explains the reason why he creates artworks that have a larger scale and describes his early days in the United States when he started creating works that explored architecture. Additionally, they discuss the artist's ego and how he manages this feeling while creating his works and during his daily life. Finally, the artist shares particularities about certain works, how they were developed and what really happened aside from what was seen.

This interview is a good addition to my paper for the section where I will talk about the artist and his work's. Since it is an interview, it will be positive to state the artists own words and what he wants to transmit while creating these interactive and large-scale installations. Consequently, it will provide good information while adapting his work to the exterior of the CJM building near the entrance.

**Guilfoyle, U. (1992, July 28). Architecture: Extension of a New York controversy: The Guggenheim is no ordinary museum. Ultan Guilfoyle looks at the legacy of Frank Lloyd Wright. *Independent*. Retrieved from <http://www.independent.co.uk/arts-entertainment/art/news/architecture-extension-of-a-new-york-controversy-the-guggenheim-is-no-ordinary-museum-ultan-1536218.html>**

Author Ultan Guilfoyle recounts the story behind the problem of the Guggenheim museum's new building design. The author describes the historical events and situations from the moment that the architect was called by Hilla Rebay, first director of the Solomon R. Guggenheim Foundation, until the conflict was settled and the main characters (architect and artists) were confronted. He also provides a meticulous description regarding the problems about the interior design: the ramp, the lightning and the curved walls. In addition, a useful aspect about this source is that Guilfoyle describes the ways it was solved by the museum during the years.

I consider this article beneficial for the section of my paper explaining the problem among artists and the architect. Likewise, it is helpful to understand what the issues were and analyze the position and arguments of each side effectively.

**Hamlin, J. (2005, April 28). Follow the fissure to the new de Young -- Andy Goldsworthy will lead the way. Retrieved from <http://www.sfgate.com/entertainment/article/Follow-the-fissure-to-the-new-de-Young-Andy-2637545.php>**

Journalist Jesse Hamlin is a writer for *The San Francisco Chronicle*. In this article the author describes the site specific commission that Andy Goldsworthy created for the courtyard of the new building of the de Young museum in 2005. Additionally, Hamlin shares previous works achieved by Goldsworthy while he divides his works into two groups: the ephemeral and the permanent ones. This division provides a good understanding on Goldsworthy's works and how they can be identified and categorized. The author also describes in detail the project created for the de Young museum by Goldsworthy named "Drawn Stone," such as the "effortless" idea of the cracking, which the artist explains the difficulties to do that, and materials used and the ones that had to be replaced. Moreover, Hamlin presents some important ideas that characterize Goldsworthy's work and his ideologies for creating them such as the importance of the context where the projects will be exhibited, and their connection to nature, among other things.

This will be a great addition to have a detailed overview of the artist's commission work for the de Young museum. It also contributes specific ideas on the main components of his works, how its projects can be analyzed, and how he became inspired to create this specific project for the museum. The process of creating this projects will contribute understanding and knowledge while constructing my project at the CJM.

**Hotham, S. (2013, April 11). Tate Debate: What is the impact of art on architecture? Retrieved from <http://www.tate.org.uk/context-comment/blogs/tate-debate-what-impact-art-on-architecture>**

Susan Hotham has written several reviews and made art critics for the Tate Modern blog. In the section called "Tate Debate", Hotham starts by describing the impact of architecture on art and how artworks, and therefore artists, overcome this situation. Hotham raises questions regarding this issue by stimulating the reader to think about

the conflict among these two disciplines and how historical events influenced the situation to make it what it is today. The evolution of machinery and the appearance of new construction materials have been two factors that have made architecture evolve, and therefore, increase the conflict.

Interestingly, it generates questioning and debate by making the reader think about certain issues regarding the architecture vs. art struggle. Usually these types of questions help the reader have a better understanding of the topic since they are challenged to reflect about different aspects which might lead to interesting debates and effective conclusions. By pointing out different factors that influenced past events, this review provides a better knowledge of the conflict nowadays.

**Jkim184. (2014, October 23). Drawn Stone at the De Young Museum [Web log review]. Retrieved from <https://jkim184.wordpress.com/2014/10/23/drawn-stone-at-the-young-museum/>**

This publication starts by providing specific information about the work of Andy Goldsworthy located in the courtyard of the new de Young Museum. It describes in detail the experience of visiting the museum and how the writer “perceived” the work of Andy Goldsworthy and his process to fully understand it. It also explains the different feelings toward what he thought it was and what it really was, and he shares his opinion on the artwork. The writer also provides his point of view towards several “problems” that he finds regarding how it is perceived by most of the visitors. He concludes by stating why the work is a good addition to the museum and his positive outcomes.

I think this is an interesting point of view from a visitor, describing what he felt and what his thoughts about the work are. I am interested in the way he states the problem and later shares his opinion. This source will be a good addition to the section where I discuss Goldsworthy’s work and the outcomes regarding the public and the community.

**Lifson, E. (2009, August 5). The Guggenheim at 50: A Legacy Spirals On Fifth. Retrieved from <http://www.npr.org/templates/story/story.php?storyId=111434035>**

Author Eduard Lifson writes about the controversial problem in the Guggenheim Museum concerning the creation of the new building by the emblematic architect Frank Lloyd Wright. Lifson describes several attitudes of the main characters involved, including the architect, the newly designated museum director at that time, James Johnson Sweeney, the artists and the public. By stating their opinions and quotes, the author helps the reader create the story effectively. In this article, Lifson supports his writing by adding several quotes regarding the architect, the public and the artists,

which help the reader understand in a clear sense the level of conflict and repercussions. He narrates the different events that consequently were generated and divides his article into three sections: introduction, the new building by Wright and the future Guggenheim building to come in Abu Dhabi by the architect Frank Ghery.

I believe this article will be a good addition to my introductory story. Not only because it provides direct quotes which will support my lecture, but also the way the writer separates and focuses on the small conflicts inside the bigger problem. Finally, it also offers a better understanding of the overall conflict.

**Lubow, A. (2009). The Triumph of Frank Lloyd Wright. *Smithsonian*, 40(3), 52-61.**

In his article for the *Smithsonian*, the author Arthur Lubow narrates the story of the Guggenheim Museum and its new building. The article is mainly focused on remembering the architect's work, since it was written in the year the museum turned 50 years old. The narrative is focused on describing what happened and remembering the work of Frank Lloyd Wright, and his futuristic vision for that time. The author remarks that the building was and will be one of the most important art museum buildings. Lubow describes what happened and remarks the positive response that the public had over Wright's new design. In fact, the article is titled: "The Triumph of Frank Lloyd Wright." Lubow clearly assumes a position over the conflict by letting the reader know that besides all the repercussions and conflict, the building and the architect stand out over the art contained in the building.

Although I believe that the author focuses on the remarkable things Wright did, I am interested in considering a point of view that fully supports its design and the architect. Besides, Lubow also talks about the positive attitude the public had towards the new building, and this is another important issue I address in my paper.

**Moret, A. (2013). Leandro Erlich: Welcome to the Dalston House. *Installation*.**

**Retrieved from <http://installationmag.com/leandro-erlich-dalston-house/>**

This article about Leandro Erlich's interactive installation "Dalston House" was made by the co-founder and editor-in-chief of *Installation Magazine*, a respected online magazine about contemporary art that provides curatorial analysis and art critique about global contemporary art installations and exhibitions. The author, A. Moret, is an art collector and was a contributor for the *Los Angeles Times Magazine*. It describes the installation made by the Argentinian artist Leandro Erlich in London in 2013. By presenting the project as something "unusual" that was happening in the streets of London, the author describes in detail how it was constructed and in which ways the



project engaged the community. The importance of generating a connection with the public is something fundamental in Erlich's works. Moret continues by explaining why the work have been successful with the public and as an artwork itself.

This article provides important feedback on the impact of Leandro Erlich's work on a global audience. It can clearly be stated that although the culture and country might change, his objective is still addressed. This lecture will provide interesting support to show the effectiveness and positive outcomes of Erlich's works within diverse audiences and in different countries, besides Argentina.

**Petruele, M. (2016, May 20). Leandro Erlich: "El misterio produce atracción" *Infobae*. Retrieved from <http://www.infobae.com/2016/05/20/1812808-leandro-erlich-el-misterio-produce-atraccion/>**

In this interview for *Infobae*, one of the most important online newspapers in Argentina, journalist Martina Petruele explores Leandro Erlich's aims to create different experiences while generating interactions with his works among the visitors. Petruele states that the artist looks for a "surprising" experience between the common things in our daily life. Erlich talks about the game he creates while generating an astonishment experience, leading to involvement and interpretation of the work that is being perceived. The author states that Erlich creates works that are not aligned with the visitors' reality, and consequently, they start creating their own interpretations about it. Martina Petruele describes, in a profound way, the meaning and understanding of Erlich's ideas through the artworks he creates. The author also compares Erlich's opinion regarding architecture and his work.

This article adds thoughts and perspectives about the artist's opinion considering his projects and the importance of making the visitors think and deconstruct their reality. It will present the artist's idea to think widely, create significant artworks that go beyond the traditional spaces and generate a dialogue with its context and the public.

**Richardson, M. (2016, March 1). Ask the AMC: Christo Wraps the Museum. Retrieved from <https://mcachicago.org/Stories/Blog/2016/03/Ask-The-MCA-Christo>**

Author Mary Richardson is the library director of the blog for the website of the Museum of Contemporary Art in Chicago. In this review, Richardson writes about the work of artist Christo and his wife Jean-Claude when they wrapped the museum interior and exterior, many years ago. Richardson talks about the "aesthetic" reasons why the artists decided to do it, how it was perceived by the museum staff and visitors, and which complications and repercussions it had during and after completing the work.

As Christo will be one of three artists that I will analyze before presenting my project, I believe this article provides a good understanding of his wrap up works, and their meaning, ideas and thoughts behind them. Furthermore, it will be relevant to analyze the reasons they had and the outcomes it produced. This will be another example of an artist who works outside the common spaces of a typical museum gallery and on a larger scale, looking to connect and impact the community.

**Roots trail from house suspended above a construction site by Leandro Erlich. (2015, July 22).** Retrieved from <http://www.dezeen.com/2015/07/22/pulled-up-by-the-roots-suspended-house-installation-leandro-erlich-construction-building-site-crane-karlsruhe-germany/>

This article for the *Deezen* magazine offers a description and analysis of the installation made by the Argentinian artist Leandro Erlich in Germany in 2013. Titled “Pulled by the roots”, the installation was designed to challenge the residents’ perception and to provide specific thinking regarding the nature that “lives” underneath each concrete building and construction. Once again, Erlich’s work pursues to generate diverse feeling which involving architecture and art. The article emphasizes the singularity of his work and the effective impact it had on the local community. By stating diverse aspects about the work and describing its meaning and ideas behind it, the installation had different aspects that called the attention of the local community.

As a way of providing other reviews about Leandro Erlich’s works, this article is a good source of information to explain how a different work, with several meanings and a different form, still reduces the conflict between architecture and art, while generating a connection with the public and creating a meaningful message. Consequently, this article also proves how successful his projects can be in diverse contexts.

**Ruan, S. (2013, October 19). Critical Writing About Andy Goldsworthy: Drawn Stone [Web log review].** Retrieved from <https://steveruan.wordpress.com/2013/10/19/critical-writing-about-andy-goldsworthy-drawn-stone/>

This blog review by Steven Ruan provides a detailed description of Goldsworthy’s site specific commission for the de Young museum. The author describes some specific information about the materials used and how the “piece” was created. Additionally, Ruan provides a background of the artist’s previous works, and later, he shares his experience while walking along the museum and observing the work. This particular

work of Andy Goldsworthy is somewhat controversial. Although it responds to a group of artists that create works that trespass the typical boundaries of the museum galleries and that might create a dialogue with the building; in this particular case, it is sometimes not perceived by the public. I believe that Goldsworthy's work is a good example, once people really notice it. In this review, the author narrates his experience while visiting the museum and expresses his feelings about the work and the different stages he went through while discovering its meaning.

This source will be an interesting addition to know the experience of a typical visitor with the work, what they perceive and how successful it is. It also supports the idea on how a commissioned art project is successful once it is noticed. This will be the second visitor review regarding Goldsworthy's work.

**Shiner, L. (2007, October 1). Architecture vs. Art: The Aesthetics of Art Museum Design1. *Contemporary Aesthetics*. Retrieved from <http://www.contempaesthetics.org/newvolume/pages/article.php?articleID=487>**

Author Larry Shiner is an emeritus professor of philosophy, art history and visual arts at the University of Illinois. In his paper Architecture vs Art: The Aesthetics of Art Museum Design, the author discovers, analyses and presents eight different case studies that show the conflict between architecture and art. He later explores and studies the different reasons why these conflicts arise. Interestingly, he has first-hand experience of these museums because he toured most of them in person, rather than analyzing from the distance. After explaining these problems, he dares to provide a solution to this issue by sharing thoughts on its causes and examining as a solution the difference between functional architecture and art symbolism while trying to find peace and communication among these disciplines.

This paper has been one of the most relevant sources of information regarding my project. The author directly talks about the conflict which I am going to present and even analyzes different case studies that provide me a wider perspective about it. Furthermore, the diverse issues regarding each case study have helped me create two main problems that I will present in my paper: an external problem (egos, leadership positioning) and the issues regarding the "new" internal design of the building and the art within.

**Shiner, L. (2011). On Aesthetics and Function in Architecture: The Case of the "Spectacle" Art Museum. *The Journal of Aesthetics and Art Criticism*, 69(1), 31-41.**

This essay for *The Journal of Aesthetics and Art Criticism* describes diverse architectural functions about art museum buildings, the relation to the art exhibited and the social interaction inside the construction. Shiner writes about how the symbolic aims of art museums have changed over time, and how social functions influence the visitor experience. Shiner suggests a way to resolve the conflict between art and architecture by developing the concept of “moderate functionalism”. This concept embodies several important issues regarding architecture in the art museum context: symbolic functions, social functions, aesthetic functions and iconicity functions. Shiner explains that for art museums, the aesthetics and practical functions are fundamental but the social and symbolic ones are the most important in the art museum context.

This essay supports my analysis of the conflict between art museum architecture and art. The author explains, using several examples, how interior design affects the art within and how other architectural examples embrace it. It will be interesting to analyze the conflict from an architectonic perspective and proper vocabulary. It might be helpful to explain the importance of finding the balance between all these functions in order to generate a dialogue and not a conflict within the art museum setting.

**Wilder Norton, A. B. (2009). Site-specific art gets a bum wrap: illustrating the limitations of the visual arts rights act of 1990 through a study of Christo and Jeanne-Claude’s unique art [Review]. *Cumberland Law Review*, (39).**

In this peer review available online, author Ana Belle Wilder Norton describes the story of the artist couple, Christo and Jean Claude, and how they started developing and creating emblematic site-specific art projects. The author also writes about how some people perceived their work and what negative thoughts they had in the time they were presented. Moreover, Wilder Norton explores different projects that the couple created including the wrapping of the *Reichstag* in Berlin (1971-1995) and Valley Curtain, *Rifle*, Colorado (1970-1972), among others.

Additionally, these two projects complement the idea of providing a solution to the conflict of leadership among architects and artists. By describing some particularities on each project, it will contribute to mine by providing an understanding of the positive outcomes of these types of works. These projects might be briefly introduced in my capstone in order to have an idea of their main characteristics. The interesting aspect about this source is that in order to talk about an artist’s work, it is necessary to get involved in what they have done to understand their focus, ideas and direction.

**Wolf, J. (n.d.). The Solomon R. Guggenheim Museum. Retrieved from <http://www.theartstory.org/museum-guggenheim.htm>**

In this story for the online platform The Art Story, Justin Wolf explores the background and relevant events concerning the Guggenheim Museum, its collection and the new building inaugurated in 1959. Wolf specifically investigates the history of the museum, the incidents concerning the decision to make a new building and the evolution of its collection. In his writing, the author also describes the challenging relationship between the new museum director Sweeney and Frank Lloyd Wright.

I believe this source of information is interesting to add since it provides a focus on the museum itself. By talking about the building, the collection's growth and evolution, and several significant historical events, it provides a remarkable overview of the vital things to examine while analyzing this museum. I consider this article as seen from the museum side, as a way of mentioning the things the Guggenheim museum achieved, and how it continues to be one of the most important museums of the world.

## **Appendix B: Project Stakeholders**

- Contemporary Jewish Museum

### **History:**

Since its founding in 1984, the Contemporary Jewish Museum (CJM) has distinguished itself as a welcoming place where visitors can connect with one another through dialogue and shared experiences with the arts.

Ever changing, the CJM is a non-collecting institution that partners with national and international cultural institutions to present exhibitions that are both timely and relevant and represent the highest level of artistic achievement and scholarship.

### **Mission Statement:**

The CJM makes the diversity of the Jewish experience relevant for a twenty-first century audience. We accomplish this through innovative exhibitions and programs that educate, challenge, and inspire.

The Museum's Daniel Libeskind-designed facility enables and inspires its mission. Dynamic and welcoming, it's a place to experience art, music, film, literature, debate, and—most importantly—people.

**Location:** 736 Mission Street, San Francisco, CA 94103

### **Staffing**

Offices: Chair, Vice President, Secretary, Treasurer, Museum Director, Chief Curator

Trustees: 41 members

- Yerba Buena Museum
- Yerba Buena Garden City
- Teenagers (13-17 years old)
- Adults (18-up)
- Children (5-12 years old)
- Public and Private schools located in San Francisco
- Public and Private universities located in San Francisco
- Educators and docents
- Book Editorial
- CJM Members
- CJM Donors
- Education Department
- Development Department
- Collection and Exhibitions Department

- Media Team
- Public Relations Team
- Jewish Heritage Community
- Latin American Community
- San Francisco Bay Area and SOMA Community

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**Appendix D: Andy Goldsworthy – *Drawn Stone***

**Andy Goldsworthy**

*Drawn Stone*

De Young Museum

Permanent collection



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**Appendix E: The Christos – Reichstag**

**Christo and Jean Claude**

*Wrapping the Reichstag*

Reichstag, Berlin

1971-1975



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**Appendix F: Leandro Erlich – La Torre**

**Leandro Erlich**

*La Torre*

Reina Sofia Museum, Madrid, Spain

November 2008 – June 2009



N,a. 2007. Retrieved from <http://www.leandroerlich.com.ar/works.php?id=17>



N,a. 2007. Retrieved from <http://www.leandroerlich.com.ar/works.php?id=17>



**Appendix G: Leandro Erlich – Dalston House**

**Leandro Erlich**

*Dalston House*

Barbican Art Gallery

Hackney, London

June 2013



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Powell Evans, G. 2013, June. Retrieved from <http://www.dezeen.com/2013/06/26/dalston-house-by-leandro-erlich/>

## Appendix H: Leandro Erlich – *Pulled by the Roots*

**Leandro Erlich**

*Pulled by the Roots*

Karlsruhe, Germany

June – September, 2015



ZKM. 2015. Retrieved from <http://www.designboom.com/art/leandro-erlich-house-pulled-by-the-roots-karlsruhe-07-01-2015/>

**Appendix I: Leandro Erlich – *Swimming Pool***

**Leandro Erlich**

*Swimming Pool*

21st Century Museum of Art of Kanazawa, Japan

Permanent collection



Watanabe, O. 2004. Retrieved from [https://www.kanazawa21.jp/data\\_list.php?g=30&d=7&lng=e](https://www.kanazawa21.jp/data_list.php?g=30&d=7&lng=e)



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