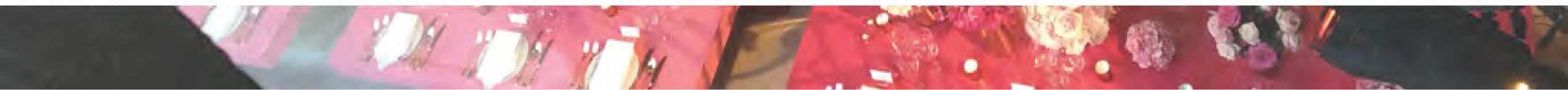




# TENEMENT MUSEUM & MET BREUER

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*An Observational Study by Vivian Ying*







# TENEMENT MUSEUM

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- American Urban Immigrant History
- Visited by Tour only

\*Tenement: a run-down and often overcrowded apartment house, especially in a poor section of a large city.

Thursday, Feb 10th

“Shop Lives” 12:00pm-1:30pm

“Hard Times” 2:00pm-4:00pm

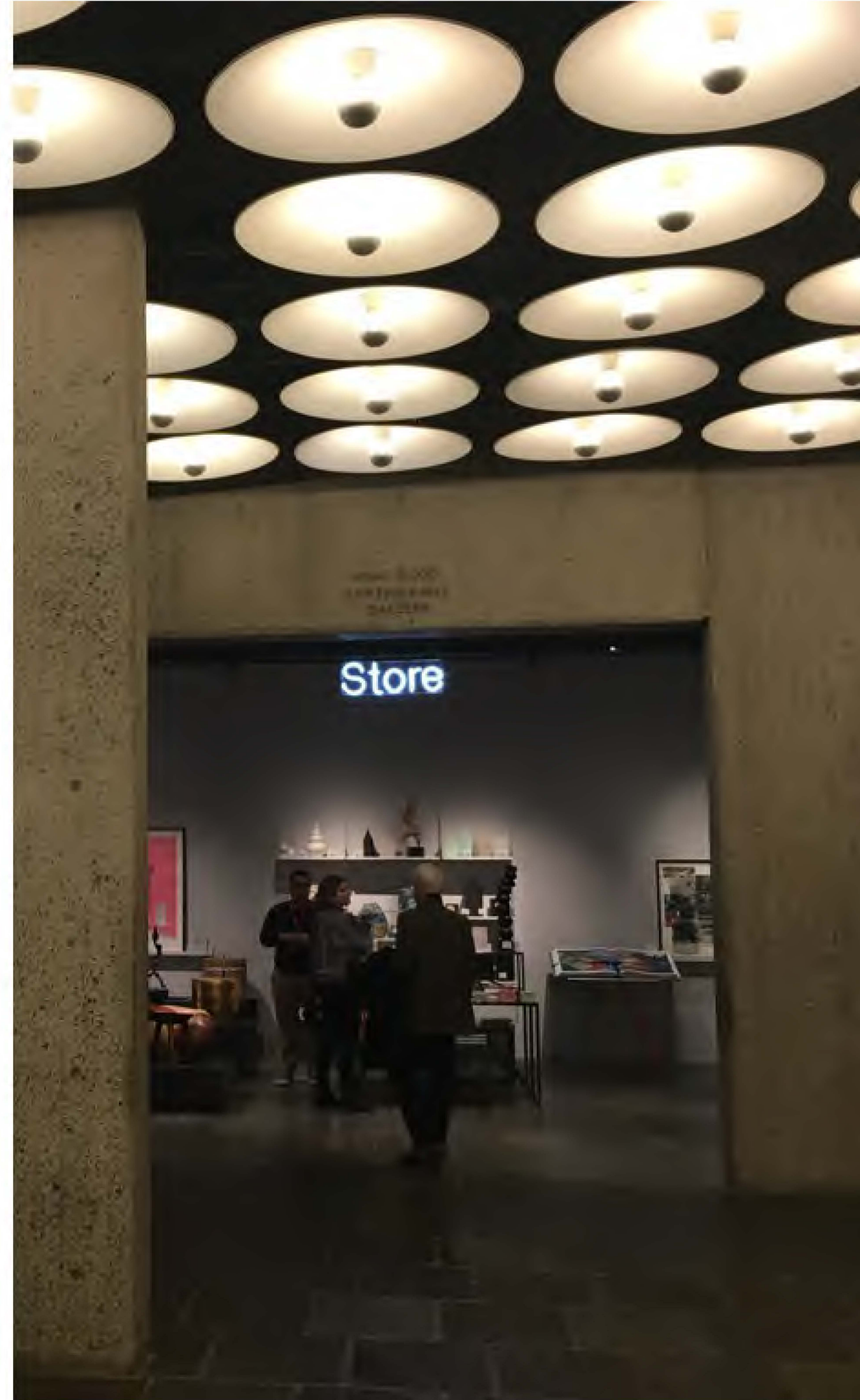


# MET BREUER

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- Modern and Contemporary Art Museum

Valentine's Day, 3:17pm-4:15pm



# METHODOLOGY





**DEMOGRAPHY OF VISITORS**  
**GENDER, AGE, NATIONALITY, ACCOMPANY**

# EXPECTATION







**ATTENTION: EXAMINE**





**ATTENTION: BROWSE**

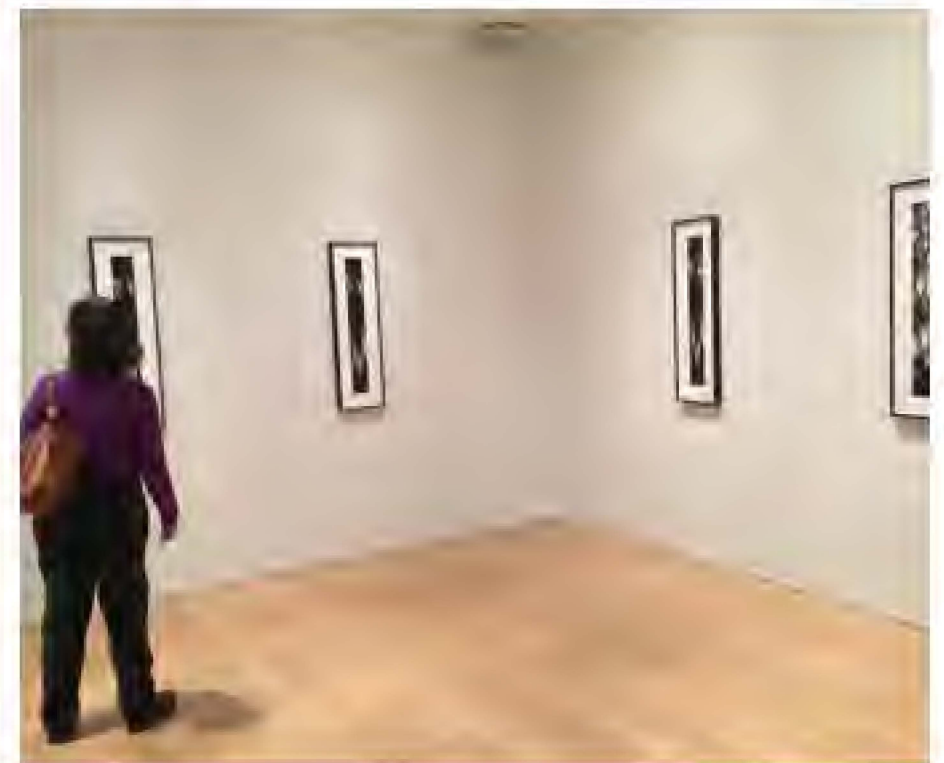




**LABEL: NONE**



Since the beginning of her career as part of the arte povera group, Merz has worked both within and outside of a domestic context. However, she has continued to use her home as her studio, collapsing the distinctions between art and life. The *Living Sculptures* in the first gallery initially hung in her kitchen, and the apartment she shared with her husband and their daughter was also the setting for her small knitted and knotted wire and hemp sculptures, also on view in this exhibition. The walls of her Turin apartment are still covered with her drawings and paintings alongside images culled from books and magazines. As she has done in public exhibitions, at home Merz carefully arranges changing installations of art on the walls and tables. Paintings and drawings of faces—many angels, Madonnas, and queens—are juxtaposed with small sculptures in wax and clay. Each is placed in relation to the others. Merz conceives of her practice as a whole not as discrete, autonomous things but as a large network of objects interconnected in space and time. Accordingly, she eschews titles and dates, and she regularly repurposes materials from one installation for another. Her highly individual vision has resulted in an oeuvre that is both mysterious and familiar. Ultimately, Merz's work is as much a response to her own lived experience as it is to the art of her contemporaries and of the past. Her pioneering practice activates the spaces where art and life converge, a quality that has become central to art-making today.



**LABEL: "UNTITLED"**





**INTERACTION: ROLE-PLAY**



**INTERACTION: NONE**





## BEHIND-THE-SCENE RESEARCH

**DIGITAL DEVICES**



“

The tour has the same **content**, but  
people feel the **context** has changed.

*-An Educator*



## MOVING IMAGE DISPLAY





**RECEPTION DESK & GIFT SHOP**





## SHOP & CAFE









# LESSONS