

## The Box: An art installation about awareness

### *introduction*

On my job a a visual arts maker, producer, fabricator, for the last 15 years I have been noticing some stuff that are quite particular about the fabrication of arts, the concept behind it, the applications, the trash that comes out, that generate, the production of these works (its amazing the amount of trash that only my workshop makes). At the same time, lots of these works that I make, and that a lot of colleagues make all around the world, talk about sustainability, ecosystem, global warming, and so on. It doesn't matter what nationality they are from, they just talk about this lots of time, but there is a common thing, even if they talk about sustainability or beauty or even if they don't need fabrication, and they just paint on canvas, they are generating pollution. Yes, I know, How do they make pollution if they are just home painting a canvas? well... they are eating, they are heating or cooling the space (energy) they are illumination (more energy) but far more important, they are using oil, or acrylic, or any paint, and they are using canvas or paper, or wood or any other support, that i can say in 99% of the cases, all those products have been industrialized. And what does this mean? let's take just one of the cases, canvas:

There is a factory that makes canvas. At the same time there is a factory that makes the thread to build that canvas, at the same time there is a factory that makes the machine that sews the canvas, at the same time there are supplies (that also need to be fabricated) there are employees that uses cars to go to work, and to go back home after work (even if they go walking or on a bicycle there is the factory that made the shoes and the bicycle), and this ramification can go up to whole new levels, like the way they live, that is basically how we all live. On that end we can say it's, of course, not just a question of art producing, but just living.

### *Developing*

As an artist, and even more as an art creator, and having done that little (tiny) introduction on the agenda of consumption and pollution of everyone, I want to create an object, an object that will try to reach the spectacular, that could fail on the journey of being spectacular, but at the end i don't really know if failing will be that bad, or even better than being spectacular, the important thing will be the journey: we are failing as at what we are, humans, we are destroying our home, and we are doing too little about it, or even worst, we are really only caring about how to make more money a better more comfortable environment, but we consider, that the important thing, is the journey.

The box: when we talk about the box final reality, we don't really know what we are talking about, because we will arrive at that final depending on how the journey goes. We do know the beginning of it:

six piece of transparent material to create it (compact polycarbonate probably, or acrylic) lets say from that, we make a cube, and here we start playing God:

We put a mesh on the ground of the box, with some electrical charge. We cover it with soil, dirt, at the whole base of the box. Then we add some water (maybe some organic material, some way to develop an ecosystem) . We can create a small village or city somewhere around that soil, lastly generate on the top cover a way of electrical charge (we simulate the conditions that happen on the sky that generates a ray). We close it.

But the construction of the box might not be the important thing in here: the important thing is how we develop that, where do we expose it, how many people work on this, how do they go to work, how the space where we will have our box (and people working on the box) was build. And the most important part is **how do we show all of these**.



Lets plan the scenario: we have the typical museum white box room:

1-We arrive with a big white board. The museum, in the meantime, works as usual, and we don't close the doors as usual when there is a new exhibition in preparation. We let the audience follow this performatic process from the very beginning.

2- We drill a wall and hang the board

3- we start listing on the board what resources we used to get that board on that wall in there (transportation, from the factory to the distributor, from the distributor to the museum, bolts, drilling machine, drill bit, electricity, gas, materials of the board, like plastic, paint, etc. This we will write it down with a white board marker, plastic, fibers for the inside and the tip, ink. We will have security in the museum, and organizers, so we write down the information about how they went to work at the museum, and the implications of consumption that this made. we write down the implications of what did it took to make this project before it was even a project, meaning me right now writing, and days ago thinking of this, and me coming to work to this hackathon, and using this computer, and the croissants that are being served in here, and the coffee, and the table where im working.

**What we can say at this point is an art project of awareness, of being as less hypocritical as possible about all the implications that we have doing whatever we do on our daily bases. But in this case, we fully analise what we do.**

4- We buy the polycarbonate: we make the cuts to have it to measure, we drill it, we thread it, we glue it and make the box. All inside the museum

5-we go back to the board and write down all of these to (probably the board will have certain complexity already, so we will start investigating how to make this information of the implications more accessible and easy to archive, we can start a parallel diagnose of information using machine learning ai apps completing the data and derivatives of that data: as we build with polycarbonate we have a work that reaches the outside of the museum walls, like we said on the fabrication of the white board we have a work of reaching the implications of the material process, and even the machines that were used to work that polycarbonate, and so on with every material or resources that we use.

6- We finally start to make the box in the way that we mentioned. We develop it and start to make it work, all with the museum and our room working as usual, as we go on we of course increase the level of implications that the box needs to become a piece of art, and a whole exhibition itself. the board, the representations of the information, also becomes part of the installation, each one becomes a piece of art. where we engineered a way to diagram the implications and uses of everything.

7- During the exhibition we will have a team evaluating what happens inside the box making projections of different temperatures and conditions inside, as well as investigating more deeply and with more accuracy the implications of consumption of doing the project. All of these data that we will collect will be translated into facts like how much could this emissions of what we are doing can affect our planet in each level, generation of trash, co2 emissions, etc. we know, for example, that the emissions of co2, contribute to the global warming, and given that data of warming that we get as projection, the idea is to generate that climate inside the box, to see what happens. To be real clear about these data: We will be asking the employees of the museum and the workers of the project how do they go there, so we can estimate the consumption and emissions generated by that, we will even ask the audience to get involved with the project and tell us how did they went there, how they got the information about the project (in that way we could estimate also the trash generated by publicity, brochures, etc).

We, as humans, are doing this all the time. We live, we generate trash, emissions, etc, and we are just being spectators of how we are affecting the planet.

**We could also say at this point, that the box is a scale representation of our own reality on earth**

#### *End of the exhibition*

The museums of the biggest cities in the world became aware years ago that if they had always the same exhibitions in the rooms of the museum, the people, once they see the exhibition, won't go back to the museum. It would be like going to a cinema that always shows the same movie. So what they did was to have itinerant collections. Sometimes they contract artists to make a site specific, usually in those cases those installations/exhibitions, are ephemeral (after the exhibition ends, they become **garbage**), sometimes they buy pieces, and they are in warehouses, and the museum rotates what they are exhibiting, from that part of the collection (The musée du Louvre had 300.000 pieces of

art, only 10% of that gets to be exhibit at the time). Sometimes there are installations that travel from one museum to another.

Given this facts, we could say that the nature of the exhibition is to be itinerant, and we can also say that its nature is to be a traveling exhibition, where at the next museum when the project starts will already need to be filled with the information of the moving of the project from the previous home to the next one.

In this scenario we could say that the exhibition will not have a real limit of time or travel possibilities, **it will not have a real end**, but at the same time will be collapsed in expansion, like a big bang itself, the data will not fit the boards, will not be able to be process entirely by the ai. So somehow, as we said this could start as a big bang, we could also say that it will end like a big crunch.

*But, does it really end there?*

The answer to this, if we are following the mechanical thinking of the idea, is no, it does not end there:

We will have the remains, the trash and not trash, the boards, the information. The boards, each one, will be a work of art that can be purchased, the same that the box can be purchased, and each piece takes part in a collection of art.

**At this point we could say this is NOT an aislated project, but more like a master plan of evolution of a work of art:**

When the pieces get sold, no matter the price, the cycle will start again, in a more complex way. This time we will start with an overview of the previous data, and we will start with filling the white bord even with where the money comes from, and how to purchase the previous works.



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