

Initial POV:

We met NICOLE

We were surprised to learn that though when mother tutored it, it was contentious, she still valued her guidance.

It would be game-changing to extricate emotions from the one-on-one tutoring.

POVs:

1. **We met** Cindy, an artist and museum guide in training.

We were surprised to find visitors want to participate in the process of art curation in a museum

It would be game-changing if we could allow visitors to curate their own personal collections of what interested them and what they thought went well together

2. **We met** Hannah, a college student studying math who accompanies her photographer friend to museums

We were surprised to find Hannah liked museum exhibits that allowed her to understand the context of the art and connect with the artist and learn more about what he or she was trying to express with the piece

It would be game-changing if museums could offer far more immersive experiences that connected visitors with the artist and context. (look to the example of the Roman Bath museum).

3. **We met** Sophia...

We were surprised to find there are no self-guided tour options at the Cantor museum

It would be game changing to provide a way for visitors to get the structured knowledge a tour conveys while also having the freedom to make their way through the museum in their own way

HMW:

1. How might we provide a way for visitors to create their own tours?

2. How might we change and personalize the pace of docent-led tours?

3. How might we make the museum more like an amusement park?

4. How might we encourage visitors to craft their own tour experiences?

5. How might we grab the attention of visitors with interactive exhibits?

6. How might we strategically place amenities such as benches and cares to encourage contemplation of the art?

7. **How might we make the museum experience more reactive to the visitor's personal preferences and opinions?**

8. How might we make alter the tour experience to be more dynamic?

9. How might we use the opinions of celebrities or other tastemakers to create specialized tours that appeal to guests?

10. How might we use interactive kiosks situated throughout the museum to help direct visitors through the museum?

11. How might we provide a more immersive experience to museum visitors?
12. How might we convey the artist's original thoughts and intentions to visitors?
13. How might we shift the focus to the visitor's intentions rather than the artist's?
14. How might we leverage more knowledgeable visitors to inform other visitors?
15. How might we learn about and leverage a visitor's expertise to enhance their museum experience?
16. How might we make visitors feel like they are experiencing the art during the original time period?
17. How might we make visitors feel like they understand artists on a personal level?
18. How might we help young children relate to the art by creating plush toys or take-home toys?
19. How might we encourage visitors to stand/move in relation to a work of art?
20. How might we encourage visitors to mimic the art they see using simple tutorials or instructional sessions?
21. How might we allow guests to curate the art they like?
22. How might we allow guests to question the way the museum is laid out?
23. How might we create an unorganized museum experience, forcing guests to create their own experience from scratch?
24. How might we change the museum experience from an informational intake process to an interactive experience?
25. How might we spark creativity among museum visitors?
26. How might we allow museum visitors to share personal preferences and curation results with other visitors?
27. How might we provide a museum experience that can be easily rearranged according to a visitor's preferences?
28. How might we allow visitors to begin planning their visit before leaving their home?
29. How might we allow visitors to share with friends and family the art they've experienced?
30. How might we allow guests to feel like they have a say in the type of art included in a museum?

Best solutions:

1. **personalized tours - start off with a quiz of what you know and enjoy and it will introduce you to new things**
 - a. (see bottom for quiz)
 - b. Make 3-4 possible tours. And based on what you say - give them one of the tours.
2. **"snapchat" with paintings - draw in the style of the painting**
 - a. print out pictures that ppl will want to draw on and give them markers
3. **Painting collection cards**
 - a. every time a person walks up to a painting, they get a new picture (maybe on a post-it or have tape at the back).
 - b. They decide whether to keep it or throw it away. If they keep it, they add it to a collage that they're holding

4. painting suggestions → as you walk by a card pops up
5. crowdsourced curation of an art exhibit
6. how-to tutorials to draw simple versions of art pieces
7. Google Glass overlay information about a painting
8. Oculus Rift/Cardboard - experience a museum from the comfort of your own home
9. relevant audio clips
10. "snapchat" with paintings
11. swipe through info to make more digestible
12. scavenger hunt
13. NFC technology for each painting
14. virtual playing cards for paintings ("gamification of artists")
15. social media integration → have designated "instagrammable" sites in the museum, for instance
16. pinterest style curation of paintings
17. **personalized tours - start off with a quiz of what you know and enjoy and it will introduce you to new things**
18. location-based information
19. mood creators for rooms of the museum - being in a room triggers sound effects from your phone
20. use touchscreen interface to allow guests to see how different arrangements of artwork would look
21. use gyro sensors on smartphones to detect brushstroke movements & enable "virtual 3d painting"
22. virtual logbook → for each key art piece, people fill out a logbook of reactions/thoughts → can also record
23. use 360 degree cameras to experience 3D art from multiple perspectives
24. view paintings on your phone and you can zoom in on parts of them and look at it from different angles
25. "dynamic museum" → a certain type of visitor, predict their preferences, display on screens
26. use phone camera and point at painting and get more info
27. visitors can virtually "meet the artist"
28. use phone notifications to get users to stop and pay attention to a particular painting
29. de-stress app so users can take a break from the museum
30. junior ranger system for museums
31. commercialization of the museum → take a pic and click through to buy (cheap version) -- then "learn about in your own home"
32. skype with the curator or artist next to a painting of your choice
33. digital graffiti walls for each painting
34. reconstruct a painting in a different style
35. tinder for museum goers to discuss art with strangers
36. find museums with "friends" - make groups of people through the app

37. tea with strangers in museum cafes to discuss art
38. roomba for museums → to reconstruct 3d image of the museum
39. nightlife @ museums (eg. Exploratorium after dark)
40. a certain aesthetic style → suggests fashion, things you can buy
41. dance parties for museum goers so they can interact with paintings through movement
42. order the same food in the paintings, or other items
43. VR: enter the painting and explore
44. immersive experience birthday party - place you and your guests in the painting (tableaux vivants)
45. color picker from parts of paintings - assemble a color palette for yourself
46. engage with paintings through movements: yoga in museums
47. anonymous reactions in museums (YikYak) → dynamically updated onto screen
48. live tweet your museum feedback to artists
49. create a collage of your museum experience
50. synthesize your museum experience into a new painting
- 51.

QUIZ

Europe & America:



Joseph Wright, called Wright of Derby (England, 1734–1797)

Edward Becher Leacroft of Wirksworth, c. 1762–63

Oil on canvas

127.2 x 101.6 cm.

Committee for Art Acquisitions Fund



Abraham van Beyeren (The Netherlands, 1620/21–1690)

Still Life with Crab, 1650s

Oil on canvas

106.7 x 99.9 cm.

Gift of H. Anton and Carolyn Tucher`



William Keith (USA, 1838–1911)

Sunset on Mount Diablo (Marin Sunset), 1877

Oil on canvas

100.7 x 151.5 cm.

Stanford Family Collections



Pierre Eugène Emile Hébert (France, 1828–1893)
Mephistopheles, 1855
Bronze, E. Vittoz Foundry
H. 101 cm.; 32.7 x 32 cm. (base max. dimension)
Membership Art Acquisition Fund



Baron Jean-Baptiste Regnault (France 1754–1829)
Deposition, 1789
Oil on panel
60.6 x 33.5 cm. (arched top)
Committee for Art Acquisitions Fund

Modern & Contemporary:



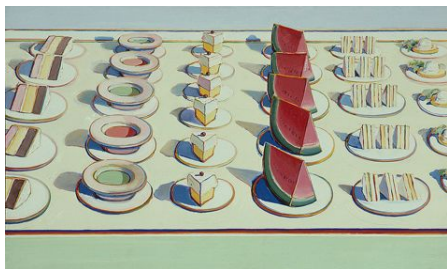
Elmer Bischoff
Interior with Cityscape, 1969
Oil on canvas
Gift of Mr. and Mrs. John Freidenrich
2006.37



Theodore Roszak (USA, 1907-1981)
Lighter than Air, 1943
Painted wood and steel
182.9 x 118.1 cm.



Richard Diebenkorn (USA, 1922-1993)
Window, 1967
Oil on canvas
233.7 x 203.8 cm.
Gift of Mr. and Mrs. Richard Diebenkorn and anonymous donors



Wayne Thiebaud (USA, b. 1920)
Lunch Table, 1964
Oil on canvas
91.1 x 146.8 cm.
Committee for Art Acquisitions Fund.
Conservation supported by the Lois Clumeck Fund



Robert Arneson (USA, 1930-19992)
Global Death and Destruction, 1982-83
Stoneware with glazes
189.2 x 66.0 x 63.5 cm.

Prints, Drawings and Photographs



Helen Levitt (USA, b. 1918)
Untitled (Two Children and Gumball Machines), 1971
Dye-transfer print
35.5 x 23.2 cm. (image)
1989.55



Francisco José de Goya (Spain, 1746-1828)
Sleep Overcomes Them (Las Rinde el Sueño), 1799

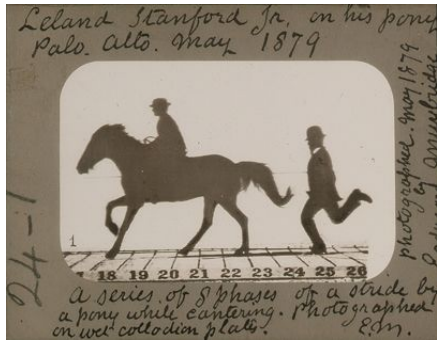
Etching and aquatint, plate 34
from the series *Los Caprichos*
217 x 152 mm. (plate); 310 x 208 mm. (sheet)
1970.393
Mortimer C. Leventritt Fund



William Trost Richards (USA, 1833-1905)
Plant Study (And Some Fell Among Thorns), 1862
Pencil
241 x 171 mm.
1992.55.26
Gift of M. J. and A. E. van Löben Sels



Alfred Stieglitz (USA, 1864-1946)
The City of Ambition, 1910
Photogravure, from *Camera Work*, no. 36
22 x 16.8 cm.
1978.234.32
Gift of Graham Nash



Eadweard Muybridge (England, 1830-1904)

Leland Stanford Junior on His Horse Gypsy, Palo Alto, May 1879, 1879

Glass positive, collodion on glass lantern slide for *Attitudes of Animals in Motion*

8.3 x 10.8 cm. (sheet); 7.6 x 9.8 cm. (image)

13891

Stanford Family Collections

AFRICA:



Egypt, 8th Century BCE

Stela of Djedhoruefankh Worshipping before the God Ra-Horakhty, c. 700 BCE

Painted limestone

Yasouni Family Fund

Cantor Arts Center at Stanford University. 2000.79



Teke
Attributed to Master of Mayama
Congo Republic
Figure (butti), 19th–20th century
Wood, 19.1 x 47.0 x 73.7 cm.
Membership Art Acquisition Fund, Cantor Arts Center at Stanford University, 2002.79



Zulu
South Africa, 20th century
Snuff Spoons
Bone
Gift of Robert M. and Ruth L. Halperin, Cantor Arts Center at Stanford University, 2007.50, 2007.49



Tuareg
Algeria, 20th century
Head Ornament (tcherot or tereout tan'eraf), c. 1960-1980
Silver with some brass/copper, leather, hammered, folded, punched
Membership Art Acquisition Fund, Cantor Arts Center at Stanford University, 2001.185



Magdalene Anyango N. Odundo
Kenya, b. 1950
Vessel Series III, no. 2, 2005-2006
Carbonized and multi-fired red clay
Museum purchase in memory of Ruth L. Halperin made possible by the Phyllis Wattis Program Fund, Cantor Arts Center at Stanford University, 2008.245

MAP

Gallery Floor Plan: http://museum.stanford.edu/visit/visit_floorplan.html

PICTURES

