



A Deep Look Into The Loop



THE PROJECT BRIEF

Work with Jamie Lawyer and the Rubin Museum of Art staff to design a speculative exhibit that revolves around the Wheel of Life.

WHAT IS THE WHEEL OF LIFE?

The Wheel of Life (srid pa'i 'khor lo) is a powerful illustrative artwork believed to have been **used by Buddha himself to teach** his path. Buddhists continue to utilize it for **educational purposes**. This artwork beautifully encapsulates the essential Buddhist **teachings of cause and effect**, or karma, through its presentation of **concentric circles**. The central circle represents the cause, while the subsequent outer rings depict the connected effects. Traditionally, this artwork is **painted on monastery walls** or scroll painting.



THE OUTCOME

I created an exhibit that focuses on the three poisons of The Wheel of Life by way. Activities within this exhibit will inform and provoke the poisonous emotions as well as give the visitors the tools to combat those emotions.

WHAT ARE THE THREE POISONS?

Located in the **center of the Wheel of Life** paintings, the three poisons are usually depicted as a **rooster, pig, and snake** biting each others tails. Each of these animals represents a “poison” or negative emotion; greed, ignorance, and anger, respectively, that are the “**metaphorical gasoline that drives the entire wheel.**” The poisons ultimately control an individual’s karma and determine which realm their next life will be in.

It is now easier than ever to lose oneself in the **modern world**. We are always convinced we need the newest and latest, language has become binary and divisive, and the urge to understand each other rather than oneself has lessened.

In *Three Poisons*, visitors are invited to explore the **three poisons central to The Wheel Of Life**, as well as their buddhist interpretations. By bringing in their own life experiences, visitors will also **reflect on how the poisons play into their own sense of self**.

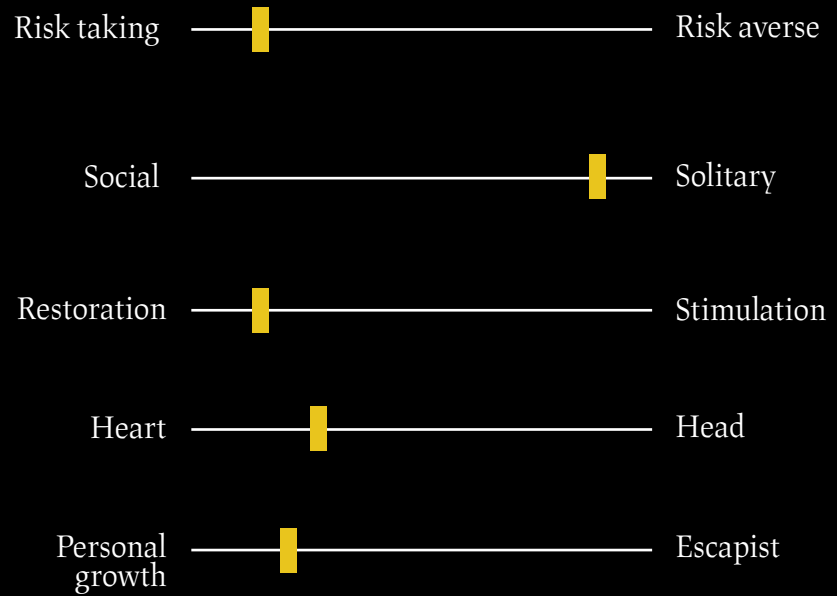
PRIMARY AUDIENCE

ENLIGHTEN AND INSPIRE ME

They want to connect to something bigger than themselves and feel a sense of restoration when they visit a museum. Many consider themselves spiritual and they value inspiration—perhaps because many of them are artists.

“I love also the way you connect this very ancient art and culture to the modern world and to what many of us are “seeking” within this world.”

Engagement Preferences

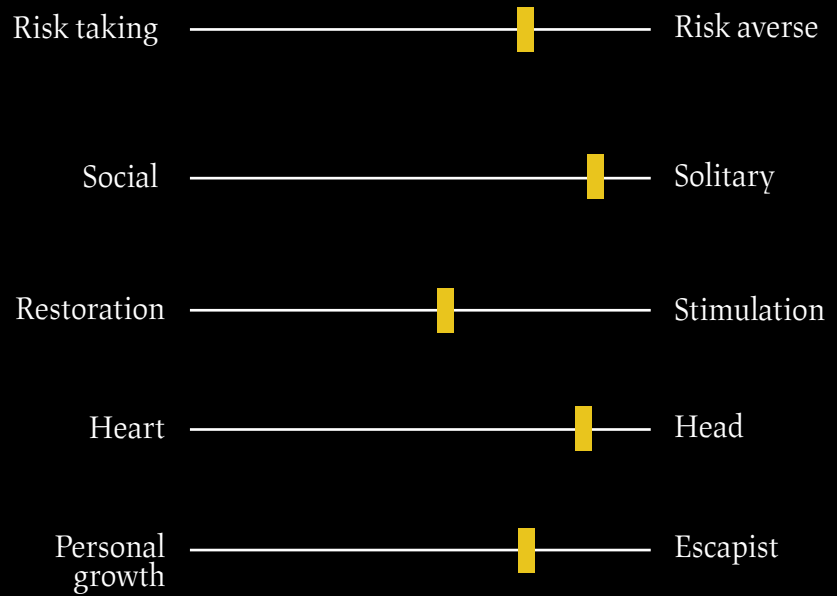


RECEPTIVE LEARNERS

They want to connect intellectually with art either alone or with one special person. They enjoy learning and prefer to stand back and enjoy art rather than be an active participant in it.

“The Rubin provides stimulation, sanctuary, education, opportunities to grow as a person and be exposed to new ideas, comfort (love the cafe and shop), and it is my favorite museum.”

Engagement Preferences



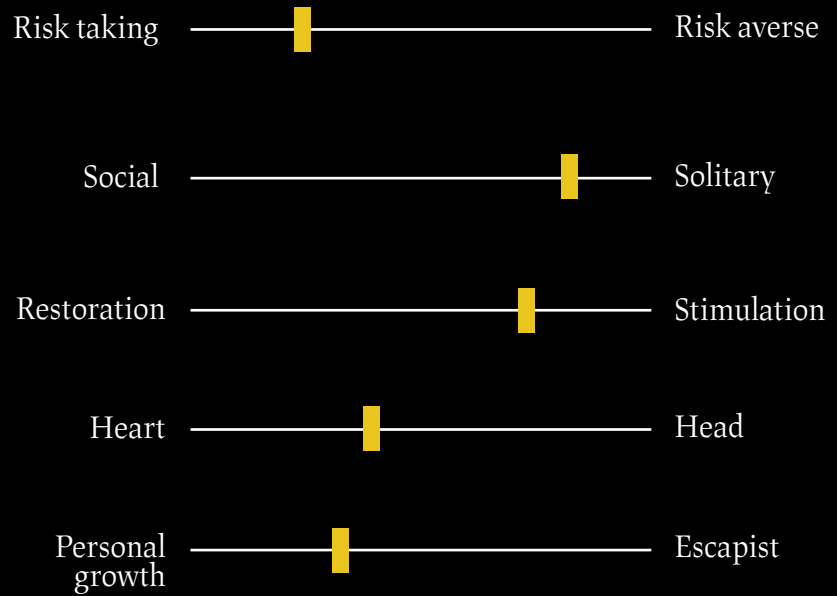
SECONDARY AUDIENCE

ENERGETIC PARTICIPANTS

They enjoy multisensory experiences and would enjoy an interactive artistic experience where they get to play a role. They prefer activities they can do with a group of friends to ones they do alone.

“I particularly appreciate immersive installations in which one becomes part of the experience/art itself.”

Engagement Preferences





ABOUT EXPERIENCE

- Bring in a **mix of recharging and exploring activities** to satisfy the primary audiences
- Should have a mix of **social and emotional** activities
- Ideal goal is to get **new people interested** in the art and potentially in the Himalayan art field
- Worried that after the building is closed, a **full digital approach could be cold**. Wants to keep humanity
- Make exhibit accessible to younger **docent led tours**
- Should be made for individuals that are **9th grade educated and above**
- Have the **opportunity to to see what came before**
- Give visitors **space to process**
- Every step should have a **takeaway**
- Always have a **unifying principle**
- Digital has a place, but **analog is easier to connect to**
- What is drawing people into the space?
- Audience should **effortlessly connect** with space and intuitively approach activity

ABOUT WHEEL

- All beings are migrants and **emotions are temporary**
- **Attachment is the cause of anger**, which can then be overcome by compassion
- Intrinsic self makes us believe that self is fixed
- Can be detrimental if individual believes they are **stuck in an emotion**
- Wheel of life is out of place by being in an art museum, it should be in a **“vibrant community”** (but the community had input on how it is displayed)

FEEDBACK ABOUT INITIAL IDEAS

- Focus more on sense of self in the space
- Incorporate more senses
- Make sure activities aren’t too hidden

“Organizations can make missteps but you don’t know until you try”

Jamie Lawyer

PROJECT GOALS

The exhibition will:

- **Serve the mission** and vision of the Rubin Museum of Art
- **Serve the institution’s visitor base** according to provided psychographic information
- **Introduce audiences to Himalayan art**
- Create a **community** of Rubin fans
- Raise awareness of the Rubin Museum of Art
- Reflect who audiences are today and make them **feel safe**
- Promote the Rubin’s offering
- Shift audience perspectives
- Help establish the Rubin as a **credible source** of bringing Himalayan art insights and ideals to the broader world for appreciation and study
- Allow audiences to **build compassion, resilience,** and assume **ethical responsibility for their actions**

EDUCATION GOALS

Visitors will learn:

- About the Wheel of Life and its **importance to Buddhist thought**
- Associated concepts of Buddhist beliefs as relates to the work of art
- How the work of art is a **teaching tool in everyday life**
- To not see Buddhism as the answer, but be able to **understand the concepts**, and understand how practitioners would **utilize these concepts in everyday life**
- From examples where appropriate, that explain the concepts of the wheel and what makes them relevant today

ADDITIONAL EDUCATION GOALS

- About the **three poisons and their antidotes**
- How the three poisons manifest in the **modern world**

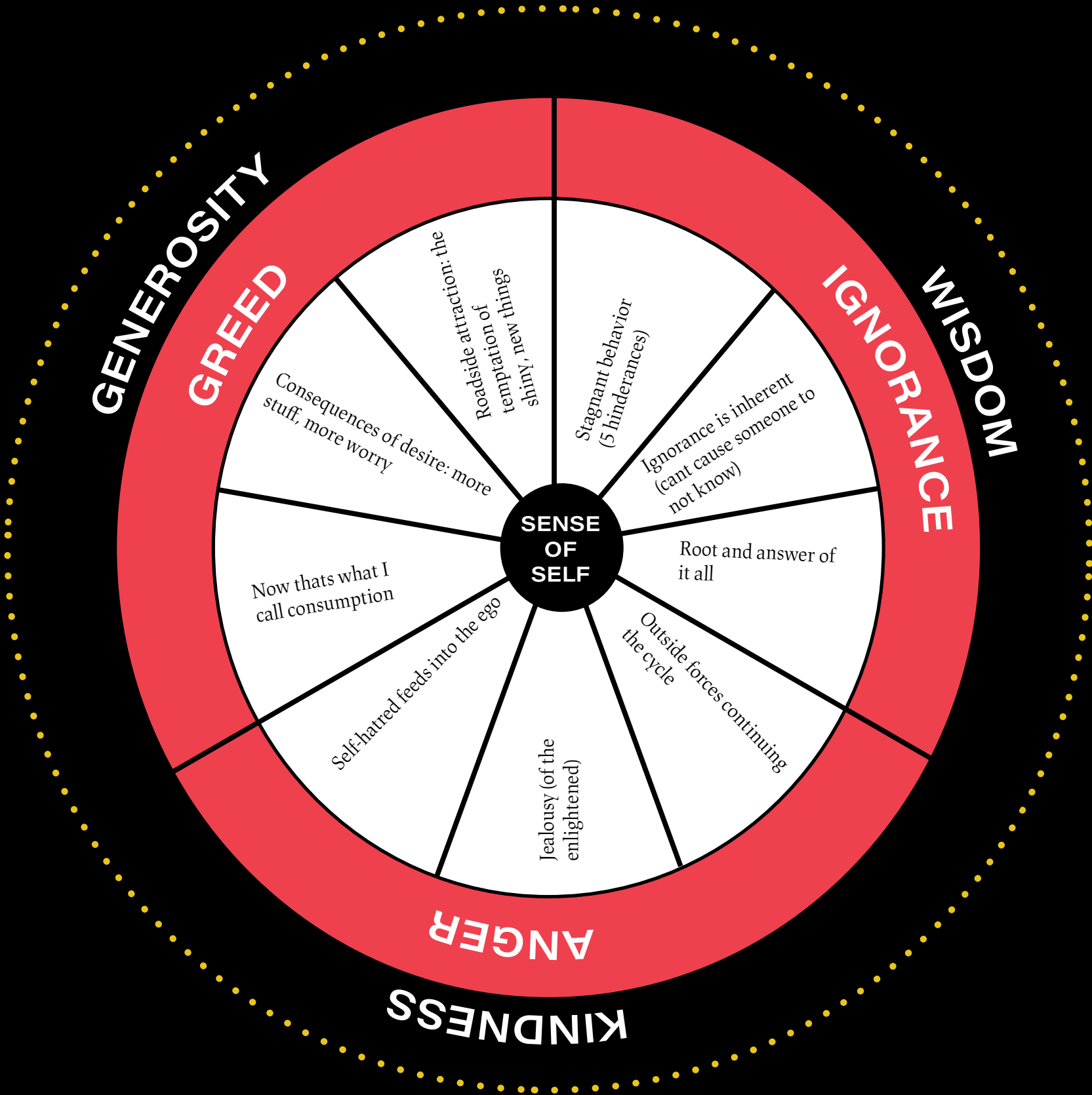
EXPERIENCE GOALS

Visitors will experience:

- **Accessible art** experiences
- Have **digital experiences that anticipate audience** needs
- Engagements that include **multiple people at a time** where they can see their **impact in a collective way**
- A participatory exhibition that where possible, **incorporates contemporary artists**

ADDITIONAL EXPERIENCE GOALS

- About the **three poisons and their antidotes**
- How the three poisons manifest in the **modern world**



POISONS

The three poisons are representations of the feelings and emotions humans have that prevent enlightenment.

GREED

Represented by the rooster. Defined by attachment to people and material things.

NOW THATS WHAT I CALL CONSUMPTION

In our late stage capitalistic society, the one thing we want people to continue to do is buy, consume, and buy without any consideration of the repercussions.

Keywords and Phrases
Crave • Tension • Flashy

CONSEQUENCES OF DESIRE

Everything that is bought needs to be bought and cared for. By mindlessly consuming, the consumer is also unintentionally assigning themselves more responsibilities.

Keywords and Phrases
Feed Off Each Other • Dissonance • Desire

ROADSIDE ATTRACTION

Marketing companies in conjunction with corporations use manipulative tactics to get the consumer to tempt consumers of the shiny, new things.

Keywords and Phrases
Confront • Illusion • False Identity

IGNORANCE

Represented by a pig. Defined as not seeing the world as it actually is.

ROOT AND ANSWER OF IT ALL

Of the three poisons, ignorance is believed to be the cause for greed and anger. This is depicted sometimes as the pig biting the other animals tails and neither biting the pigs tail.

Keywords and Phrases
Confusion • Cause and Effect • Perspective

IGNORANCE IS INHERENT

We are all inherently ignorant because we are born not knowing anything. However, ignorance can be dangerous if ignored purposefully or unintentionally.

Keywords and Phrases
Continuous Learning • Reject • Avoid

STAGNANT BEHAVIOR

The five hinderances (lust, ill will, laziness, worry, and doubt) are all obstacles to the antidote of ignorance, wisdom, and can cause an individual to stagnate, avoid change, and become attached.

Keywords and Phrases
Fixed • Doubt • Habit

ANGER

Represented by a snake. Defined as the hatred towards another due to lack of understanding.

OUTSIDE FORCES CONTINUING THE CYCLE

Much of the modern world can anger us, which in large part is outside of our control. It is inescapable and thus a constant force of potential anger.

Keywords and Phrases
Aggression • Swastika • Society

JEALOUSY

Anger is easy to come by when an individual is jealous of things they can’t or won’t have or people they are envious of. Jealousy also is a result of ambition and the potential inability to ac
Keywords and Phrases
Meaning • Fascinated • Clingy

SELF-HATRED FEEDS INTO THE EGO

Hating oneself plays into ego and has the ability to inflate your sense of self, which is potentially more dangerous than the type of hatred portrayed in the three poisons.

Keywords and Phrases
Addicted To Thinking • Body • Disgust

ANTIDOTES

Antidotes counteract the poisons in order to earn good karma. Most elements of antidotes revolve around practice of meditation.

GENEROSITY

Antidote to greed. Defined as our capacity to give and embrace others.

WISDOM

Antidote to ignorance. In Buddhism, wisdom is achieved through meditation, not books. It is the realization that everything is impermanent, incomplete, and not self.

KINDNESS

Antidote to anger. Defined as the hatred towards another due to lack of understanding.

SENSE OF SELF

The three poisons are one of the only parts of the Wheel of Life that is in our control as sentient humans on earth.

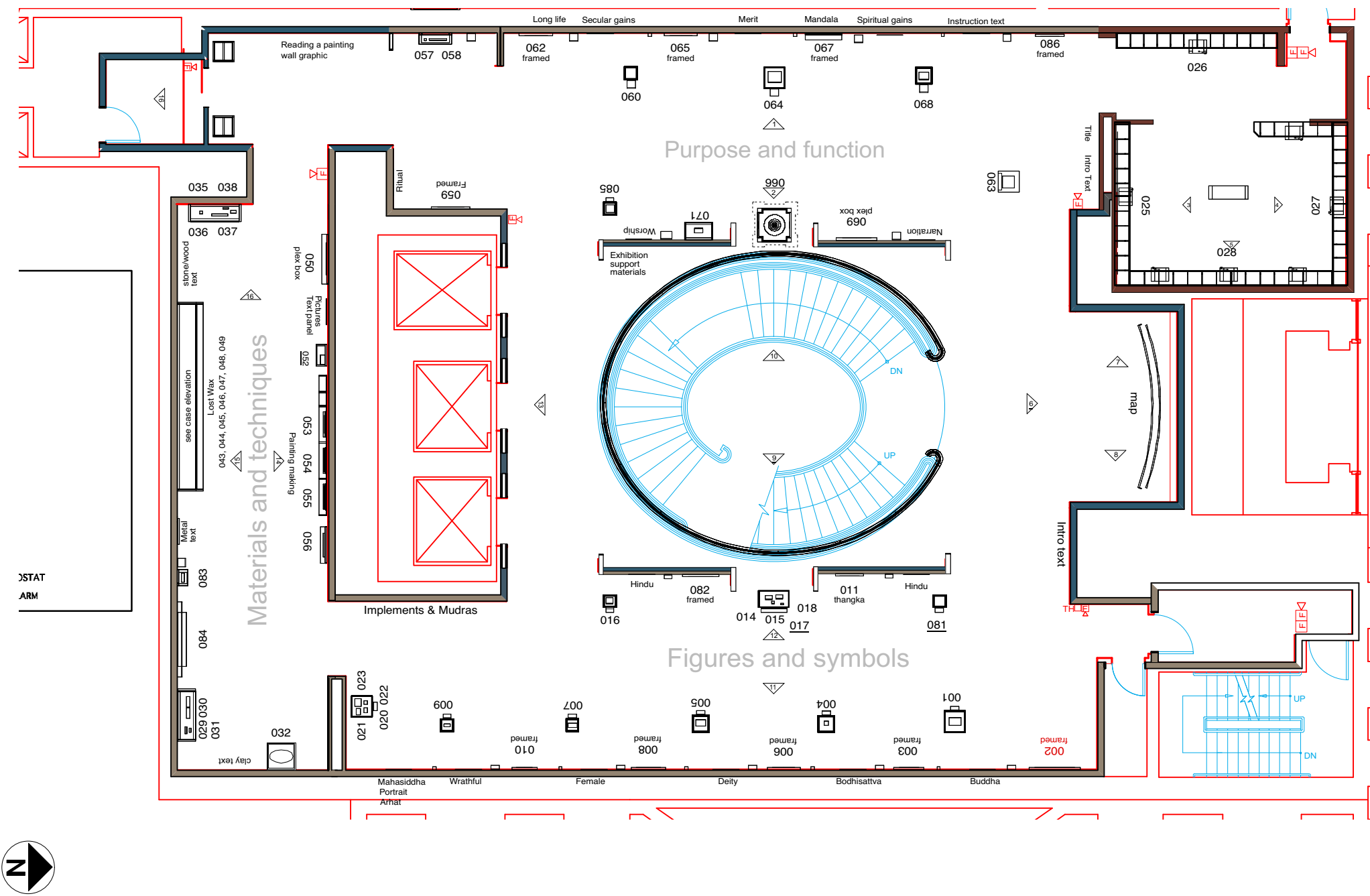
Do you find yourself attached to certain people or material goods?

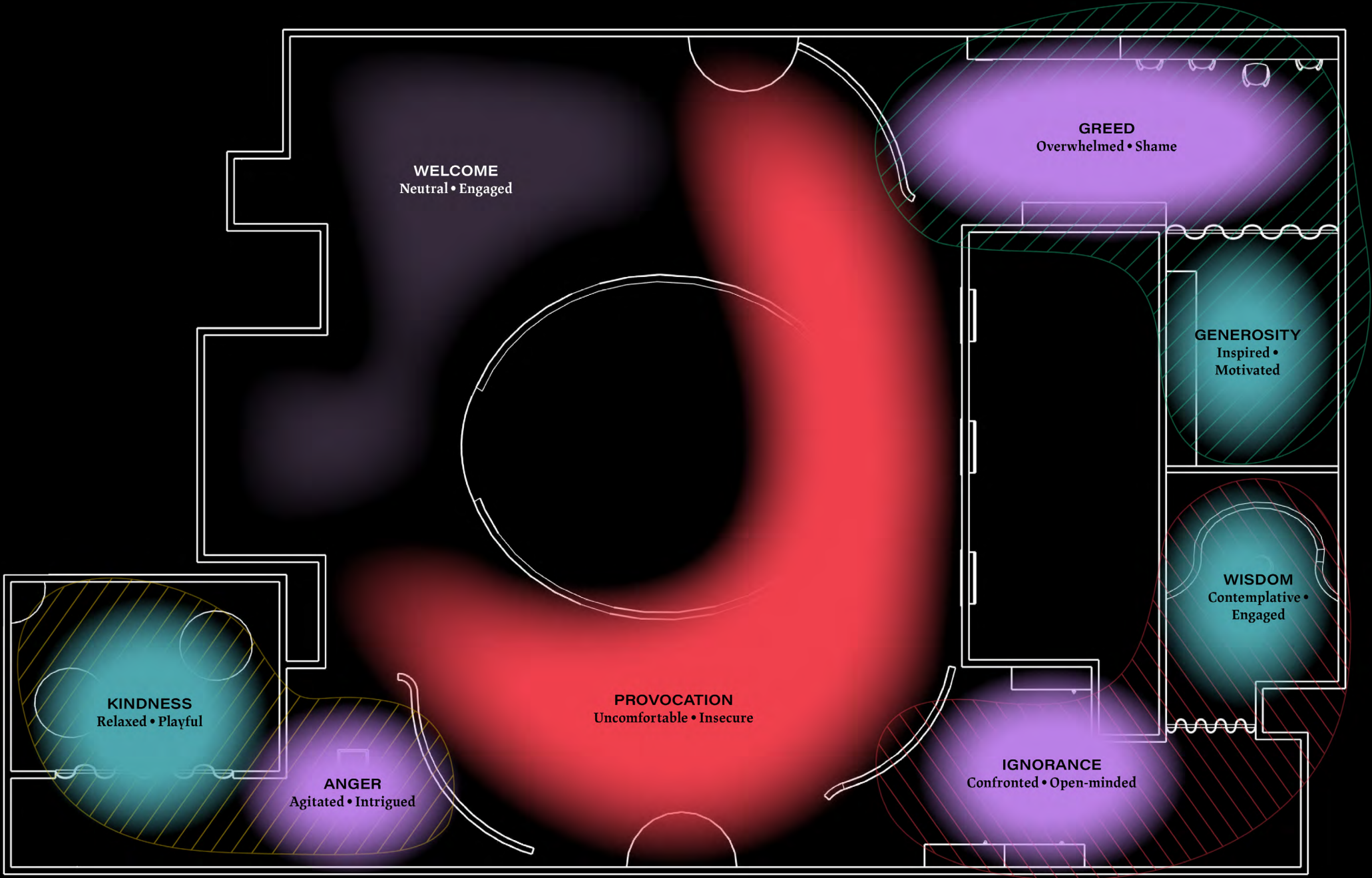
What do you take as fact that isn’t actually correct?

Is there anything that rationally or irrationally gets under your skin?

DESCRIPTION

Located in the chic Flatiron District of NYC, this former Barney’s department store turned Himalayan art gallery features an elegant staircase that echos the circularity of The Wheel of Life. Visitors can enter from the staircase in the middle of the floor or through the elevators on the other side of the stairs.



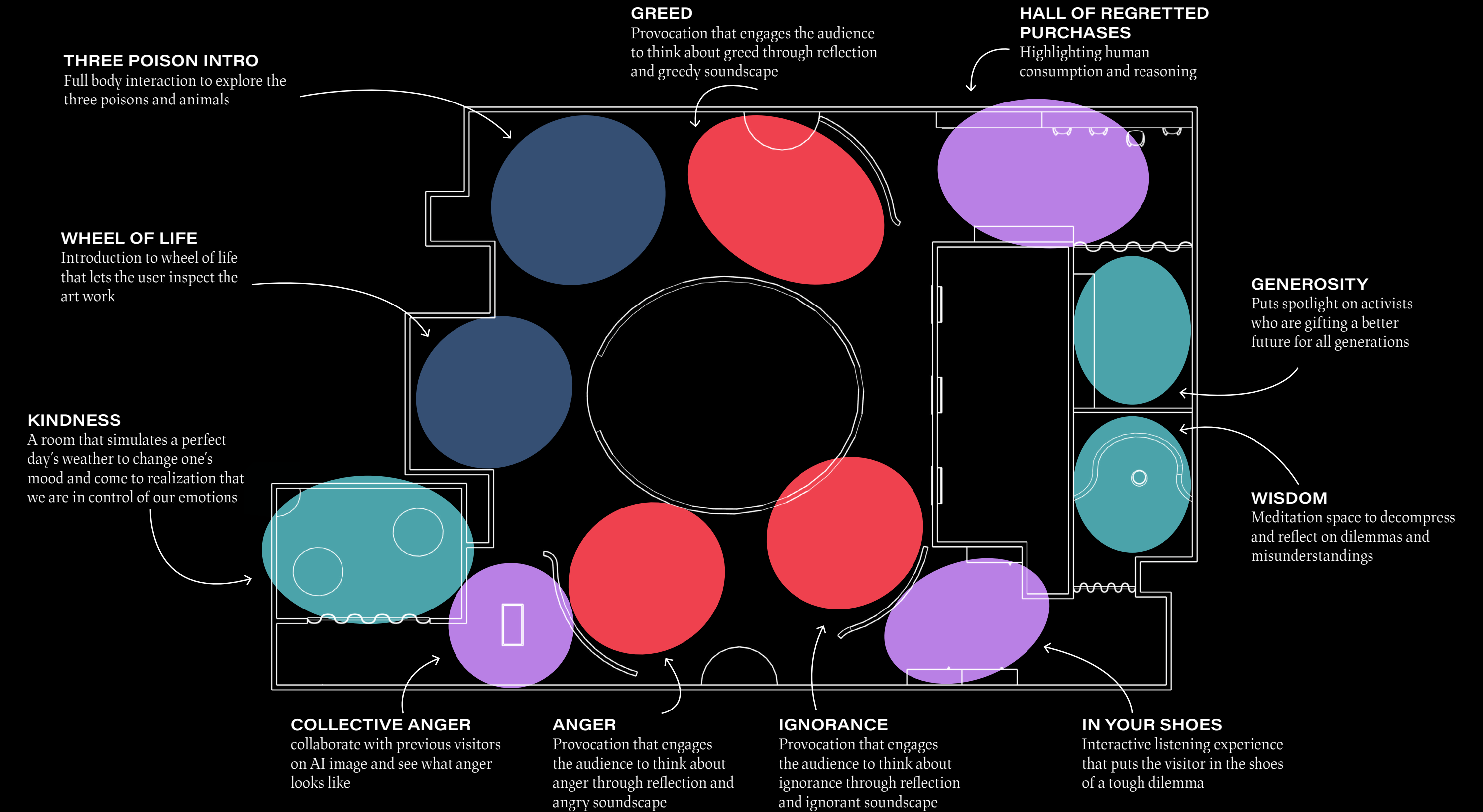


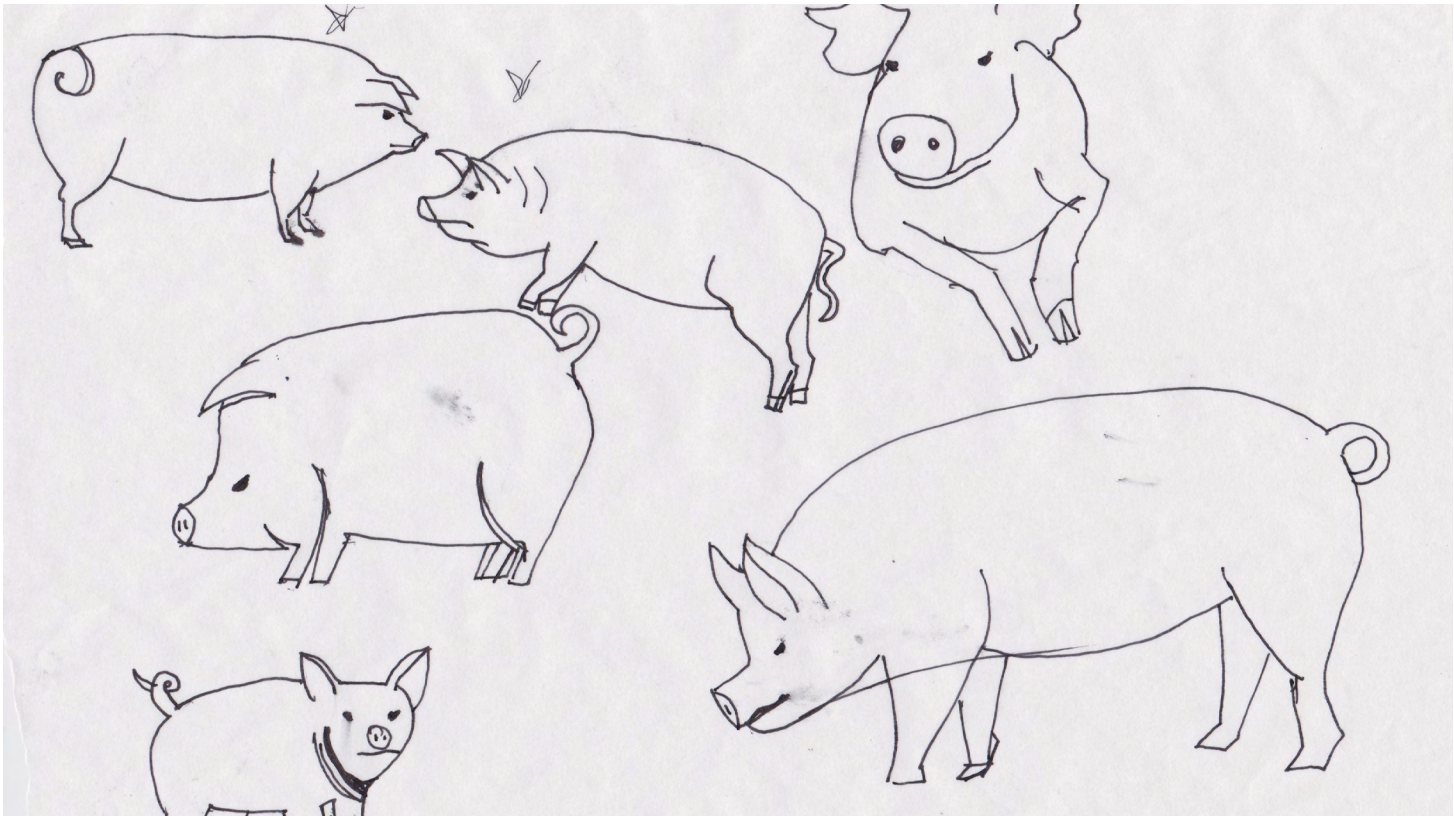
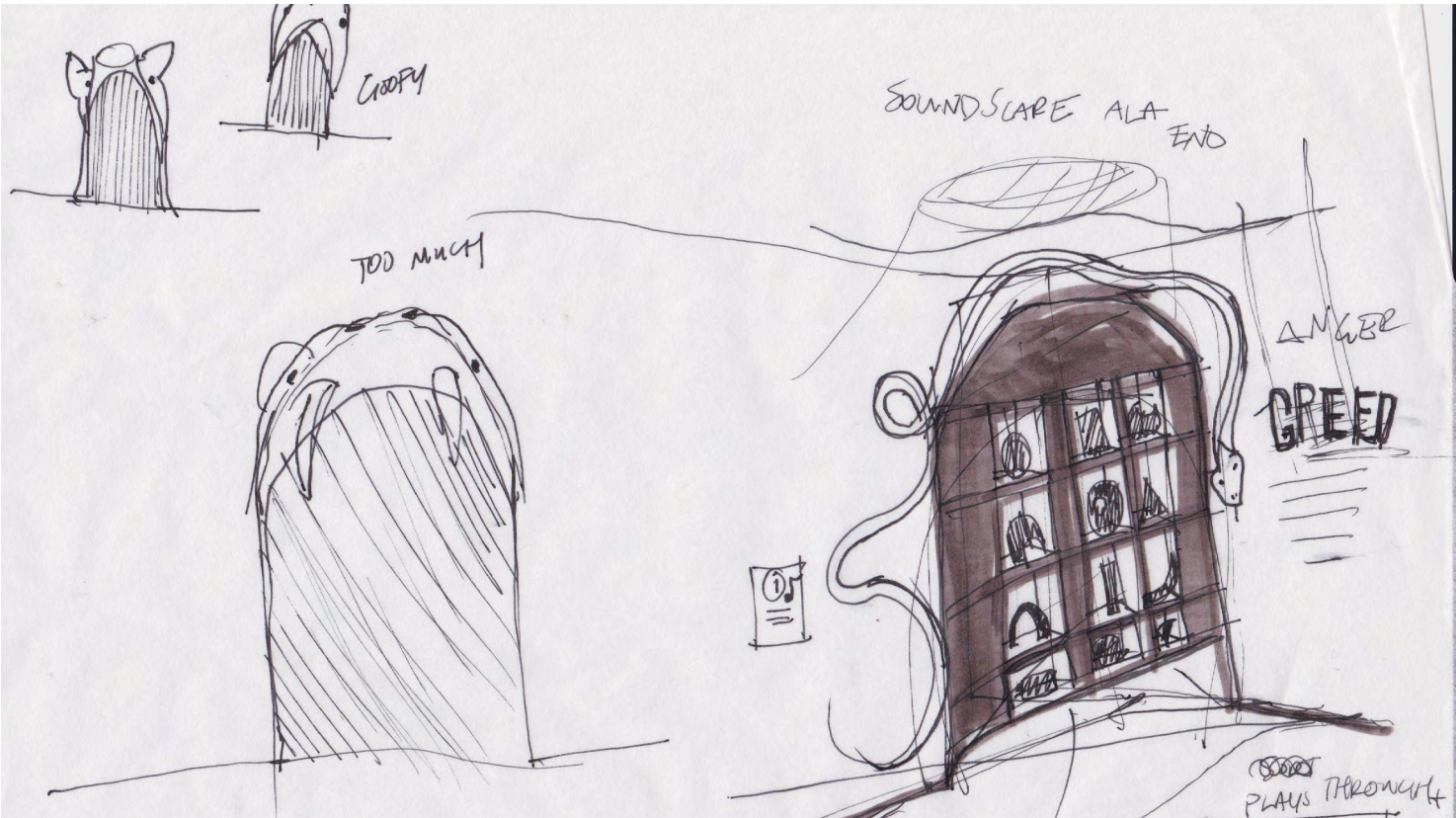
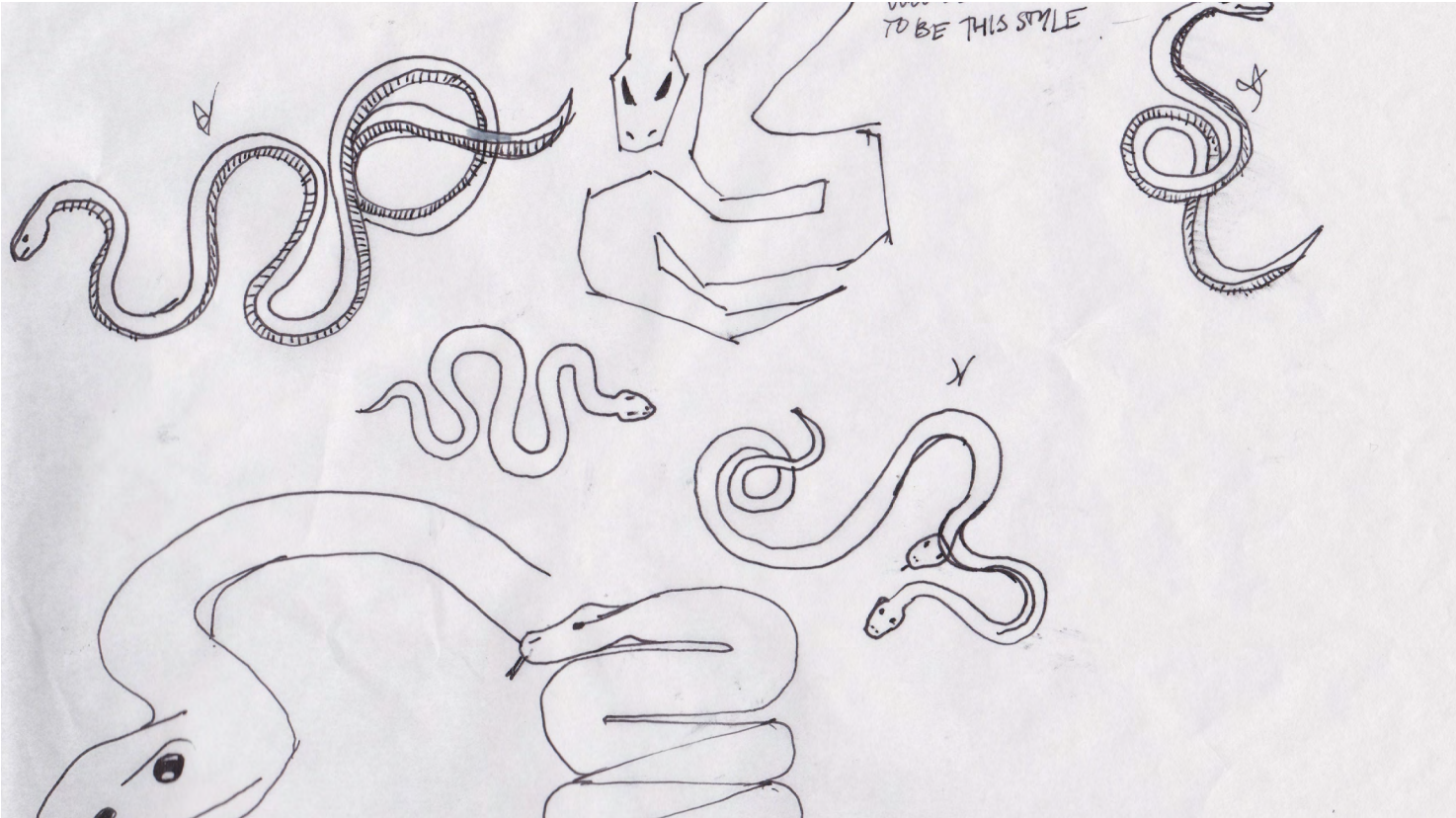
EMOTIONAL EXPERIENCE

Visitors will vacillate between the poisons and their antidotes and therefore be in and out of emotions. The visitor has to confront the provocation (red) to get to the antidote (green) through a sense of self (purple) activity. The welcome experience is a neutral space where the visitor can get acquainted with the subject matter.

INTERPRETIVE APPROACH

This is a **hybrid experience** of **science center** approach and a **sherpa** approach. The graphic approach with corresponding animals to the poisons serve as a sherpa with going from one poison to another. But the activities themselves are connected but more differentiated. With the science center approach there are also areas of **high activity and engaged senses coupled with areas of low activity and places to decompress.**

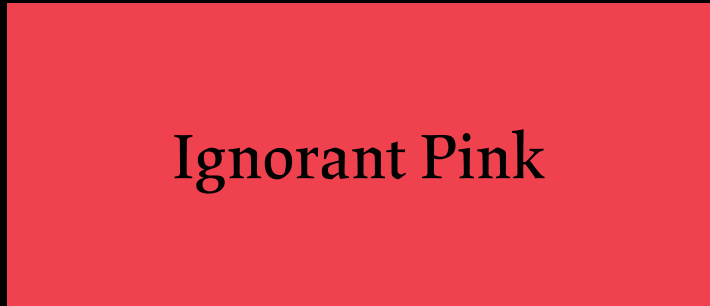




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Lapture Display Bold



Ignorant Pink



Aggressive Yellow

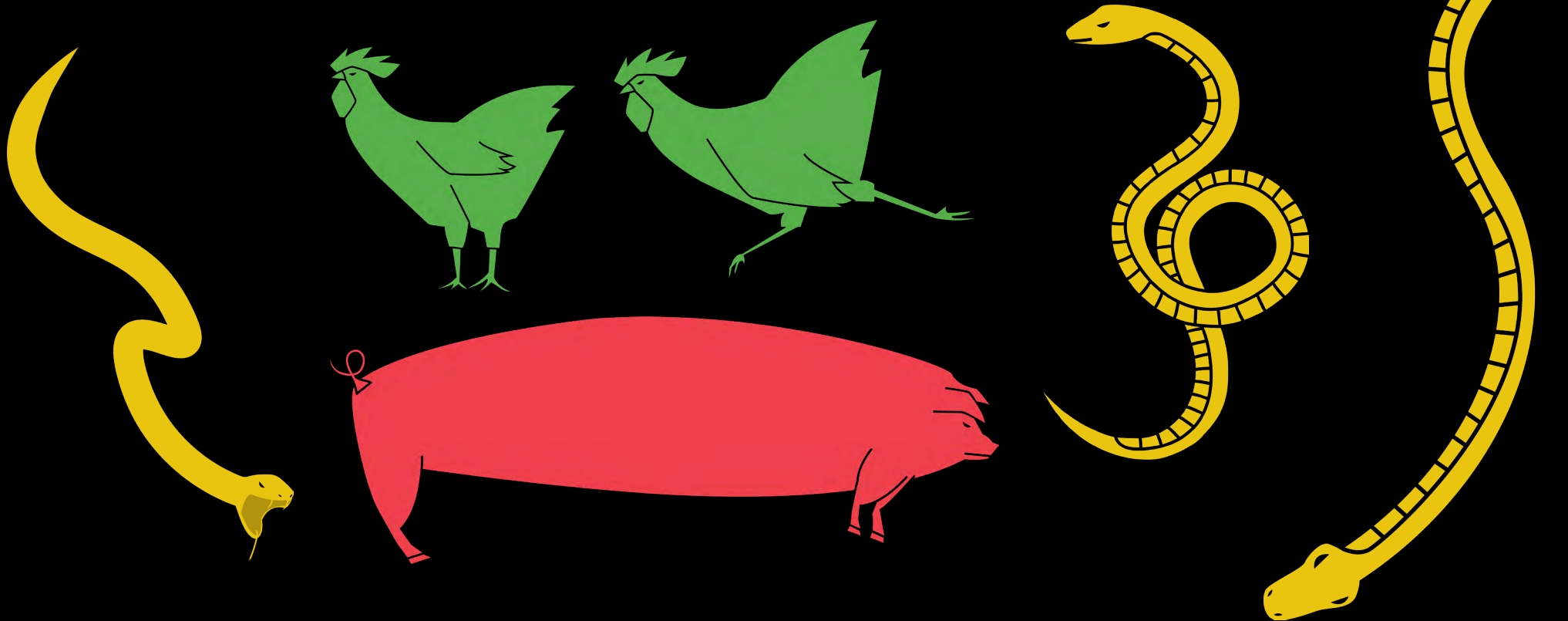


Greedy Green

Lock Up



Additional Illustrations



SEE

Visitors will be welcomed to a sparsely lit floor with the Wheel of Life, exhibit title and graphics, and the exhibit text each on one wall.

DO

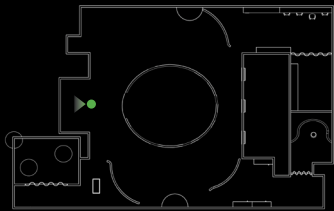
Visitors will be able to get close to the Wheel of Life painting as well as primed for the specific focus of the three poisons of the exhibit.

EXPERIENCE

Visitors will experience the handmade, intricate details of the Wheel of Life and be able to begin to immerse themselves in the overall concept and feel of the exhibit.

LEARN

Visitors will learn about the Wheel of Life in general as well as how the three poisons sit within the wheel.





SEE

Three colored lights on the ground will be the focal point. Each colored light will have an associated trait with a poison. There is also a projection on the wall in front of the three lights. On the side, an isolated three poisons is displayed on the wall as well as concise, explanatory wall text. Floor text asks the visitor “Which is the most poisonous to you?” and invites them to step on the circles.

DO

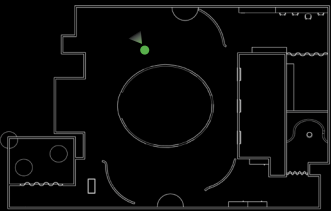
Visitors will step in the light and initiate an animation of the corresponding animal acting as the poison (e.g. a snake angrily snapping or a rooster constantly eating food). The visitor will hear a corresponding audio clip.

EXPERIENCE

Visitors will experience the basic guiding visual principle in a dynamic and interactive animation. The video will also help associate which poison is with which animal, which could be important considering visitors have different schemas in which they put different animals.

LEARN

Visitors will learn how the three poisons interact with each other and how that influences the rest of the Wheel of Life.





SEE

A mirrored, curved wall that has a green rooster on top of the wall text explaining greed and Buddhism as well as on the floor. There is a directional speaker above the doorway and an informational graphic that accredits John Tsung as the soundscape artist on one side of the doorway. There is also a small hint of the ignorance pig floor graphic to guide the visitor to the next poison.

DO

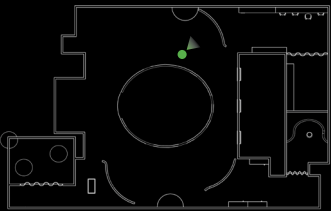
Visitors will be able to stand under the directional speaker and listen to the artist's interpretation of what greed sounds like and/or what makes an individual greedy. They will also be able to read about greed and how its being framed within this exhibit.

EXPERIENCE

The visitor has the potential to experience a range of emotions depending on their relationship with greed and what their interpretation of the sound is. As they listen, the soundscape is meant to provoke, so it could make the visitor feel uncomfortable, insecure, or potentially even eager.

LEARN

The visitor will learn about greed, how it connects to roosters, and how it all ties together within the Wheel of Life. The visitor will also learn about the unique view point Buddhists have when it comes to greed and how Buddhists define greed.



SEE

A grid of seemingly disparate items are backlit by a light box within each cubby. Each cubby has a plaque that has a title, date, and description that explains what it is, when it was bought and why the purchase was regretted. One by one, each cubby will be highlighted as the corresponding anecdote is heard over the directional speaker by the person who bought the item. There are also chairs next to the installation to sit down and write about the visitor’s own regretted purchase.

DO

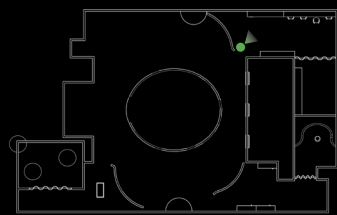
Visitors can read the plaques underneath each item, listen to the anecdotes playing over the directional speaker, and inspect the items. The visitor can also fill out the worksheet, which asks they draw their item and write their own anecdote for others to read in the future.

EXPERIENCE

The visitor should feel overwhelmed by the amount of unwanted or regretted goods people consume. Experiencing these items in a museum setting instead of, for example, a picture of a trash pile, should give the visitor a new lens in which to look at their consumption and how they are taking on responsibility for everything they buy.

LEARN

Visitors will learn about themselves and consumption patterns that may or may not revolve around practices the visitor is familiar with.



SEE

Visitors will see a small dark room with a projected loop of videos and a bench to sit on the other side of the room. Visitors will also have seen a plaque explaining the antidote of greed is generosity and what exactly that means in Buddhism.

DO

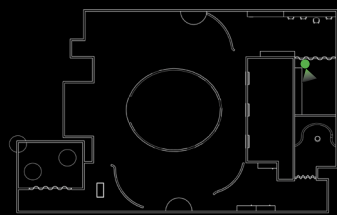
Visitors will be able to sit and watch videos of young climate activists who are working to combat corporate greed; one of the many reasons why we feel influenced to consume more than we need.

EXPERIENCE

Visitors will experience breathtaking views of the landscapes activists are advocating for. Visitors will also experience the activists’ words that will most likely have an inspiring, yet cautionary tone. Visitors will also connect that the generosity and giving used to combat greed in Buddhism is being represented in these activists.

LEARN

Visitors will learn about the government abuse of land in favor of corporate interest, how that affects marginalized and native communities, and what actions to take moving forward. It will also enforce the Buddhist principal of generosity and how the activists are practicing generosity by giving future generations a cleaner earth to inherit.





SEE

Visitors will see a mirrored, curved wall that has a red-ish/ pink pig on the floor and on top of the ignorance wall text. There is a directional speaker above the doorway and an informational graphic that accredits the soundscape artist, Salil Subedi, on one side of the doorway. There is also a small hint of the yellow snake floor graphic to guide you to the next poison.

DO

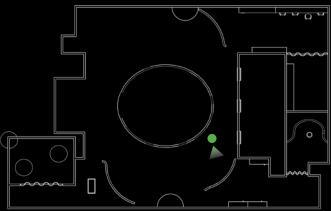
Visitors will be able to stand under the directional speaker and listen to the artist's interpretation of what ignorance sounds like and/or what makes an individual ignorant. They will also be able to read about ignorance and how its being framed within this exhibit.

EXPERIENCE

The visitor has the potential to experience a range of emotions depending on their relationship with ignorance and what their interpretation of the sound is. Most likely people will not want to be seen as ignorant, so the soundscape will most likely provoke thoughts of when the visitor felt ignorant or encountered someone who was ignorant.

LEARN

The visitor will learn about ignorance, how it connects to pigs, and how it all ties together within the Wheel of Life. The visitor will also learn about the unique view point Buddhists have when it comes to ignorance leading to a potential reframing of the definition of ignorance.



IN YOUR SHOES

This digital experience presents dilemmas that are tough conversations or situations. The narrator will present their side of the story and understand how misunderstandings lead to ignorance. Give your input and then see how others compare.



SEE

Visitors will see touch screens with phones attached. The screens welcome the visitor to interact and start the narrative by picking up the receiver.

DO

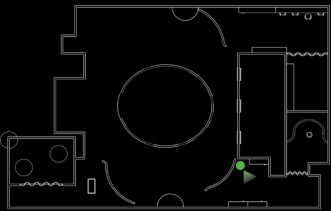
Visitors can listen to an introduction that explains the nature of ignorance in Buddhism (which is misunderstanding reality, not willingly ignoring the truth) and then lets the user select a scenario to listen to. Each scenario illustrates misunderstandings in different contexts. At the end of the scenario, the user will be asked to select from a few different answers what they would do in this scenario. After their selection, the user will see what the narrator actually did, why, and what others chose.

EXPERIENCE

Visitors will experience the sensation of being in someone else’s shoes and experiencing their ignorance. Visitors will also be able to weigh in on the scenario and ultimately confronted with the fact that others view the same scenario differently. There is no right way.

LEARN

Visitors will learn that there are many difficult situations that people encounter and there is more than one way to do things ultimately resulting in the visitor gaining perspective and a loss of self.



SEE

Visitors will see wall text that explains the nature of wisdom in Buddhism outside of the room. The text will have certain prompts that the visitor will ponder once they enter the room. Once in the room, the visitor will see a white room with a plinth in the middle that controls the lighting of the room.

DO

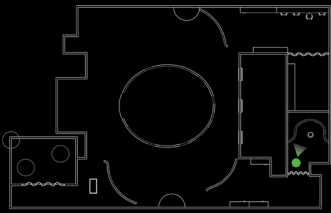
Visitors will sit down, control the settings of the room (color, nature like patterns, and sound), look at the lighting and/or meditate.

EXPERIENCE

Visitors will experience the relaxing light of the room. If they don’t meditate, this can be a place to empty their mind and focus on the subtle moving light. However, if they practice mediataion, this can be a quiet and nondescript place to do so.

LEARN

Visitors will learn about wisdom in Buddhism and how it is interpreted. This could also be an opportunity to potentially develop a meditation practice to gain wisdom and perspective for the visitor.





SEE

Visitors will see a mirrored, curved wall that has a golden, yellow snake on the floor and above the Anger wall text. There is a directional speaker above the doorway and an informational graphic that accredits the soundscape artist, YESHE, on one side of the doorway.

DO

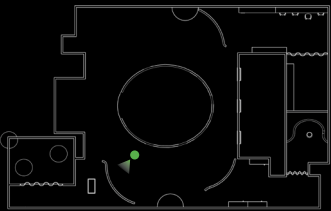
Visitors will be able to stand under the directional speaker and listen to the artist's interpretation of what anger sounds like and/or what makes an individual angry. They will also be able to read about anger and how its being framed within this exhibit.

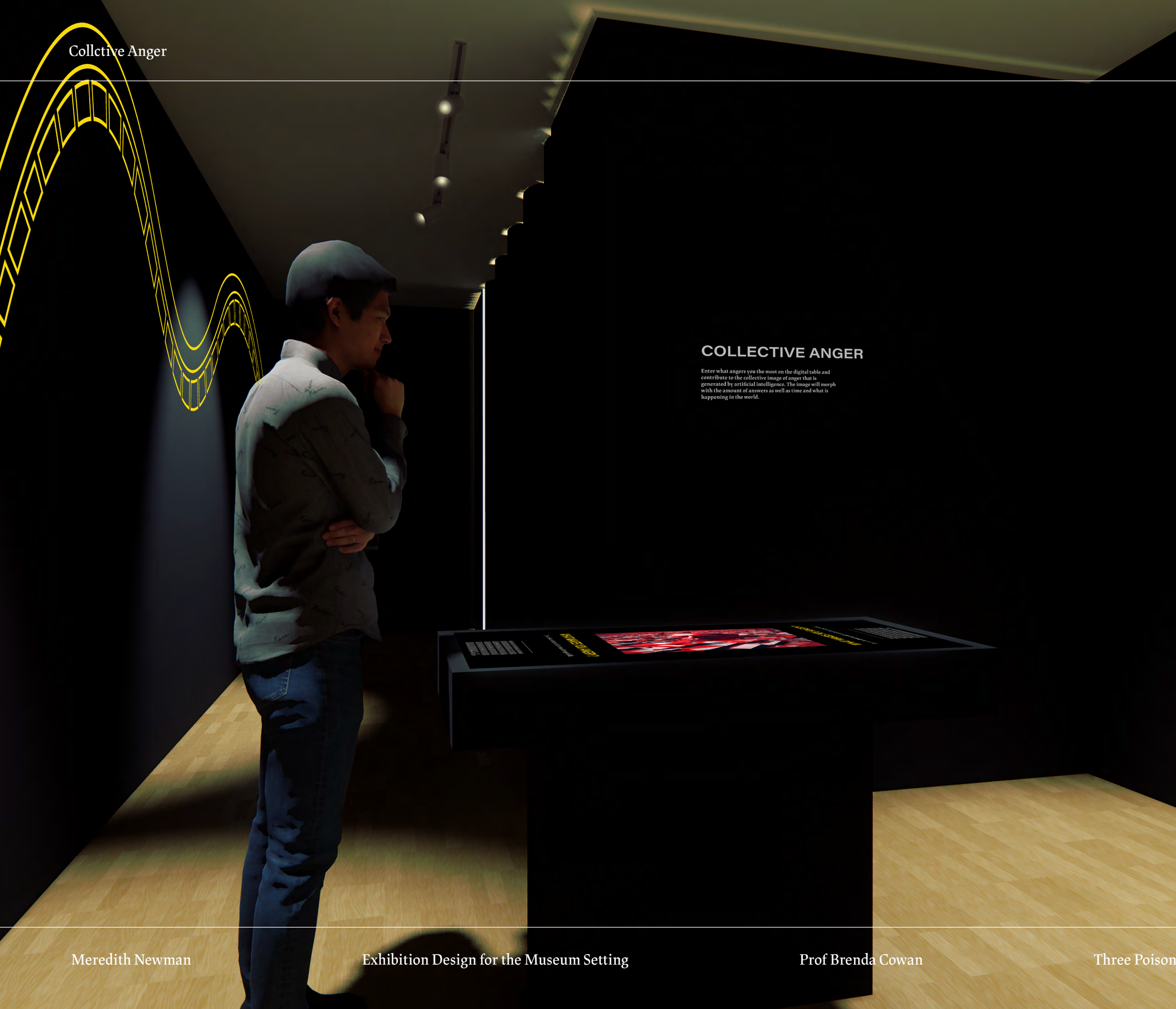
EXPERIENCE

The visitor has the potential to experience a range of emotions depending on their relationship with anger and what their interpretation of the sound is. Most likely people are aware if they are quick to anger or not, so the soundscape may have a wide range of reactions from laughter to needing to walk away.

LEARN

The visitor will learn about anger, how it connects to snakes, and how it all ties together within the Wheel of Life.





Collective Anger

COLLECTIVE ANGER

Enter what angers you the most on the digital table and contribute to the collective image of anger that is generated by artificial intelligence. The image will morph with the amount of answers as well as time and what is happening in the world.

SEE

Visitors will approach a touch screen table that invites the visitor to contribute to the image.

DO

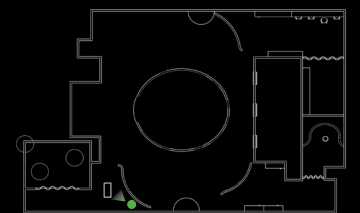
Type in an answer to the prompt “What one thing angers you?” The AI engine will slightly change the image according to the word that was submitted.

EXPERIENCE

Visitors will watch as their word influences the AI image to create this collectively angering image from all the other visitors before them.

LEARN

The image will give insight to how others view the world and visitors might feel solidarity with others that are also angered by all of these outside forces.





SEE

This room will mimic the outdoors with a padded grass floor and animated sky walls and sun-like lighting.

DO

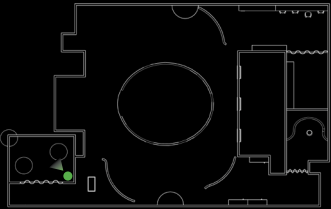
Visitors can do whatever they want in this space; meditate, lay down, take a nap, as long as they are relaxed.

EXPERIENCE

Visitors will experience the optimal conditions proven to improve mood. If mood improves, visitor may go forth and choose kindness more often that day. This may also be a room that visitors want to frequent more than once.

LEARN

Visitors will learn that outlook is temporary and they are in control of their emotions.



THANK YOU