

Interrogating the denver art museum

[Art & Culture](#), [Artists](#)



Interrogating the Denver Art Museum An amazing exhibit of the Psychedelic experience was opened this week at Denver Art Museum and it featured rock posters from San Francisco in the peak of Bill Graham as well as an electric Kool-Aid. There was an amazing and glamorous second smaller room that was known as Side Trip which was near the poster show. The room had immersive environment that was occupied with interactive experiences which would enable the visitors talk about their 1960s stories, introduce their personal rock posters and explore the music and vibe of the olden days. It was really economical to construct because it did not need artifacts while the interactive integrated technology in a very low key in a magnificent way. The experience with the exhibit imposed a great challenge to the traditional forms of art museum exhibit design and was loved by a good number of visitors. The immersive environment and the strategy of interactive mutually functioned efficiently to create a special space. The space had a strikingly low light which complemented the poor quality of some photos and creating a friendly environment in a clandestine space. The space in the Side Trip is occupied with groovy, periodic furniture and everything was touchable and open to stretch on or may be hang out. There are also intimate areas which smoothly enable sliding from the living room to the concert hall perhaps to record store to telephone booth without any form o disorientation. Signage in the exhibit is very informal and the glass door at the frontal includes a ripped piece of linen paper attached to it with instructions handwritten on a cardboard. There are also rolodexes full of cards that help in sharing experiences thus bringing the feeling of natural combination of the inclusiveness and expectation of the space. Actually there is harmonization

of the museum's prescribed voice, cover as well as the visitors' writing materials. It is undeniable that the space's exciting retreat from the typical art gallery design gives it the significant fundamental feature of superlative interactive experiences. There is an absolute depth and creative participation driven by the intelligently thought out immersive space in Side Trip. The fact that visitors could make their own rock posters was evident in its primary interactive activity because there was minimal barrier to entry into the formidable world of art making. Tables had some transparent clipboards and there were also many graphics, cut out reproductions and dry erase markers which could be used by visitors in tracing the graphics, enhance them and eventually add individual flairs before. Upon finishing the recombined poster by visitors, they would hand the work over to the staff member who would do a color copy and issuing to a visitor as the museum remains with another copy. Fortunately there was a starting point through the graphics and therefore an individual's activity was tied to the artifacts provided. Many analogous ingenious interactive experiences were really available and the most amazing one was one called Light Show which was a huge wall that showed a gradually surging, multi colored projection moving by. There were two slide projectors that faced the wall which brought much fun when putting displays publicly. It was interesting to see colors intertwining on the wall without competition for colored water and providing a way of interacting with strangers even without interpersonal elements.

Work Sheet 1. Modern & Contemporary Art 2. Five sets of collection were available and they included first-print set of the Bill Graham and Family Dog series (1965-1970); a first-print set of Russ Gibb/Grande (1966-1970); a set

of Neon Rose (1966-1968); and a fifth set comprised of important miscellaneous posters and handbills from 1965-1973. There were collections of posters promoted dance, album covers, comics and other gatherings which represented the 1960s youth culture. It was intended to promote social revolution which celebrated free love, music as well as experimental design of the 1960s creative youths. 3. There was an amazing and glamorous second smaller room that was known as Side Trip which was near the poster show. The room had immersive environment that was occupied with interactive experiences which would enable the visitors talk about their 1960s stories, introduce their personal rock posters and explore the music and vibe of the olden days. It was really economical to construct because it did not need artifacts while the interactive integrated technology in a very low key in a magnificent way. The experience with the exhibit imposed a great challenge to the traditional forms of art museum exhibit design and was loved by a good number of visitors. The work was placed on the table where visitors' were allowed to freely interact. The works were grouped together and they were not emphasized over another. I understood that the value of the exhibition was based on real participatory group art and built on vision instead of secondary data. I learnt to respect the art and times of 1960s. 4. The environment had a low and harsh light which made me feel friendly although I feel that lighting was a little bit compromised. I realized however that the exhibit was not meant to show art show or even protect objects of display but it encouraged visitors creativity and interaction. 5. There is a cardboard hanged on the glass door that explains and shows direction and other instructions. It was also very interactive especially while

dealing with records and music thus providing a delightful play. However it was really boring reading about the past concerts and avoidance of dialogue regarding participatory experiences that perhaps would have a huge impact on the exhibit experience. 6. The exhibition topic was relevant to many visitors and could even be of universal concern because it included a connection to a particular era. Design of the Side Trip allowed effective flourishing and sharing amongst the visitors hence promoting creative arts because the content producing experiences was really engrossing for creators. Indeed the experience was magnificent and comfortable. However, I was not thrilled by the fact visitors could not smoothly change between examination of the objects as well as individual histories.