

# THINKING THINGS

## Node 4: Media Augmentations of the Permanent Collection of Scientific Objects

Scientific objects have a particular way of inhabiting the space of the Putnam Gallery, each displaying own narratives of truth and permanency. Contained in glass cases and accessible only to the eyes, these objects are placed at a distance in order to be preserved. However, beneath the gallery lies a different world of things—the depository space that houses 13,000 objects. Most of them rarely make it to the display case, and only the objects here are the privileged few. Through our media intervention dormant objects are able to speak out, suggesting other narrative possibilities. It redeploys the spectator to a gallery space that offers subjective and open-ended storytelling.

Our media interventions explore the relationship between the selected physical objects on display and the process of de-framing these objects. By superimposing the hidden archive space on to the permanent gallery, we wish to create a dynamic relation, where the physical and the projected objects animate one another and take them out of their original context. We aim to materialize this concept by mobilizing two differently scaled projections of the archive.

The space of the archive erupts through the windows, by making visible the depository space on large-scale projections. Meanwhile, object-based and non-linear narratives of selected objects in the gallery are accessible through small screens or mobile devices. They narrate a story of each object operating in and influencing various cultural, scientific, social fields. We aim to temporarily displace the permanent collection gallery and appropriate the concept of Thinking Things as a generative process that can be constantly on its making by playing with dualities between material and virtual space, object and image.

Frida Escobedo, Hye-Vin Kim, Joana Pimenta and Chris Rogacz

*This exhibition could not have been possible without the support of many organizations and individuals. We wish to specially acknowledge Dan Borelli and the Office of Exhibitions at the Graduate School of Design, the Dean of the Graduate School of Design Mohsen Mostafavi, Edward Lloyd and the Office of Exhibitions at the Department of Visual and Environmental Studies, Jesse Shapins, James Burns, and the metaLAB [at] Harvard, Samantha Van Gerbig, Juan Andres Leon, Sara Schechner, Marty Richardson, Judith Lajoie, Richard Wright, and our colleagues in the Critical History seminar, for their kind and generous support.*