

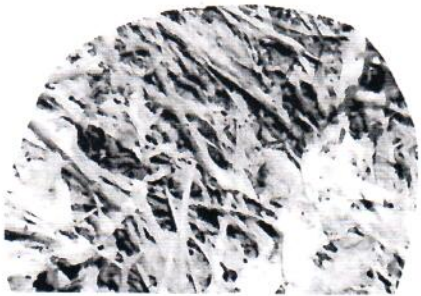


KERI SMITH

PORTABLE ~~ART~~ LIFE MUSEUM



# HOW TO BE AN EXPLORER OF THE WORLD





HOW TO BE AN EXPLORER  
OF THE WORLD

1. ALWAYS BE LOOKING.

(NOTICE THE GROUND BENEATH YOUR FEET.)  
2. CONSIDER EVERYTHING ALIVE & ANIMATE.

3. EVERYTHING IS INTERESTING. look closer.

4. ALTER YOUR COURSE OFTEN.

5. OBSERVE FOR LONG DURATIONS (AND SHORT ONES).  
6. NOTICE THE STORIES GOING ON AROUND YOU.

7. NOTICE PATTERNS.

MAKE CONNECTIONS.

8. DOCUMENT YOUR FINDINGS (FIELD NOTES) IN A VARIETY OF WAYS.

9. INCORPORATE INDETERMINANCY.

10. OBSERVE MOVEMENT.

11. CREATE A PERSONAL DIALOGUE WITH YOUR ENVIRONMENT. TALK TO IT.

12. TRACE THINGS BACK TO THEIR ORIGINS.

13. USE ALL OF THE SENSES. IN YOUR INVESTIGATIONS.

SOURCE: KATE BINGAMAN - BURR

WEEK.

RECORD EVERYTHING YOU  
CONSUME OR EVERYTHING  
YOU PURCHASE IN ONE DAY/

CONSUMER

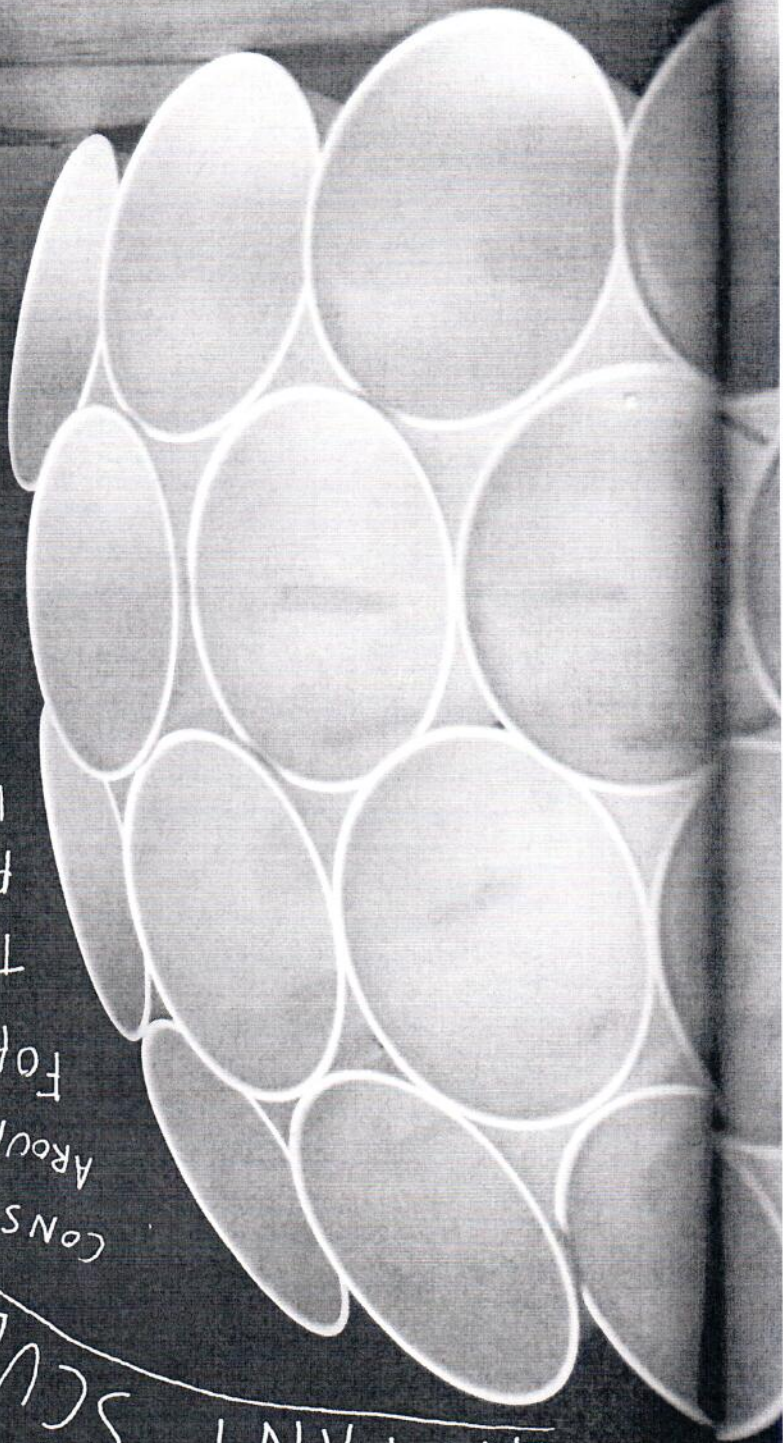
EXPLORATION # 15



CONSIDER THAT EVERYTHING  
 AROUND YOU IS A SOURCE  
 FOR SCULPTURE.  
 TRY MAKING QUICK  
 PIECES USING  
 WHATEVER YOU  
 HAVE AROUND YOU  
 IN THE MOMENT.

INSTANT SCULPTURE

EXPLORATION # 17





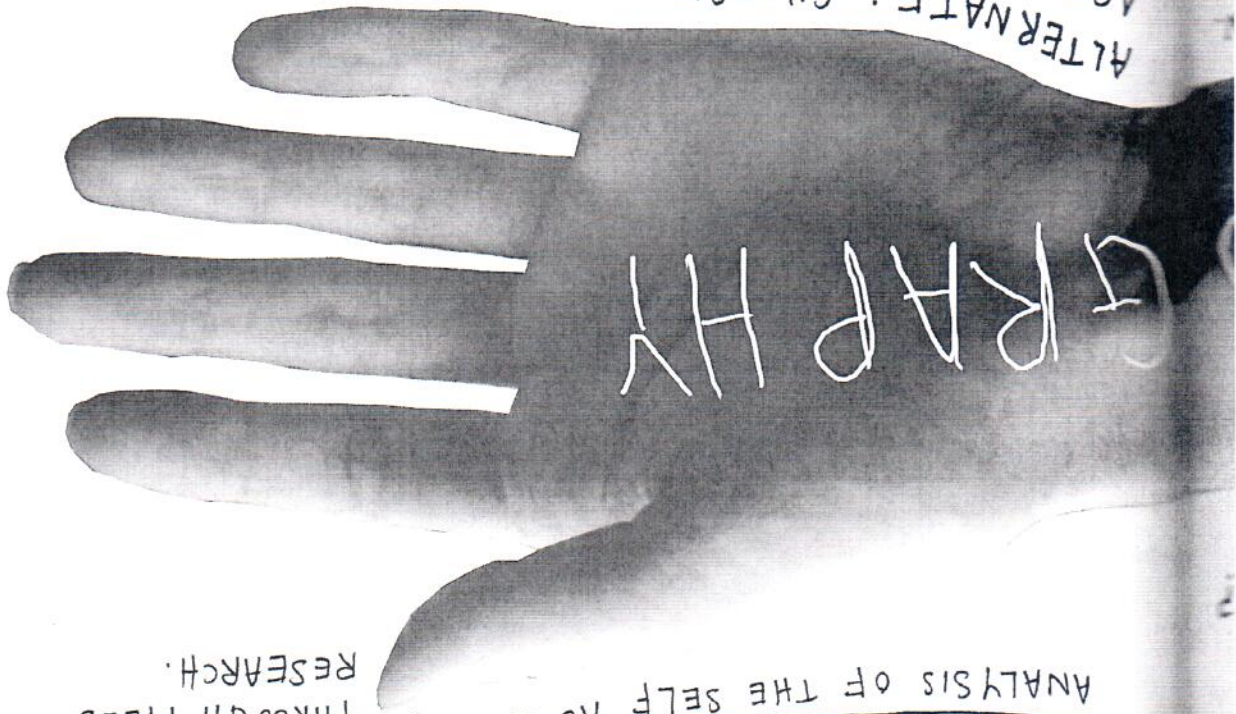
USE YOURSELF AS YOUR SUBJECT FOR DOCUMENTATION  
DOCUMENT IN DETAIL ALL OF YOUR MOVEMENTS,  
ACTIVITIES, BEHAVIORS, AND CONVERSATIONS  
THROUGHOUT THE COURSE OF A WEEK.  
INCLUDE DATE, TIME, & PLACE.

# SELF-ETHNOGRAPHY

WHAT WE NEED TO QUESTION IS BRICKS,  
CONCRETE, GLASS, OUR TABLE MANNERS, OUR  
UTENSILS, OUR TOOLS, THE WAY WE SPEND OUR  
TIME, OUR RHYTHMS. TO QUESTION THAT  
WHICH SEEMS TO HAVE CEASED FOREVER  
TO ASTONISH US. WE LIVE, TRVE, WE BREATHE,  
TRVE! WE WALK, WE OPEN DOORS, WE GO DOWN STAIRCASES,  
WE SIT AT A TABLE IN ORDER TO EAT, WE LIE DOWN  
ON A BED IN ORDER TO SLEEP. HOW? WHY? WHERE? WHEN?  
WHY? - GEORGES PEREC



ALTERNATE: CHOOSE ONE SPECIFIC ASPECT OF YOUR EXISTENCE TO DOCUMENT (E.G., DETERMINE HOW MANY STEPS YOU TAKE ON A DAILY BASIS).



GRAPHY

ETHNOGRAPHY. N. THE DOCUMENTATION AND ANALYSIS OF A PARTICULAR CULTURE THROUGH FIELD RESEARCH.  
SELF-ETHNOGRAPHY. N. AS A FOREIGN CULTURE AND THE DOCUMENTATION AND ANALYSIS OF THE SELF THROUGH FIELD RESEARCH.

EXPLORATION # 45



## THE IMPORTANCE OF GETTING LOST

THE CLOSER MAN GETS TO THE UNKNOWN, THE MORE INVENTIVE HE BECOMES — THE QUICKER HE ADOPTS NEW WAYS. — BUCKMINSTER FULLER

TO ENTER INTO THE UNKNOWN (TO PARTAKE IN AN EXPERIMENT) INVOLVES A WILLINGNESS TO FULLY EXPERIENCE AND STUDY THINGS WE DON'T UNDERSTAND, AND TO EMBRACE THAT LACK OF UNDERSTANDING.

THERE ARE DIFFERENT WAYS OF "GETTING LOST": THERE IS THE LITERAL LOST, AS IN BEING LOST IN THE WOODS UNABLE TO FIND YOUR WAY BACK TO THE STARTING POINT, OR THERE ARE METAPHORICAL, A LOST SOUL, LOST IN LOST IN ONE'S HEAD, A LOST SOUL, LOST IN TIME. IN THE CONTEXT OF EXPLORING WE CAN THINK WHERE YOU DO NOT KNOW EXACTLY IN A STATE WHERE YOU ARE HEADED. "IN THIS SENSE WE WHERE YOU ARE TO BECOME EITHER LITERALLY LOST, MAY CHOOSE A PLACE WE'VE NEVER BEEN BEFORE, EXPLORING IN THE SENSE THAT WE ENTER INTO A OR LOST WITH OBJECTS AND IDEAS WITHOUT KNOWING OF RELATIONSHIP WITH WHAT THE OUTCOME WILL BE.



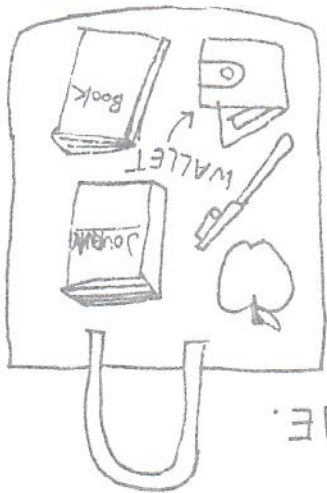
# HOW TO WANDER AIMLESSLY

1. PICK A DAY AND TIME.

2. PACK A BAG. ←

3. START HEADING  
IN ANY DIRECTION.

ACT ONLY ON INSTINCT.



4. DO THE OPPOSITE OF WHAT YOU

THINK YOU SHOULD.

5. IF YOU START TO THINK YOU

ARE WASTING YOUR TIME THEN

YOU ARE DOING IT CORRECTLY.

6. KEEP GOING. PAY ATTENTION

TO THE DETAILS. LOSE ALL

SENSE OF TIME AND PLACE.