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What if you could roam the galleries of the Metropolitan Museum of Art in New York, learn about the artwork, and even play some trivia games, all from the comfort of your phone screen? That day has come thanks to a cutting-edge augmented reality (AR) experience launched yesterday, January 11, by the Met and Verizon.All you have to do is visit the Met Unframed website and scan a barcode with your phone to enter an immersive, hyperrealistic version of the iconic museum. Online visitors can navigate through a dozen digitally rendered galleries and view nearly 50 works from the Met’s collection. Those who have access to Verizon’s 5G Ultra Wideband network will be able to unlock a feature that makes some of the artworks interactive.Upon entering the website, visitors are welcomed to the museum’s Great Hall with a view of Kent Monkman’s diptych mistikÃ´siwak: Wooden Boat People (2019). From there, banners offer broad thematic concepts â€” Power, Home, Nature, and Journey â€” through which visitors can explore the galleries.Inside the Met Unframed, an Augmented Reality experience developed by the Metropolitan Museum of Art and Verizon The website features a dozen Met galleries and nearly 50 artworks from the museum’s collectionAll you have to do is visit the new website the Met Unframed and scan a barcode with your phone to enter an immersive, hyperrealistic version of the iconic museumThose who have access to Verizonâ€™s 5G network will be able to unlock a feature that makes some of the artworks come to lifeHighlights in the galleries include works by contemporary artists like Jacob Lawrence, El Anatsui, Mark Bradford, Ibrahim El-Salahi, Sam Gilliam, and many othersAlso on display, works by Jackson Pollock, Vincent Van Gogh, Rembrandt, and the Unicorn Tapestries at the Met CloistersThe website features trivia games which encourage close observation of the artworks and labels A game called â€œAnalysisâ€• uses the Metâ€™s infrared and X-ray conservation scans of paintings to reveal underdrawings and other hidden details of well-known paintingsHighlights in the galleries include works by contemporary artists like El Anatsui, Mark Bradford, Ibrahim El-Salahi, Sam Gilliam, and Carmen Herrera. Viewers can also see paintings by Jacob Lawrence, Jackson Pollock, Vincent Van Gogh, Rembrandt, and others. What’s more, you can visit the Egyptian Wing’s Temple of Dendur and see the Unicorn Tapestries at the Met Cloisters from up close.The AR website was designed in partnership with the production studio Unit9, drawing from the Met’s existing digital resources. For example, the studio’s 3D artists based their convincing renderings of the galleries and artworks on the Met’s vast collection of images, many of which are available for free use.The featured games include trivia questions and riddles that encourage close observation of the artworks and labels. A game called Analysis uses the Met’s infrared and X-ray conservation scans of paintings to reveal underdrawings and other hidden details of well-known paintings.With the coronavirus continuing to surge across the United States, the prospect museum for such a scenario while also providing far-off art lovers an opportunity to experience the museum’s gallerie ative viewing experience, in which users can virtually visit iconic spaces and engage with The Met’s masterpieces, e’s own surroundings, Met director Max Hollein said in a statement. [It] expands the ways in which we can understa ial would be a difficult feat: a triennial about the most populous continent in the world and its diaspora amid a crowded fiel during a pandemic that not only forced a last-minute re-hang and rescheduling of its vast slate of programming, but also unle e â€” â€œunveiling the way people, objects, and events across time and space are linked through a complex web of relat ttempt. Though the first exhibition of the multi-part, multi-venue triennial occasionally stumbles, it ultimately succeeds, at le t from the Asian diaspora in New York.We Do Not Dream Alone takes an expansive view of what â€œAsianâ€•-ness is or ca er includes East Asians, South Asians, Southeast Asians, Pacific Islanders, and artists from the Arab world in solid numbers ge through the contracting of Palestininan craftswomen to make landscapes in tapestry; Kevork Mourad, who contributed th nd childhood memories of Syria and Armenia in his work. Jordan Nassar, â€œMemoriesâ€• (2018),hand-embroidered cotton rk)But perhaps as a result of that wide range, the triennial draws uneven and occasionally awkward connections between a w that explicitly links two artists compares Hamra Abbasâ€™s brushwork to the gongbi style ofÂ Lao Tongli â€”Â an ar hnique â€œtak[ing] on different meanings outside their place of originâ€• in Abbasâ€™s work to Laoâ€™s wall text. Mo coded-ness in Abbasâ€™s and Jason Weeâ€™s depiction of Lahoreâ€™s transgender community and queer Singapore e on silk, ten paintings, each: 15 x 13 1/2 inches (photo by Asif Khan)In launching the triennial, co-curator and former Asia s from the cross-cultural work happening in other global centers. Partly in an attempt to remedy the local dearth of critical att â€™t held major museum or gallery shows. But the tension between the curatorial aim of featuring work by lesser-known artists and the temptation to introduce audiences to a body of work via its â€œgreatest hitsâ€• â€ a particular challengeÂ for any triennialâ€™s first iteration â€” is palpable. Nassar and Shazia Sikander recently presented simultaneous exhibitions at blue-chip New York galleries; Nandalal Bose and Arpita Singh are well-known as the patriarch and matriarch of first- and second-wave Indian modernism, respectively. Xu Bing and Xu Zhen are likewise essential presences in any presentation of Chinese contemporary art. At the same time, artists like Daniel Crooks (whose work is being presented in Times Square) and Kyungah Ham, have barely shown work in the US in recent years. Crucially, nearly half of the works in this show are commissioned, underscoring Asia Societyâ€™s dual interest in surveying the landscape of Asian art production and actively shoring it up.Â Nasim Nasr, What to Do? (2012), seven-channel digital high-definition video installation with sound, duration, each: 1 minuteThere are certainly some misses in this show. Nasim Nasrâ€™s video â€œ33 Beads (Unworried #1)â€• (2018), in which women destroy worry beads, an integral part of a largely patriarchal tradition in Iran, is heavy-handed. On the other hand, her multi-channel installation, â€œWhat to Do?â€• (2012), is subtle and wonderful. Anonymous men expertly and worriedly flick tasbih prayer beads from one hand to another, filling the room with the sound of collective ritual and concern. The most successful works in this show are those that hone in on specificity and nuance, which necessarily connect to cross-cultural currents, rather than extrapolating about globalization or collapsing into too-simple gestures of subversion. With her stunning sculpture â€œFollow Your Heart Wholeheartedlyâ€• (2020), Anne Samat creates a monumental group of familial totem figures, elevating household materials by arranging them into regal warrior-like figures with crowns and epaulets. Minouk Limâ€™s â€œItâ€™s A Name I Give Myselfâ€• (2018) probes the scars of war via a compilation of video excerpts featuring individuals separated from their families by the Korean War, narrated by a fast-clipped voice-over. The fragmentation of their recollection is synecdoche for the sundering of a nation: one individual tries to identify themself to a lost family by a birthmark under the chin, another by an early memory of a sisterâ€™s limp.Installation view of Minouk Lim (left to right), â€œL’homme Ã la cameraâ€• (2015), â€œIt’s a Name I Gave Myselfâ€• (2018), â€œParabolic Satelliteâ€• (2015), â€œHydraâ€• (2015) (photo by Bruce M. White)We Do Not Dream Alone draws its name from a 1964 book by Yoko Ono, Grapefruit, a collection of â€œevent scoresâ€• that instruct the reader of simple actions one might undertake to enact a work of art. So might this exhibition build upon the groundwork laid by the ongoing work of smaller organizations and Asia Societyâ€™s previous programming to encourage more vigorous engagement with Asian art in New York. In response to COVID-19 closures, Asia Society built one of the most robust online platforms for any museum show anywhere, including Q&As with each exhibiting artist, fully online wall texts and images, an online reading club, and a program of online lectures and performances. Taken all together, We Do Not Dream Alone is a formidable first effort. If this is the beginning of a dream a long time coming, Iâ€™m excited to see where it goes.Anne Samat, â€œFollow Your Heart Wholeheartedlyâ€• (2020),rattan sticks, yarn, rakes, washers, plastic swords, toy soldiers, beads, metal and plastic ornaments; commissioned by Asia Society Museum, New York for the inaugural Asia Society TriennialPart one of the Asia Society Triennial We Do Not Dream Alone continues at Asia Society Museum (725 Park Avenue at 70th Street, Upper East Side, Manhattan) as well as at various venues across New York City through February 7. The Asia Society Museum presentation is curated by Michelle Yun Mapplethorpe and Boon Hui Tan. Sam Pollard is one of the most overlooked cinematic multi-hyphenates in the US. An editor, producer, director, and professor active for more than four decades, he’s played a huge role in chronicling Black US life through both his own work and his collaborations with filmmakers like Spike Lee. His newest film, MLK/FBI, is a bracing look at how the government and intelligence community monitored and harangued Martin Luther King Jr. for years. To mark the occasion, Film at Lincoln Center has put together a tribute to Pollard, streaming several of his works starting this week. The centerpiece of the program is When the Levees Broke, Spike Lee’s 2006 miniseries on a devastated New Orleans in the aftermath of Hurricane Katrina, which Pollard produced and edited. It also includes three documentaries directed by Pollard himself: Maynard (about Maynard Holbrook Jackson, the first Black mayor of Atlanta), Sammy Davis, Jr.: I Gotta Be Me (a biography of the beloved entertainer), and Two Trains Runnin’ (about activists and musicians who traveled to Mississippi in the summer of 1964).Individual titles in the program can be rented for $10 each, and the three films are available bundled together for $15.When: January 15-22Where: OnlineMore info at the Film at Lincoln Center website. Call for ApplicationsThe Master of Fine Arts in Studio Art program at Maine College of Art (MECA) supports interdisciplinary studio practice which encourages students to think across traditional academic boundaries, expand their art practice, and challenge their intellectual curiosity. An MFA signifies the terminal degree in the field of art practice, and our program readies its graduates to be artists, researchers, educators, and colleagues. Our students leave Maine College of Art with a deep appreciation for both art practice and scholarly research.

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