

# I WANT A MUSEUM

date: / /

place:

signed:

# I NEED A MUSEUM

date: / /

place:

signed:

# I INSIST A MUSEUM

date: / /

place:

signed:

# I DEMAND A MUSEUM

date: / /

place:

signed:

# MANIFEST

I want the museum to be. To gather together. I want the museum for me to be seen and heard and felt. I want the museum to make space to overcome my voice silenced loudly before. I want the museum to welcome my smell, my noise, my inadequacy and my struggle. I want the museum to wake up with necessity. I want the museum to dismantle its paywall, its safety nets and its desire to entertain. I want the museum to give us direct access to the art we need to demolish the limits to our ability to find each other. I want the museum to be a site where “We” is inevitably the right mode of address. I want the museum to build coalitions, across colors, sounds, materials, cultures and affinities. I want the museum to be a space spurred by contemplation and empathy. I need the museum to undo common assumptions of what is rational and what is outrageous to help us imagine ourselves and each other continuously anew. I want the museum to be a place in which we can give ourselves over not only to visions considered our own, but new visions yet for us to imagine. I demand the museum to abolish the imperial mindset that gave rise to its current form. I need the museum to start from scratch, because we need it now more than ever before. I want a museum to recognize that for culture to take place, our bodies must appear. I want a museum giving rise to our sense of self, to us as individuals and as members of communities where we can feel a stability that is recognized and hailed by others. I need the museum to always be where we explicitly show up for each other, where I appear to you and you to me. I want a museum that can hold difference and dissonance without fear. I want a museum that inverts hierarchies and value systems in art and in people. I want a museum to be a place of unregulated wildness to resist binding its objects and viewers to rules and instead release the wild in us, fusing our hunger into action. I want the museum to refuse the refusal of violent traditions. I want a museum where we can find the things that are not, as they slip through the cracks of their absence into an inevitable presence. I want the museum to be a public, and therefore already political space. I want the museum in fact to contest the division between public and private, demonstrating that politics are already in the home, in the streets, at our work. I want the museum to lead its viewers away from passive admiring to an active viewing, instilling an honest will to re-enact. I want the museum to arise of the organization of people, their acting and speaking together. I want the museum to be a place where people cannot help but speak, materializing the freedom and radicality of conversation. — In response, I want the museum to be quiet and listen. I need the museum to move on. I want the museum to realize that those stripped of representation are still here — gagged by a collective blind spot.

is a project by Andrea Geyer (2017/2023). Centering you, the visitor to the museum rather than the museum itself, the declarations, desires, and requests that make up Manifest range from the practical to the ideological, and from the personal to the abstract. The list of demands stems from Geyer's research into the San Francisco Museum of (Modern) Art's founding director Grace McCann Morley and her belief in museums as integral to civil society and civic life. Morley led this museum from 1935-1958, establishing gallery tours, art history courses, a public art library, an art rental gallery, the first film program at an American museum, and a TV show “Art in Your Life.” An advocate for modern art and cultural democracy, Morley was a staunch supporter of the diverse art community in the San Francisco Bay Area, as well as of the broader avant-garde movement throughout the Americas. Under Morley's direction, the museum was open until 10 p.m. As a result of these efforts, it garnered a following that was expansive and diverse in age, race, economic and cultural backgrounds. Morley wrote in 1950, “Art is an inseparable and essential part of human life.” Geyer took Morley's mission to show the importance of art in every aspect of life and scripted a list of wants, needs, and demands directed toward museums as an invitation to reimagine what one expects and hopes for when engaging such institutions today. Additionally, the statements in Manifest draw from writings and lectures by Hannah Arendt, Walter Benjamin, Michel Foucault, as well as from those by more recent thinkers such as Wendy Brown, Jack Halberstam, Stefano Harney, and Fred Moten. Geyer also included references in response to the 2016 presidential election (which took place while Geyer was writing the original script) that called for museums to be sites of resistance and sanctuary. For the Carnegie Museum of Art, Geyer invites you to contemplate your own needs and desires in relation to the museum today and express them on the posters that are part of this handout. You can share them back with the museum and its audiences, and/or taken with you to either be kept or distributed. These expressions of wants, needs, and demands can be made anonymous or be signed, and will retain the authorship of each writer.

This publication has been printed on the traditional and present-day homelands of the Adena, Haudenosaunee, Osage, Shawandasse Tula (Shawanwak/Shawnee), Monongahela. The artist would like to acknowledge that these lands remain unceded and pays her respects to the past, present and future generations of Indigenous peoples who have, do and will reside on these homelands as well as the Adena, Haudenosaunee, Osage, Shawandasse Tula (Shawanwak/Shawnee), Monongahela diaspora. The artist supports Indigenous survivance, the right of returns and Land-Back.

**I want the museum to laugh at its own prejudice. I want the museum to emphatically recognize those who are traditionally erased within its walls and to acknowledge that it not only needs those missing but fails in its entirety without. I want a museum to transpire prejudice as a predicament of privilege. I want a museum to be a space for the movement of things, of values, of meaning. I want a museum to be a space where I can glance back at those who are looking. I want a museum to foster disorientation for me to linger with perception. — I want a museum to disorganize my thoughts. I demand a museum that can liberate my desire and hold its vastness in return. I need a museum where time is set free and expands with us on its own terms. I want a museum to be a space that makes us realize that I need to pay attention, again. I need a museum to be a space to breathe. I need a museum to give me shelter from the monolithic, the dogmatic and more. I want a museum to offer free food, a bathroom and education. I want a museum loud and quiet, bright and dark, concrete and abstract. I need a museum that in tragedy and strain, offers the people the refreshment of spirit that art can give – so they can carry through unfalteringly, the hard things that must be done. I want a museum to give us tools to undo visual regimes generated to blind us. I need a museum to offer a space in which we spend less time antagonized and antagonizing. I need a museum to support a democratic people where in crisis exhibitions multiply, art activities continue and events increase because art is no luxury nor pastime, it is a fundamental necessity. I want the museum to be open until 10pm. I demand a museum to be a site of collective study and never a call to order, a space of dissonance and noise, a space of public weave to which one sends one’s imagination visiting. I need the museum to be a place of courageous vulnerability. I want the museum to offer spaces of resistance against the terror of disappearance. I insist a museum to endure a productive discomfort. I need the museum to undo common assumptions of what is rational and what is outrageous to help us imagine ourselves and each other continuously anew. I want a museum to eclipse banality. I need the museum to be a place that allows me to rest. I want a museum in which I don’t walk from void to void, but I rather stumble from present to present. I want a museum to be a place where time expands, where we can be with time instead of being emptied without. I want a museum that does not categorize art as old or new, conservative or radical but opens it to us as a continuous and living expression. I need the museum to be committed to this moment. I need the museum to be corrective to our highly technological culture. I want the museum to be a space in which things feel closer together, closer to me and to you and to us. I need a museum where practice and theory are one. I demand the museum to be where space starts to tremble and floors crack open. I want the museum to be the space where my feet start to dance so my voice can’t help but sing. I want the museum to be a place of practiced liberation. I want the museum to escape the barriers of language. I want a museum to contribute to mass education in subjects inadequately covered by or omitted from formal education. I need a museum to teach a new kind of vanishing point to offer those who visit not a room of their own, but a space in the world. Because they need to be in the world with others and believing it continuously anew. I want the ...**