

MISC

DESIGN THINKING
AND INNOVATION

MOVEMENT
INTUITION
STRUCTURE
COMPLEXITY

FALL 2011

\$12 USD \$12 CAD £7.50 GBP



**CUSTOMER
EXPERIENCE:**

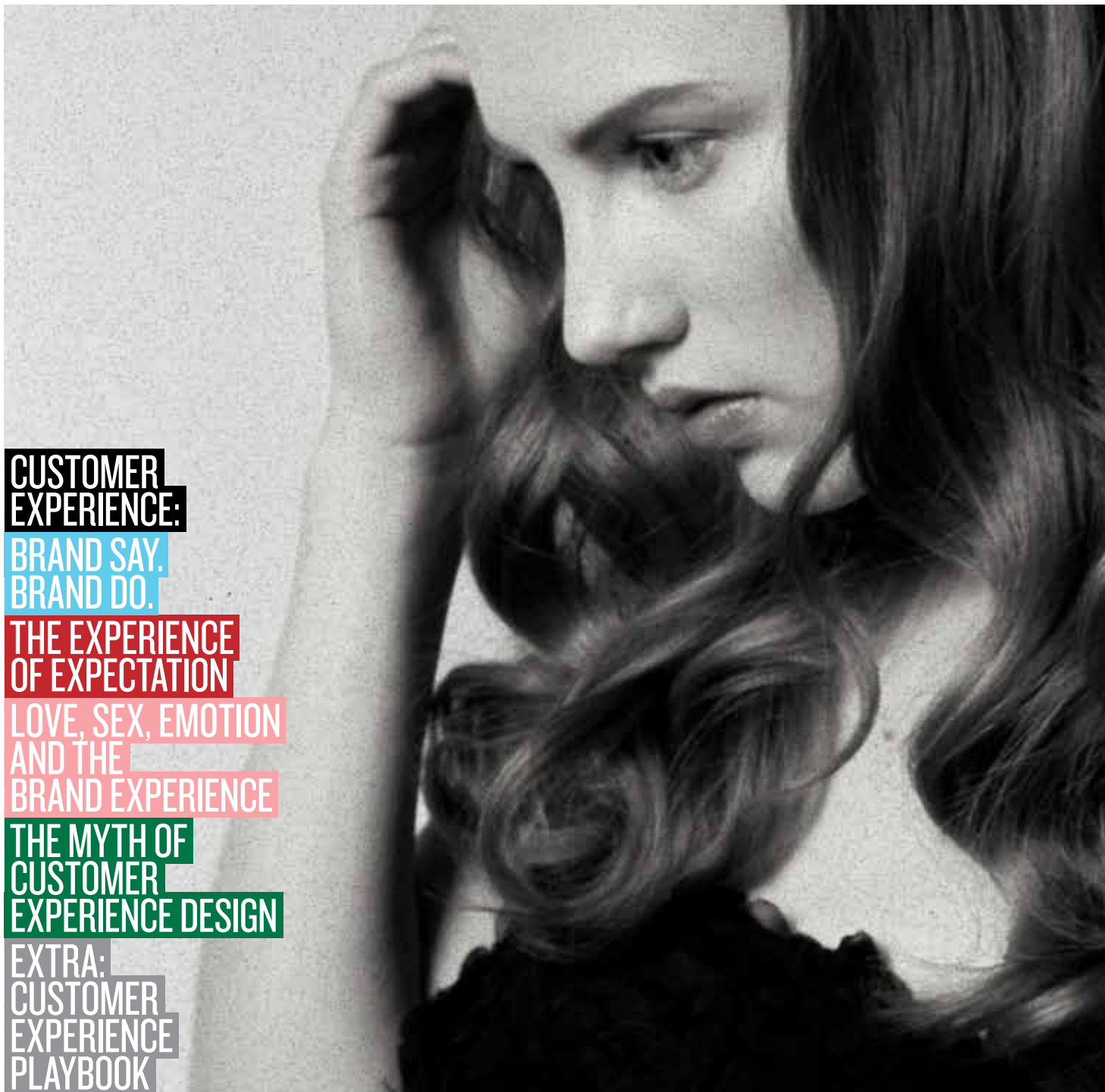
**BRAND SAY.
BRAND DO.**

**THE EXPERIENCE
OF EXPECTATION**

**LOVE, SEX, EMOTION
AND THE
BRAND EXPERIENCE**

**THE MYTH OF
CUSTOMER
EXPERIENCE DESIGN**

**EXTRA:
CUSTOMER
EXPERIENCE
PLAYBOOK**



L'ART, PAR EXEMPLE

ART
FOR
EXAMPLE

An artist's work is the work of designing experiences. Typically, expressions are crafted through the sifting of memories – emotions and meanings of past experiences – and through absorption in a subject matter. Impression is the inward version of the same process; audiences bring their own portfolio of experience to the table when they observe a piece of art. John Dewey called experience “a bi-product of continuous and cumulative interaction of an organic self in the world.” Situating the meaning of an artwork is an unending task, not to mention unique to each viewer. From conception through to reception, a work is continuously reinterpreted according to changing contexts.

If aesthetic experience is a summation of stimuli, it is not only about the immediate

senses working at the moment of exposure, but also the accumulated senses – one's sense of the times, of history, of a social and cultural context – all of which inform one's sense of aesthetic taste.

For the sake of familiarity, let's consider the Mona Lisa. Leonardo da Vinci dwelled on it for many years and eventually gave up. The piece itself was never “finished.” The same can be said for its critical reception. From the time of its commission to its current placement in the Musée du Louvre, the Mona Lisa experience has been everything but static. It was stolen and brought back to Italy in a supposed act of patriotism, homaged and parodied by the likes of Salvador Dali, Andy Warhol and Marcel Duchamp, referenced in songs by Nat King Cole, Slick Rick and

the Fugees, reproduced in over 2,000 advertisements and mythologized in a well-known thriller novel – all of which have had profound effects on how we see the original. For all the Mona Lisa's ubiquity, our experiences of it continue to evolve.

Contemporary art presents the same openness of experience, though it is more difficult to track without hindsight. The following works were chosen for inclusion in *M/I/S/C/* because they deal with sensual and emotional experience in compelling and original ways. The artists draw inspiration from technology, popular culture and their own cognitive explorations. More than that, the works themselves are meditations on how experience can be tracked in time, space and cultural context.



Name: Alyssa Monks
Hometown: Ridgewood, United States
Current City: Brooklyn, United States

Education: New York Academy of Art: MFA, painting; Boston College: BFA, Fine Arts
Interests: Art that engages, real food, Bikram Yoga, long distance

running, psychology, philosophy, cooking, cats, reading, cycling, Brooklyn, NYC, lakes and mountains and nature
Website: alyssamonks.com

Shown: "Squid" is one of the last of my series of women partially submerged in water. This series is about seeking comfort in that which does not yield, at least not for long, and often

instead destroys. It has been about that moment between consciousness and unconsciousness, that choice to sink or swim.



Name: Brendan George Ko
Hometown: Toronto, Canada
Current City: Toronto, Canada
Education: Ontario College of Art & Design:

BFA, Photography
Interests: Literature, cinema, music, cycling and stargazing
Website: brendangeorgeko.com

Shown: "Barking Wall" When I was growing up in New Mexico, my house was haunted but more specifically a particular darker-than-normal corner in my bedroom was

haunted. Every year a strange noise would occur in the same spot on the same day and with each year it would get louder and more ambiguous in mystery – I swear the wall was barking.

