

iMUSEO

See Art Differently

SIMON FONG ▪ MFA INTEGRATED DESIGN THESIS ▪ FALL 2016





Visual Art Streaming App

App Design

Website Design

Branding

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RESEARCH

INTRODUCTION

In 2011, I joined International Arts & Artists (IA&A), a visual arts nonprofit based in Washington, D.C., with a mission to create cross-cultural communications through the arts. As the design studio director at IA&A, I had the opportunity to work with a diverse group of artists, curators and arts professionals. From designing museum catalogs to artists and exhibition websites, my love for the visual arts was revived during my three years at this organization. Thanks to this experience, I was motivated to explore ways to increase the exposure and appreciation of the arts.

One of the main issues I noticed while working in the arts is that it was a very insular community that is slow to adopt innovative new technologies to grow an audience. Whether it is to improve administrative functions or reaching out to a new generation of audience, the arts world is many steps behind. Compared to the music industry which has embraced technologies to cultivate new listeners, the arts world still function like its stereotype: elitist, insular, guarded, and distant.

Many times I have witnessed the difficulty in bringing in more people

to the museums and galleries. While working at IA&A, I learned that many of the traveling exhibitions we marketed to potential venues had one main consideration in mind: Would this exhibit bring people to our museum so we can boost numbers? For these museums, an increase in visits translates to direct income and continued or new funding from sponsors. But if people are not coming to the museums, then how do we educate them about the importance of arts in society? How do we keep art relevant so that artists can continue to remain financially viable through the sale of their works? How do we reach out to the masses so that art continues to have relevance in everyday lives?

The goal for my MFA thesis is to create an online, visual arts streaming service that can be accessible through established streaming devices such as Apple TV, Roku, Google Chromecast, Amazon FireTV, and Android stick. By bringing art into homes, we can harness streaming technology as a means to bring the museum experience to the masses.



ART IS IMPORTANT IN ANY SOCIETY

“There’s a strong relationship between arts and cultural engagement and educational attainment. We see an improvement in literacy when young people take part in drama and library activities, and better performance in maths and languages when they take part in structured music activities.”¹

Visual arts have a significant role in society. Besides being something to be appreciated, have an emotional connection with, or as a tool to improve the aesthetics of an environment, the visual have had more of an impact on society than most people realize.

The article “The Role of Visual Artists in Society” published in the *Houston Chronicle*², shares the tremendous role in society that the arts have had:

- **Cross-cultural understanding.** Art can advance cross-cultural understanding between different cultures, be it local, national or international, and on real-world complex and sensitive issues. It is also a powerful medium to convey ideas through classes and cultures because it is simplistic without reliance on the written language.
- **Enhancing community engagement.** Citing a report by the University of Pennsylvania, cities that focuses on the arts create better social cohesion, improved civic engagement, better child welfare, and decreased poverty. Art can be a powerful to bring communities together.

- **Documenting history.** Art is an effective and deceptively easy way to document our collective present so that future generations can have a greater understanding of our ways of thinking, shared values, and more.
- **Finding creative solutions to social issues.** Art has been an effective tool to create spaces for protest and expression for societal change. It is also a tool for healing (think of public memorials commemorating victims and heroes of war, as well as those for civic leaders whose ideals has changed our society for the better).

We should also not ignore the huge impact arts have on the economy. In National Endowment for the Arts’ (NEA) *A Decade of Arts Engagement: Findings from the Survey of Public Participation in the Arts, 2002-2012* report released in 2015, “in 2012, arts and cultural production contributed more than \$698 billion to the U.S. economy, or 4.32% to the U.S. Gross Domestic Product, more than construction (\$586.7B) or transportation and warehousing (\$464.1B)... 4.7 million workers were employed in the production of arts and cultural goods, receiving \$334.9 billion in compensation... Arts and cultural spending has a ripple effect on the overall economy, boosting both commodities and jobs. For example, for every 100 jobs created from new demand for the arts, 62 additional jobs are also created.”³



And we should not forget that the arts have a direct impact on our creative industries. Without a strong arts presence in our society—including academic curriculum and public spaces that provide interaction with the arts and culture—creative thinking would not flourish.

Take for example the success of Apple. Apple products are highly prized and sought after because they not only deliver technological solutions and process that are popular with users, but also these products are thought of as works of art. “Steve Jobs in his many keynotes has pointed out that Apple’s approach to products is that they are at the union of liberal arts and technology. And nobody in the industry so far has been able to match Apple’s eye for design... What this means is that there is an added dimension of design and technology as art that influences the thinking of those who work at Apple. This group is like a passionate team of artists who happen to turn their art into technology.”⁴

DECLINE IN MUSEUM ATTENDANCE: A SERIOUS THREAT TO THE FUTURE OF OUR CREATIVE INDUSTRIES

At IA&A, I have often heard discussions among colleagues and peers in the industry of the decline in museum attendance. Indeed, Washington, D.C. once had double the private galleries in the late '70s through the '90s, but now only less than half remains. This is a worrisome trend as I have mentioned previously that the arts has strong influence how our creative industries are sustained and developed.

On the Humanities Indicators website, it is reported that only “21.0% of the U.S. adult population reported visiting a museum or art gallery in the previous year—the lowest level recorded over the three decades that data have been collected and almost six percentage points below the highest level reported (26.7%, in 1992). In that year, as in 2002, Americans ages 25-74 were more likely to visit museums than the youngest (18-24) and oldest (75+) adults... The decline in art museum attendance that began among younger people at the turn of the century is now occurring among some older Americans. From 1982 to 2002, the museum visitation rate of Americans age 45 or older rose steadily. The rise was particularly striking among 45-54-year-olds, whose visitation rate increased by almost 11 percentage points. By 2012, however, the rate of visitation among these Americans was back down to its early 1980s level.



The visitation among 55-64-year-olds remained above the 1982 level in 2012, but had fallen five percentage points from 2002. The exception to this trend was the substantial rise in visitation by the oldest Americans (those over 75 and older). In 2012, 15.5% of the oldest group had visited a museum in the previous year, up from 8.4% in 1982.”⁵

Unless the trend of decline plateaus or reverses, museums and art galleries will continue to struggle and only the most prominent and successful venues will remain in business. This is a clarion call for visual art administrators, providers, educators, and creators to look for new ways to reach audiences so that the arts can continue to flourish in America.

THE INTERNET AND NEW OPPORTUNITIES

Despite the fall in attendance at brick-and-mortar art venues, there are findings in NEA’s report³ that may provide new opportunities to stem the decline:

- 71.4% of Americans used electronic media to watch or listen to art (i.e. TV, radio, the Internet or any other electronic media);
- 43.3% of Americans created, practiced, performed, edited, or remixed art that included all performance and visual arts;
- 44.2% of Americans used electronic media to e-mail, post, or share art (i.e. a computer, a hand-held device or mobile device, the Internet, or social media);
- Technology is a preferred medium for Americans in creation and appreciation of the arts, including virtually every demographic subgroup (race or ethnicity, age, gender, economic class, etc.) who created visual art using electronic media in 2012;
- 56.7% of young adults aged 18 to 24 use hand-held or mobile devices to consume music while a growing 10.6% do so for visual arts;
- A higher percentage of high income earners use hand-held or mobile devices to access the arts;
- Women are more likely to create visual art than men;



- 12.4% of art created and shared tend to be artistic photographs while 5.7% are visual arts;
- The percentage of adults between ages 18 to 24 that took art classes or lessons at any time in their lives have increased (an increase of 5% for those participating in visual arts, and a 3.9% increase for those participating in art appreciation).

The above findings show us that as Internet and computing technologies advances and become more embedded in our daily lives, people will access and participate in art consumption through the use of these devices.

Broadband and Streaming

The history of media streaming moved at an incredibly fast pace. The first known live Internet streaming event was probably on September 5, 1995 when ESPN SportsZone streamed a live radio broadcast of a baseball game between the Seattle Mariners and the New York Yankees to thousands of its subscribers worldwide. Streaming then was limited and nonviable because of limitation over a 56k modem.⁶

The advent of high speed Internet has brought about great changes in the way entertainment and media is being brought into homes and businesses. From music to television programming, to movies and pod casts, off line business models such as CD and DVD rentals (e.g. Blockbuster) has declined in popularity and the

continuously improving broadband speeds has opened the doors to allow media to be instantly streamed directly into homes and businesses. This paradigm shift on how consumers are consuming entertainment has generated new opportunities for content to reach audiences.

The growth of this new way of consumption pattern can be seen by the explosion of content providers vying for subscription dollars. Big and established companies like HBO, NBC and Showtime are now offering low cost subscription plans to lure consumers to their services. This is especially popular with “cord cutters” (cable subscribers, estimated to be 15% of American adults) and the growing group of younger-skewing crowd known as “cord-nevers” (non-cable subscribers, representing about 9% of American adults) who want to access entertainment through the Internet without limitations from traditional payTV providers.⁷

Streaming Devices

On the other spectrum of the proliferation of online media streaming is the innovation of small and easy to use streaming devices for televisions. Without the nimble but powerful streaming devices such as Apple TV, Roku, Chromecast, Amazon FireTV, Android HDMI sticks, and many others, content streaming would not have been as successful as it is today.

The concept is simple: plug the streaming device into the HDMI input on your flat



screen television (which is now a common feature in modern televisions), turn on your television and stream whatever you want directly onto your television. All you need is high speed Internet and subscription to many content providers such as Netflix, Amazon Prime, Hulu and many others. Although we see mostly television programming, films and music being streamed at the moment, the possibilities with this paradigm shift in media consumption is endless. The streaming device has opened the doors to a myriad of opportunities for other types of online services to be innovated and offered to the masses. Interactive gaming is already offered on Amazon Fire and Roku platforms, and we can expect more unexpected uses to come.

Open Source Images

In recent years, museums and galleries around the world have been opening up their immense archive of high resolution digital images of artworks to the public, free of charge. This was unheard of previously as the such assets were closely guarded to protect monetary benefits (for the museums and galleries) from reproduction fees. However, such a move was seen as significant as museums and galleries realized the long term benefits of sharing these images. As stated by J. Paul Getty Trust's President and CEO James Cuno, "The Getty was founded on the conviction that understanding art makes the world a better place, and sharing our digital resources is the natural extension of that belief. This move is also an educational imperative. Artists, students, teachers, writers, and countless

others rely on artwork images to learn, tell stories, exchange ideas, and feed their own creativity."⁸

And when Museum of New Zealand Te Papa Tongarewa offered open access to their collection, they hoped that this move would empower people to use their museum images "in teaching and learning, research, innovation, and new forms of creativity...(recognizing that) online visitors, access now means being able to reuse a collection image, not just view it; and that if (they) wanted to stay relevant (they) needed to work with (their) visitors, not against them."⁹

Even though its not widely mentioned, I believe that the secondary intent was to use the proliferation of artwork images on the Internet to build more interest in the visual arts, and may be someone who is fascinated by an artwork they see online may be moved to visit the museum or gallery to view the original artwork in person.

RESEARCH STATEMENT

Leveraging the open access to high resolution images of artworks from museums and galleries, as well as the growth of the media streaming market, I created **iMuseo** as a platform for visual arts to be accessible from the comfort of your home. By creating a platform that is both simple but interactive, as well as educational, visual arts can now be brought to the comfortable of your home or business.





DISCOVERY

WHAT'S WORKING: LEVERAGING EXISTING FORMULA TO CREATE A FAMILIAR SERVICE

When I began to explore concepts on how iMuseo could and should work, I have looked at various popular streaming services. After studying various services such as television and movies focused platforms as such Netflix, Amazon Prime, Hulu and Sling TV, and music focused ones such as Pandora, Spotify and Apple Music, some key aspects of what make these services popular are:

- **Ease of use:** One of the most noted aspects of the success of these services are its intuitive and easy-to-use user experience and interface designs. These platforms have an easy sign-up process that makes adoption quick and stress-free. Organization of content is always straight forward with categories labeled simply to avoid ambiguity. Content is usually one or two clicks or taps away making searching and browsing quick and smooth. The navigation is always clear and brings you to where you want to be. And when icons are used, they are universal so users can interpret the meaning correctly.
- **Recommendations:** Common to all these platforms are the recommended content. This give users an exploratory experience that is engaging but yet nonthreatening as no one is made to feel inadequate in subject matter knowledge to choose what to watch or listen to. For example, in all the

television and movies streaming services, the homepage always provided curated titles by genre so users can easy explore what they might want to peruse even though they don't have a specific title in mind.

- **Creating lists:** On the music streaming platforms, users can create their own music lists so they can always replay their favorite tracks. Whether it is adding to a list, collection or channel, these are all universally understood labels that users know where their created lists will be stored and accessed.

For content creation and presentation, I also studied several related visual arts websites for inspiration and research:

- **Artsy.** Artsy is a website that is cataloging, presenting and selling art from around the world. Started in 2009 as a senior computer science project by Carter Cleveland, who also earned second place at Princeton's 2009 business plan competition, Artsy functions like a Pandora-like art discovery service. Serving more than 230 million artwork views to audiences across 186 countries, "Artsy's key to success (is that) they understand the value each tier of the art world provides, and are working with the existing schematic rather than against it." Artsy partners with many private galleries by offering "a free suite of tools—a cloud-based inventory management system which allows galleries to show art on an



iPad, analytics to see which artists are performing better, and stats which show where in the world audiences comes from.”¹⁰ I find Artsy’s design and layout to be quite beautiful, using white throughout the website to create a gallery-like experience. The curated artworks makes art exploration fun and educational.

- **Google Art Project.** Launched in 2011, Google Art Project (GAP) is a website that allows the public to access high-resolution images of artworks housed in partner museums. The website features interactivity such as virtual gallery tours where users can virtually ‘walk through’ the galleries of partner museums, artwork views where users can zoom in and do a detail study as well as read curatorial descriptions and notes, as well as allowing users to create artwork collections through their Google account to easily share with others. Video and audio content was also added to create a more immersive experience when viewing an online exhibition, almost like you are on a guided tour in a museum.¹¹ I find GAP’s unique virtual tours to be quite entertaining as each exhibition is not always the same format. Though its inspirational, many of the virtual experiences on GAP will not necessarily be easily replicated for iMuseum. However, GAP’s collection sharing function is good to have.
- **Major museum websites.** I have spent some time studying various websites from major museums such

as Metropolitan Museum of Art, Museum of Modern Art, The Louvre, British Museum, National Gallery of Art, and many others. Many websites follow similar information architecture but most are often too confusing to get around to find what you are looking for quickly and precisely. My conclusion is that **iMuseum** should not be designed like a museum website, but rather it must present a user experience more closely resembling a music streaming app.

DEMOGRAPHICS: WHO ARE THE ART CONSUMERS

Referring again to the NEA’s 2015 report *A Decade of Arts Engagement: Findings from the Survey of Public Participation in the Arts, 2002-2012*,³ we can surmise the demographical data of the initial target audience for iMuseum:

- 49 million adults (21%) went to an art museum or gallery at least once in the 12 months ending in July 2012, and 53 million (22%) went to a craft fair or visual arts festival.
- Adults made about 132 million visits to art museums and art galleries in 2012, and, on average, attendees went 2.7 times.
- 57% of people who went to art museums or galleries in 2012 were women.
- Among adults who visited at least once in a 12-month period, two-thirds were younger than 55 years of age.

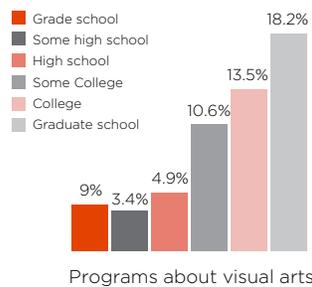


- In 2012, non-Hispanic whites are most likely to visit an art museum or gallery.
- Nearly 84% of people who visited an art museum or gallery at least once in 2012 had at least some college education.
- People most likely to watch or listen to visual arts-related programs are high-income earners and those who hold a college or graduate degree (14% of the highest income earners and 18% of people with a graduate degree watch or listen to visual arts programs).
- 5.8% of Internet users consumed programs about visual arts on the Internet.
- 21.7% of adults hand-held or mobile devices to access visual arts programs. The largest age group in this category are adults aged 18-34 (10.9%).

Number and percentage of U.S. adults who watched or listened to an arts broadcast or recording at least once in the past 12 months via TV/radio or the Internet: 2012

	TV or radio	Internet	TV/radio, Internet, or both	Estimated number of adults
Programs or information about the visual arts	7.6%	4.1%	9.4%	22,089,393

Percentage of U.S. adults who used TV/radio, the Internet, or both, to consume selected arts broadcasts or recordings, by highest level of educational attainment: 2012



Percentage of U.S. adults who used TV/radio, the Internet, or both, to consume selected types of arts broadcasts, by type: 2012



Source: *A Decade of Arts Engagement: Findings from the Survey of Public Participation in the Arts, 2002-2012*, National Endowment for the Arts.



Demographic distribution of U.S. adults attending different types of visual arts events at least once in the past 12 months: 2012

	2012 U.S. Population		Art museums or galleries 2012	Craft fairs and visual arts festivals 2012
	Millions	Percent		
ALL ADULTS	235.0			
Gender				
Male	113.1	48.1%	42.9%	38.9%
Female	121.9	51.9%	57.1%	61.1%
Total		100.0%	100.0%	100.0%
Race/ethnicity				
Hispanic	35.0	14.9%	10.1%	11.1%
White	155.7	66.3%	76.0%	77.4%
African American	26.8	11.4%	6.5%	6.1%
Other	17.5	7.4%	7.4%	5.4%
Total		100.0%	100.0%	100.0%
Age				
18-24	30.4	13.0%	11.1%	10.4%
25-34	41.0	17.4%	18.4%	16.8%
35-44	39.6	16.9%	17.1%	16.6%
45-54	43.7	18.6%	19.5%	20.4%
55-64	38.3	16.3%	17.5%	18.8%
65-74	23.8	10.1%	10.8%	11.7%
75+	18.1	7.7%	5.7%	5.2%
Total		100.0%	100.0%	100.0%
Highest level of education				
Grade school	9.9	4.2%	0.7%	1.1%
Some high school	19.0	8.1%	1.7%	2.9%
High school graduate	70.9	30.2%	14.1%	21.8%
Some college	68.7	29.2%	27.3%	30.6%
College graduate	43.0	18.3%	32.7%	27.1%
Graduate school	23.5	10.0%	23.5%	16.4%
Total		100.0%	100.0%	100.0%
Family income				
Less than \$20K	40.9	17.4%	8.4%	9.5%
\$20K to \$50K	76.0	32.3%	21.6%	25.8%
\$50K to \$75K	43.9	18.7%	19.6%	20.5%
\$75K to \$100K	27.6	11.7%	15.0%	15.3%
\$100K to \$150K	27.1	11.5%	18.4%	15.5%
\$150K and over	19.6	8.3%	17.0%	13.4%
Total		100.0%	100.0%	100.0%

Source: *A Decade of Arts Engagement: Findings from the Survey of Public Participation in the Arts, 2002-2012*, National Endowment for the Arts.





BRANDING

iMUSEO

See Art Differently



The branding of iMuseo will convey the idea of art and design, as well as simplicity of use.

LOGO

The logo is designed with simple lines and shapes that convey these ideas. The logo was created from Anders font by Tom Anders Watkins with tweaks to enhance the elements in the logo.

A tagline of “See Art Differently” will further brand iMuseo as the place to experience the appreciation of art in a completely different way.



Stacked
Preferred Logo

iMUSEO

See Art Differently

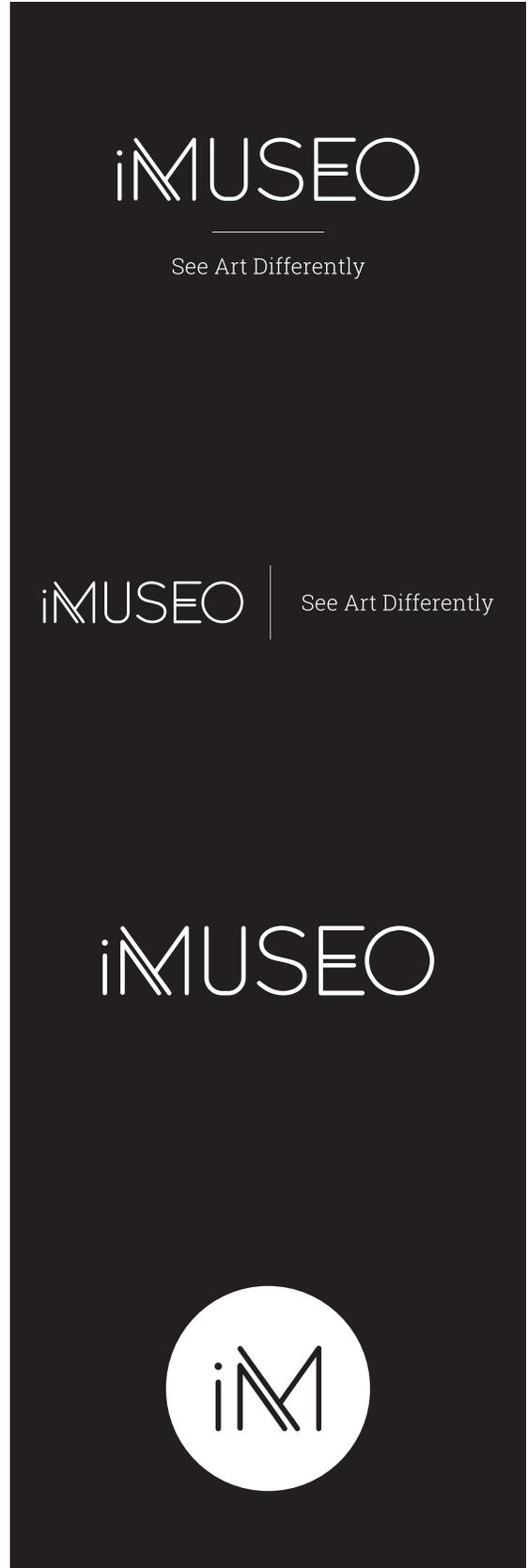
Horizontal

iMUSEO | See Art Differently

Without Tagline

iMUSEO

Monogram



COLOR PALETTE

The color palette is a playful kaleidoscope of multitude of colors that artists use to express their ideas. Instead of using a rainbow color palette which will be too harsh for this brand, I have recreated iMuseo's version with a modern take that is both fun but yet balanced. The spectrum

of colors in this palette may look wildly complex, yet it has a texture and tone that conveys harmony and sophistication. I have also studied many current visual designs and this color palette is both current and popular.

 See Art Differently	 See Art Differently	 See Art Differently	 See Art Differently
 See Art Differently	 See Art Differently	 See Art Differently	 See Art Differently
 See Art Differently	 See Art Differently	 See Art Differently	 See Art Differently
 See Art Differently	 See Art Differently	 See Art Differently	 See Art Differently
 CMYK: 0, 0, 0, 100 RGB: 0, 0, 0 HEX: #000000	 PANTONE 1785 CMYK: 0, 86, 55, 0 RGB: 255, 73, 92 HEX: #FF485B	 PANTONE 5405 CMYK: 74, 47, 33, 8 RGB: 80, 116, 138 HEX: #4F738A	 PANTONE 1375 CMYK: 0, 45, 96, 0 RGB: 255, 158, 22 HEX: #FF9E15
 PANTONE 3272 CMYK: 100, 4, 50, 0 RGB: 0, 161, 155 HEX: #00A19A	 PANTONE 2925 CMYK: 76, 25, 0, 0 RGB: 0, 155, 222 HEX: #009ADD	 PANTONE 7676 CMYK: 61, 67, 9, 0 RGB: 119, 100, 160 HEX: #77649F	 PANTONE 422 CMYK: 40, 32, 32, 0 RGB: 160, 161, 162 HEX: #9FA1A1



TYPOGRAPHY

Gotham is the primary font used in iMuseo's branding. It is a typeface that is clean, bold and proportionate. It suits iMuseo as it conveys the modernity and simplicity of use. Roboto Slab is a

transitional font and its chosen to contrast the stony, no-nonsense tone of Gotham. It is the ideal font for its tagline. Raleway is a Google web font alternative for Gotham.

Gotham Bold
Headlines, Titles, Emphasis

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#%&^*()-=_+**

Gotham Light
Text

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#%&^*()-=_+

Roboto Slab Light
Tagline, Call-Out Text, Quotes, Emphasis

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#%&^*()-=_+

Raleway
Web Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#%&^*()-=_+
**ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#%&^*()-=_+**



CORPORATE STATIONARY



ENVIRONMENTAL GRAPHICS



SWAG: APPAREL





iMUSEO

Website and App Design

WHATS IN iMUSEO?

iMuseo is a streaming service for visual arts. Similar to music streaming services, iMuseo will have:

- A large database of high resolution images of artworks from partner museums and galleries;
- Description of artworks and biographies of artists so users can learn about the art and its creator;
- Strong metadata so that users can find specific works by artists, art movements, genres, etc.;
- Curated collections, known as Galleries, so users who do not know enough about art can explore what experts are recommending;
- Special exhibitions created by partner museums and galleries to create a virtual exhibition experience, and also a way for partners to promote their institutions;
- Ability for users to create their own collection by adding selected images into a user created Gallery
- Ability to project selected artwork or artworks as a still or slideshow onto their flat screen television through the use of a streaming device such as Roku, Apple TV, Google Chromecast, Amazon FireTV or an Android stick.

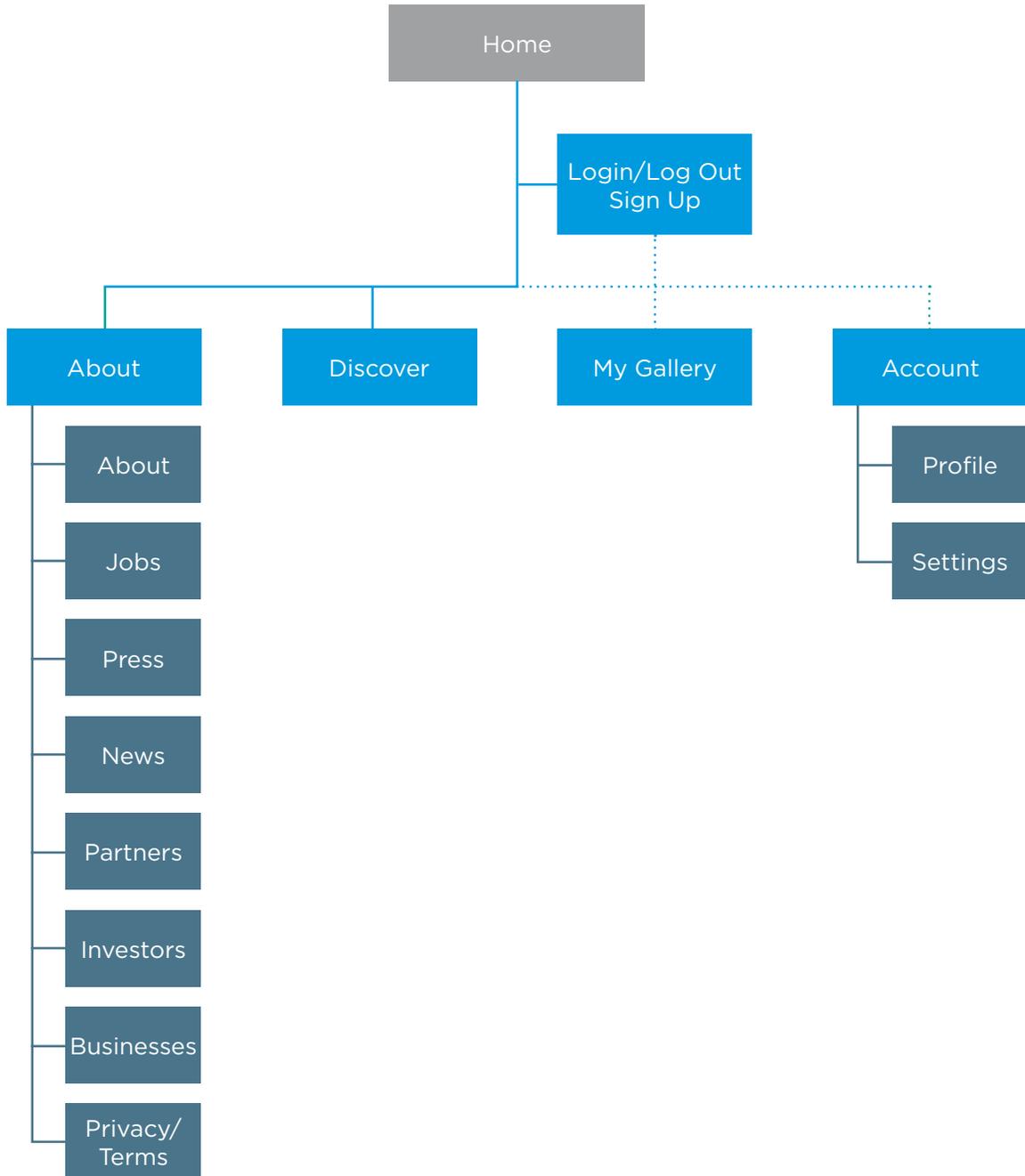
DESIGN

Prior to the design of the website and app, I have researched several music streaming services such as Pandora, Spotify, iHeart Radio, Apple Music, etc. I have also used my own personal experiences interacting with other non-related services as a guide to how the IA should look like. What I have found out is that the best user experience tend to be:

- **Quick and easy to sign up.** That includes using email as your login as well as adding Facebook login as a quick and easy sign up option.
- **Content should be rich but should not be too cluttered and overwhelming.** To tackle this challenge, I've looked at Pandora as a model because it delivers rich content but only within limited categories so that users will not get lost while perusing the website content.
- **Simple, clean and neat layout and design.** iMuseo is a visual arts streaming service and its content is centered on a diverse catalog of artworks. Therefore it's overall design should be neutral so that users can appreciate the richness and depth of each artwork without distractions from other colors or unnecessary design elements.
- **Mobile-first approach.** By creating a mobile-first approach, this will create a simple one-design-fits-all solution that will address NEA research findings that many adults use hand-held and mobile devices to engage art.

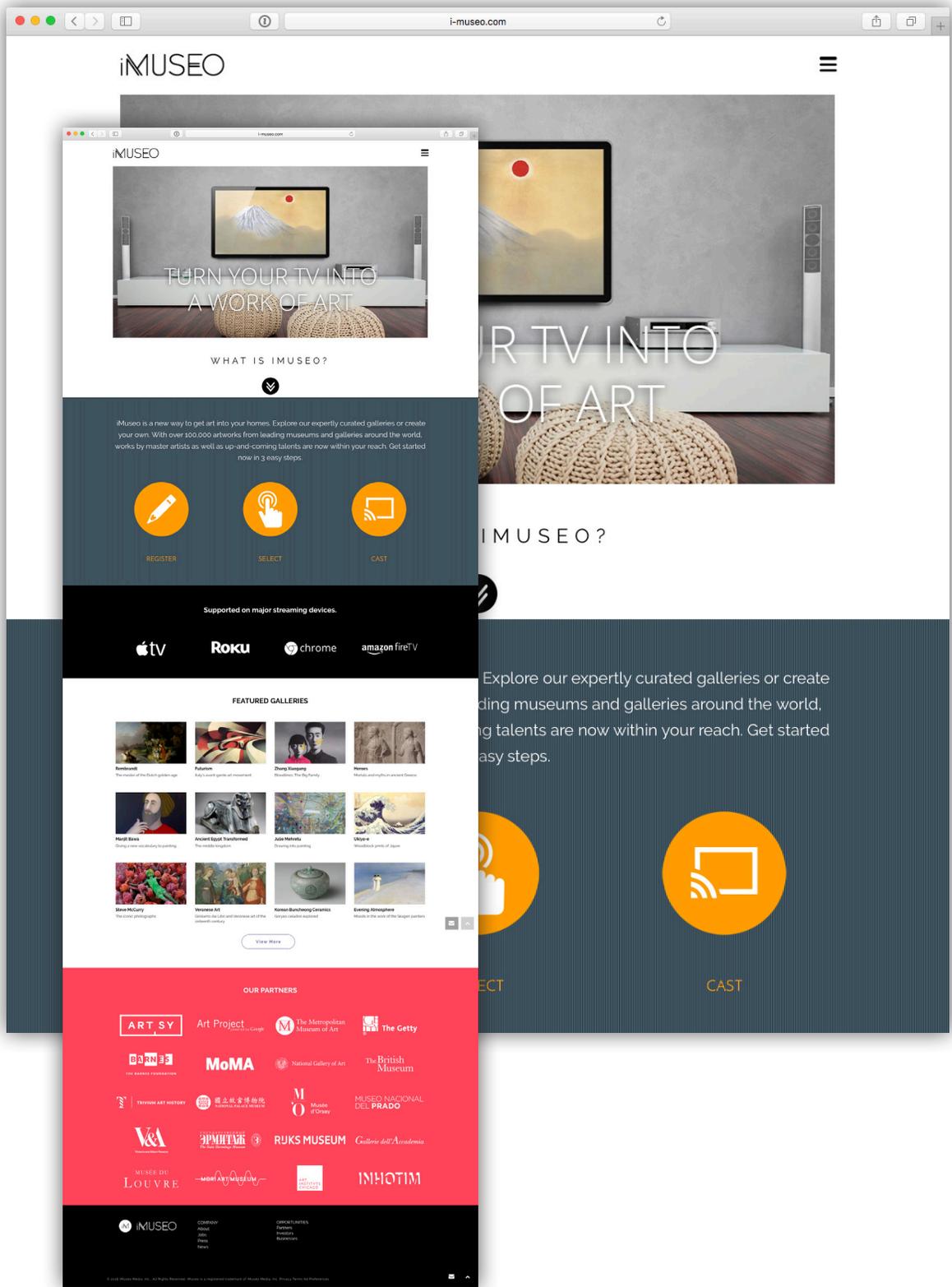


SITE MAP



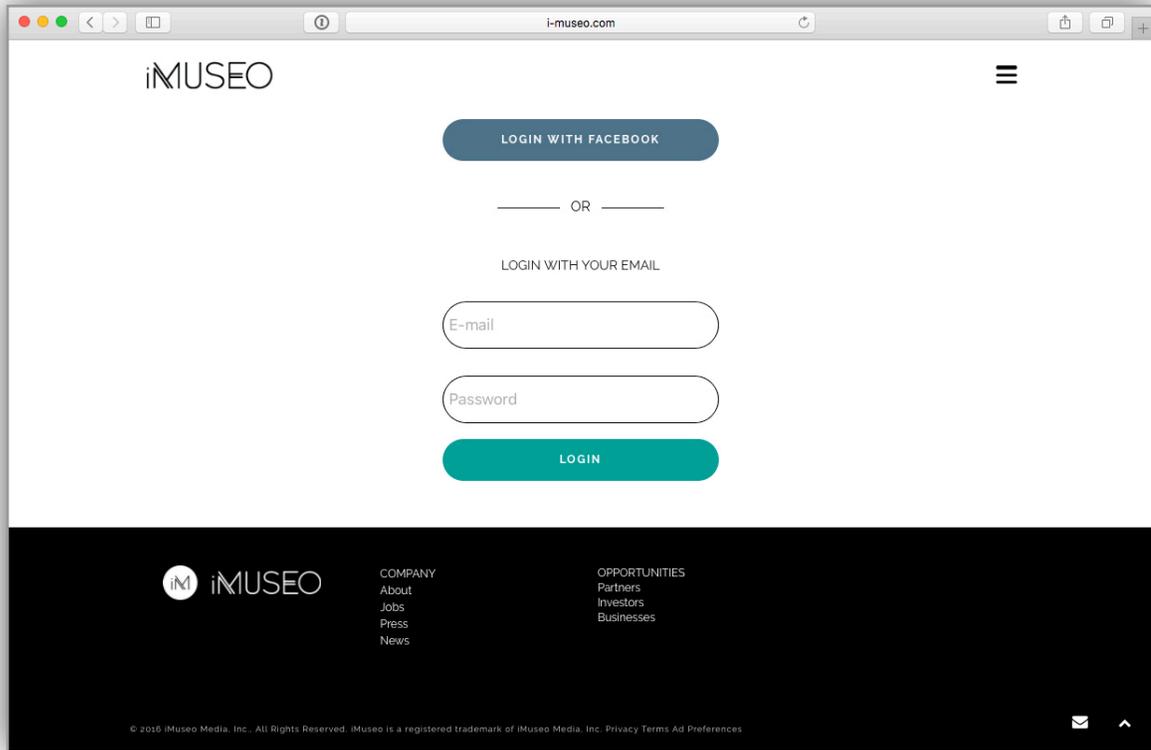
WEBSITE SCREENSHOTS

Homepage



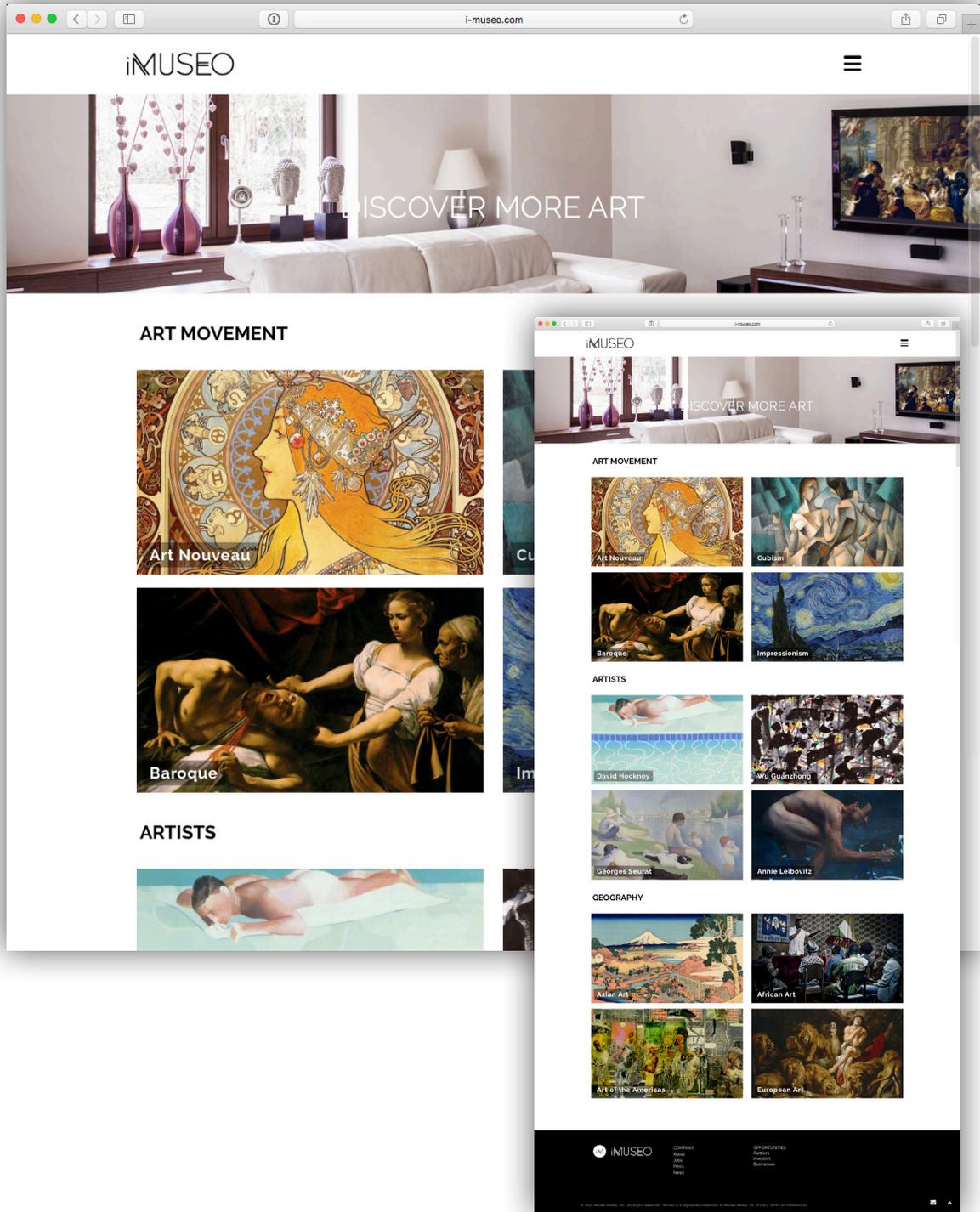
WEBSITE SCREENSHOTS

Sign-in Page



WEBSITE SCREENSHOTS

Discover More Art Page



WEBSITE SCREENSHOTS

My Gallery Page

iMUSEO

Search site

MY GALLERIES

Rachel Ruysch
House full of flowers

American Encounters
The simple pleasures of still life

For the Love of Things
Still life

Georges Braque
Cubist still life, 1928–1945

Georgette Chen
Everyday life through her eyes

Henk Helmantel
A contemporary old master

Luis Meléndez
Master of the Spanish still life

Objects of Desire
The modern still life

Paul Cézanne
The world is an apple—The still lifes of Paul Cézanne

Rachel Ruysch
House full of flowers

Still Life Lives!
Fitchburg Art Museum's still life collection

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Investors
Businesses

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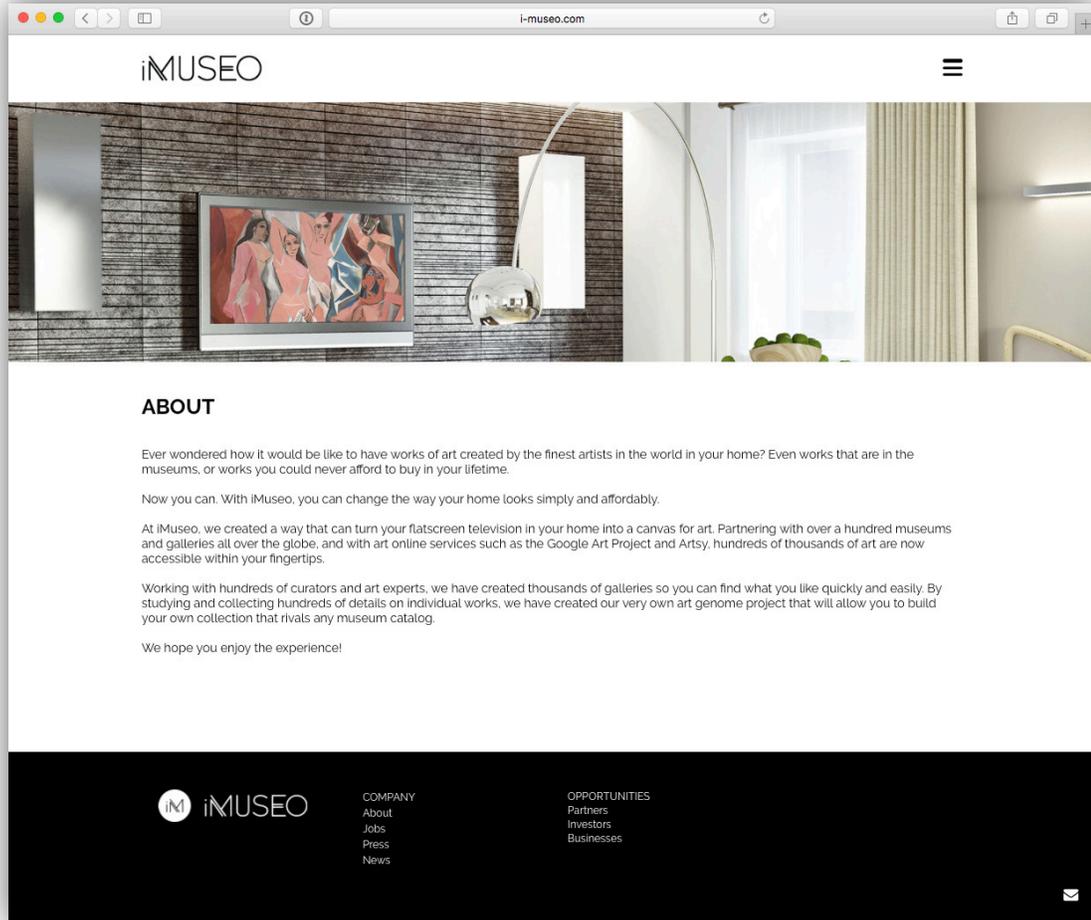
WEBSITE SCREENSHOTS
Gallery Details Page

The screenshot shows a web browser window displaying the iMUSEO website. The page features a large central image of Paul Cézanne's painting 'Apples and Cakes' (1877). To the right of the image are navigation icons (back, star, play, pause, share) and a 'PRESENTED BY' section for 'THE BARNES FOUNDATION'. Below the main image is a row of five smaller thumbnail images. The main caption reads: 'Paul Cézanne, Apples and Cakes, 1877, oil on canvas, 46 by 55.2 cm. The Barnes Foundation, Philadelphia, Pennsylvania, USA.' Below this is a detailed text box with the title 'PAUL CÉZANNE' and subtitle 'THE WORLD IS AN APPLE—THE STILL LIVES OF PAUL CÉZANNE'. The text describes a thematic and chronological sweep of Cézanne's still-life painting, mentioning his role as the 'Master of Aix' and the exhibition's focus on apples, flowers, and skulls. It also lists the curator, Benedict Leca, and the coordinating curator, Judith F. Dolkart. Below the text box is a 'YOU MAY ALSO LIKE THIS' section with four recommended artworks: 'Objects of Desire' by The modern still life, 'Georges Braque' Cubist still life, 1928-1945, 'For the Love of Things' Still life, and 'Henk Helmantel' A contemporary old master. The footer contains the iMUSEO logo, navigation links for 'COMPANY' (About, Jobs, Press, News) and 'OPPORTUNITIES' (Partners, Investors, Businesses), a copyright notice for 2019, and social media icons.



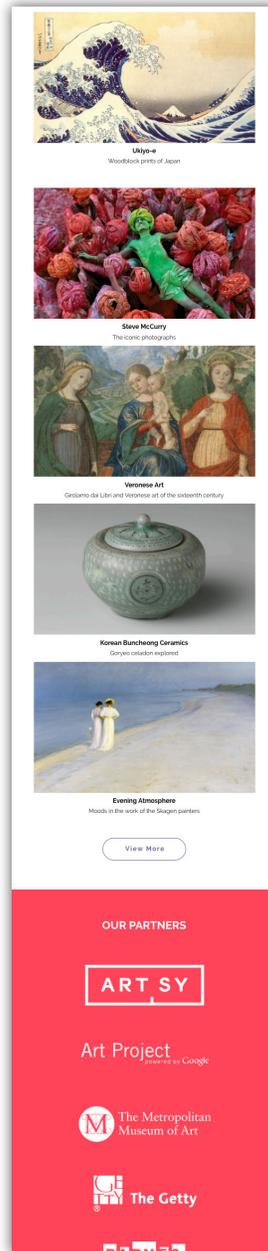
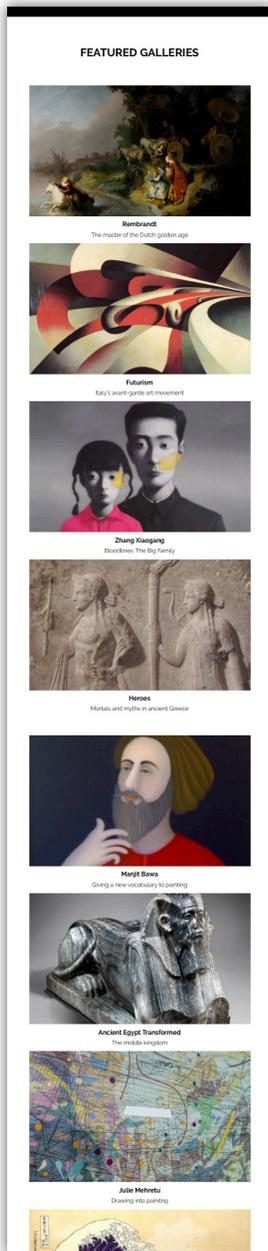
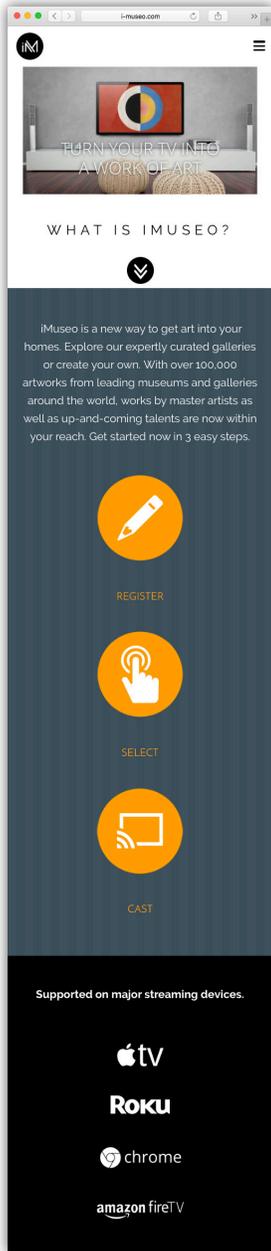
WEBSITE SCREENSHOTS

About Us Page



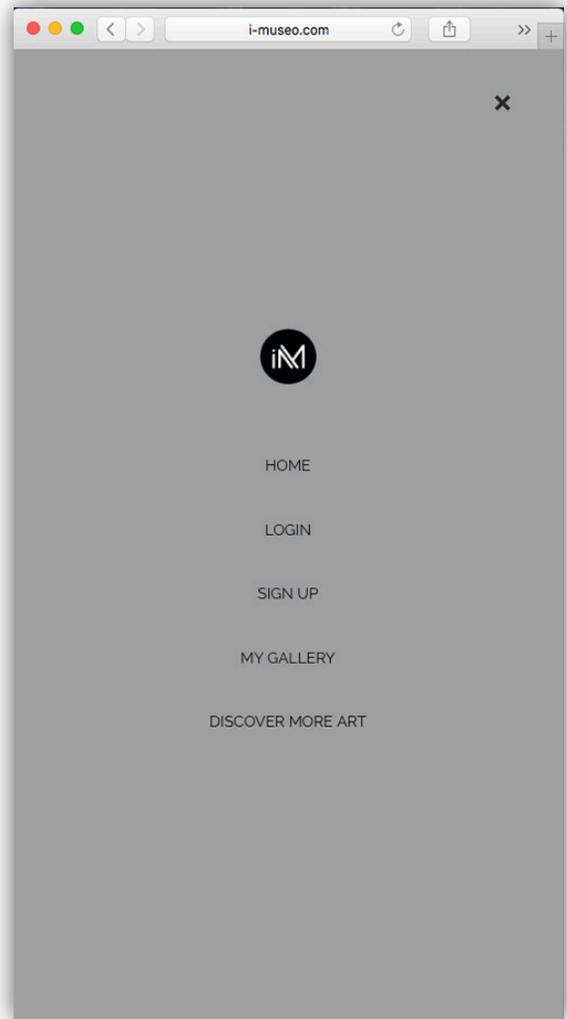
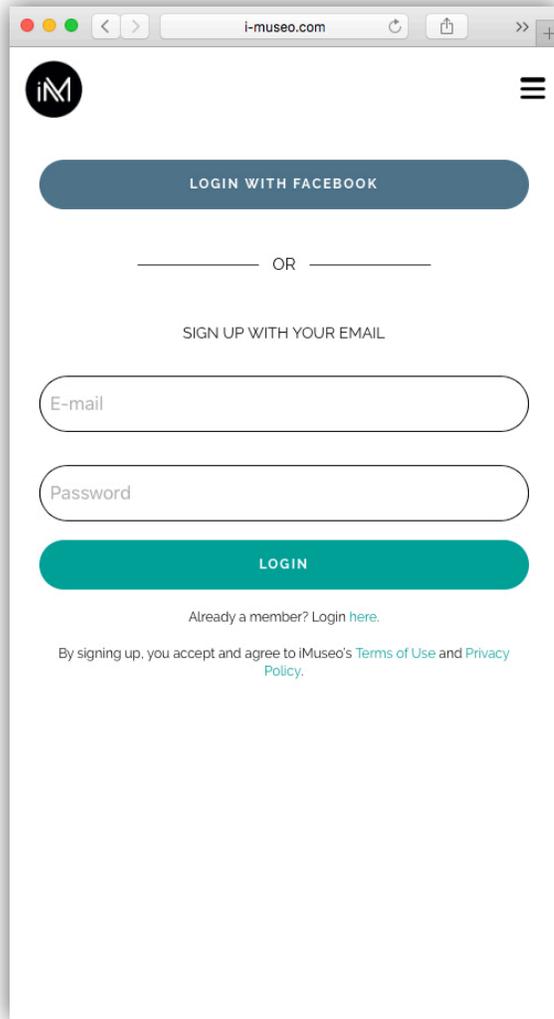
MOBILE VIEWPORT SCREENSHOTS

Homepage



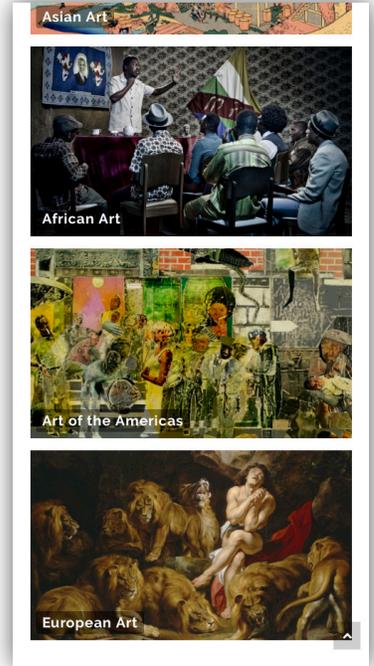
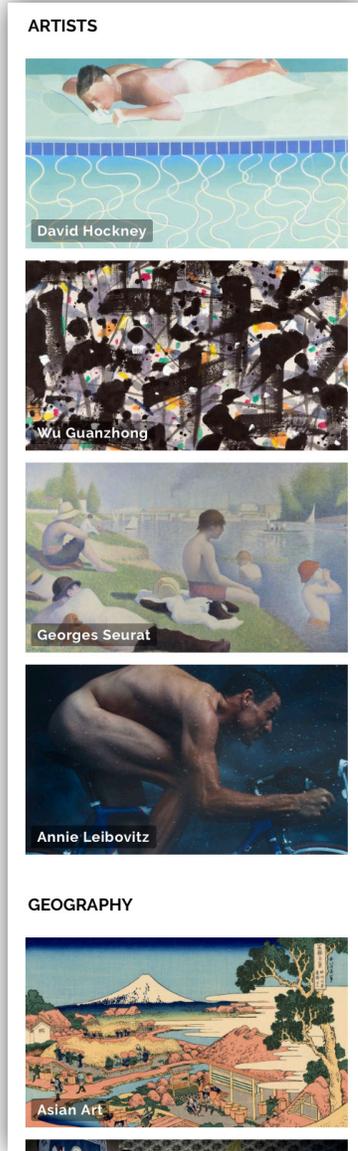
MOBILE VIEWPORT SCREENSHOTS

Sign-in Page and Menu



MOBILE VIEWPORT SCREENSHOTS

Discover More Art Page



MOBILE VIEWPORT SCREENSHOTS

Gallery Details Page

HENK HELMANTEL
A CONTEMPORARY OLD MASTER

Exhibiting for the very first time in Switzerland, celebrated Dutch artist Henk Helmantel will be showcasing a series of exquisitely executed still lifes, intimate table and interior scenes of medieval churches and monasteries.

Henk Helmantel's still life paintings continue in the strong figurative tradition of the Netherlands. The quality of his observation and his accomplished technique invite comparison with the still lifes of the 17th-Century Dutch masters. They really are that good.

Yet Helmantel's work is surprisingly modern, with lean compositional dynamics, and an expressive brushwork that draws the viewer to security-guard-arousing closeness. There, with one his big paintings filling your vision, something like love becomes evident. The fall of light on an object, the intimate colours present in the shadows, the intensity of reflected colour from a bit of fruit – these things excite him.

But of course this gets him in trouble with the critics. After all, shouldn't an artist be working in a modern idiom with a modern, angst-ridden message? Why live in the past? Why just 'copy things'?

Perhaps they have a point, but if they do it is almost lost in their inability to appreciate the order, richness and love of material that infuses Helmantel's work. Those that can see it are only too eager to join the waiting list for a painting of their own.

PRESENTED BY
ARTVERA'S ART GALLERY
Geneva, Switzerland
www.artveras.ch

In the heart of Geneva's historic old town, Artvera's presents curated, museum-quality exhibitions of works by European masters of modern art. The gallery's complementary programme, Artvera's Contemporary, showcases emerging contemporary artists from across the world.

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American Encounters
The simple pleasures of still life

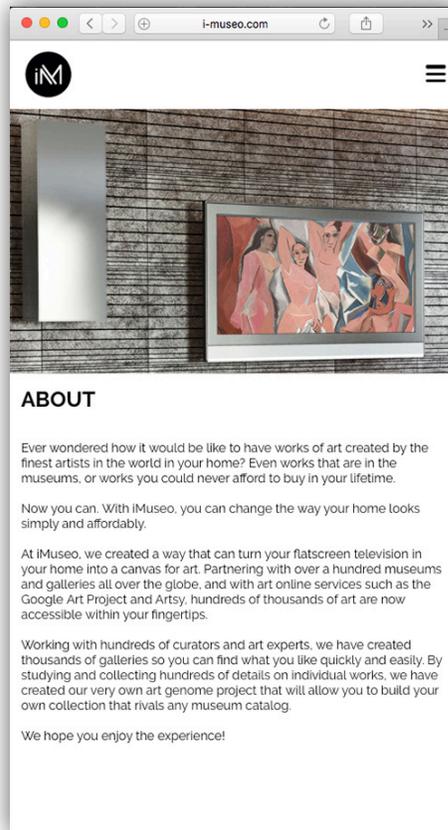
Rachel Ruysch
House full of flowers

Georgette Chen
Everyday life through her eyes

Still Life Lives!
Fitchburg Art Museum's still life collection

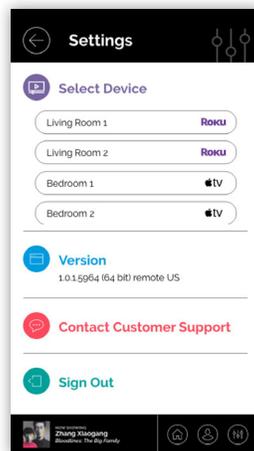
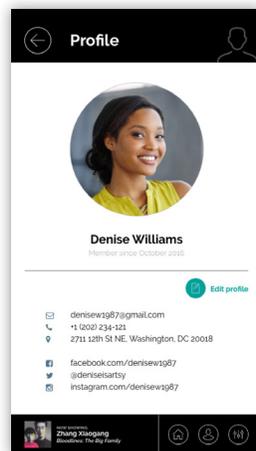
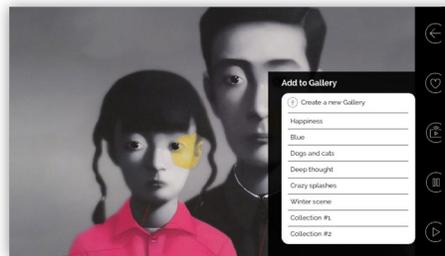
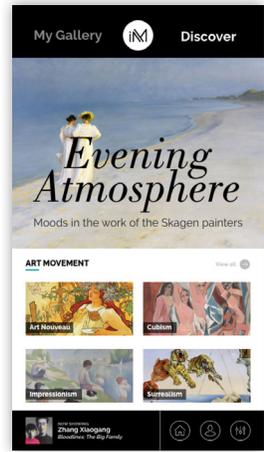
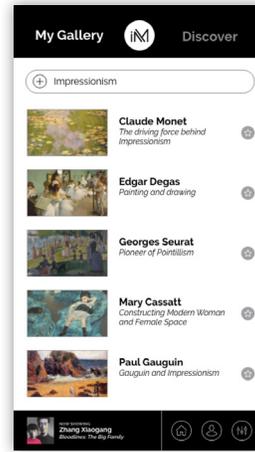
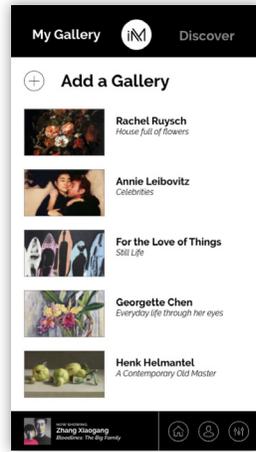
MOBILE VIEWPORT SCREENSHOTS

About Us Page

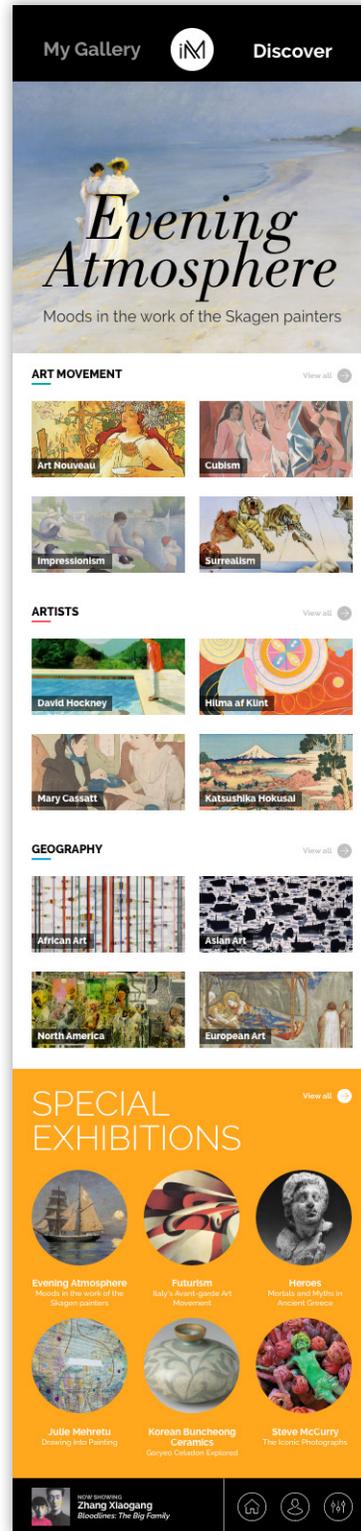
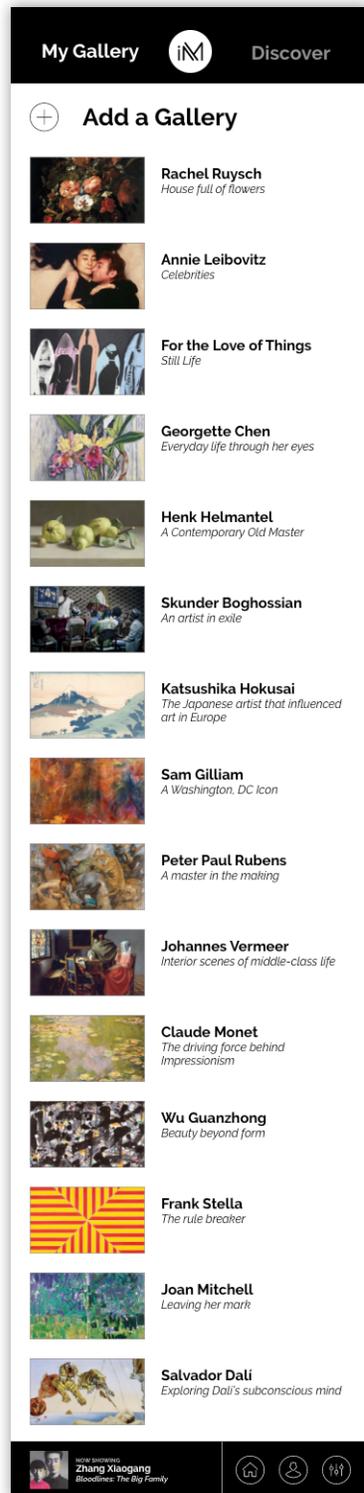


APP DESIGN

Overview



APP DESIGN
My Gallery and Discover



APP DESIGN

Discover: Art Movements, Artists, Geography, and Special Exhibitions

← **Art Movement**

NEW EXHIBITION
Zhang Xiaogang
Bloodlines: The Big Family

← **Artists**

NEW EXHIBITION
Zhang Xiaogang
Bloodlines: The Big Family

← **Geography**

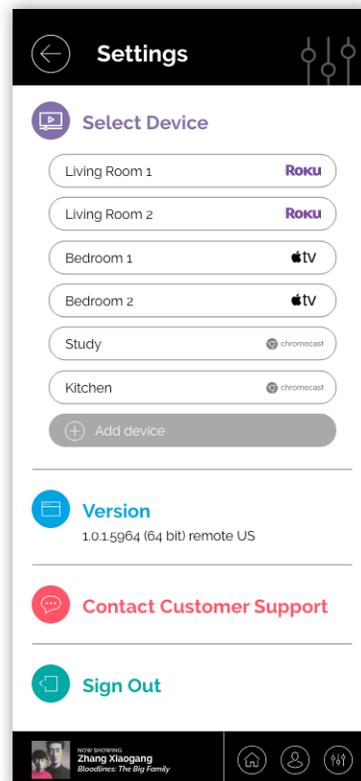
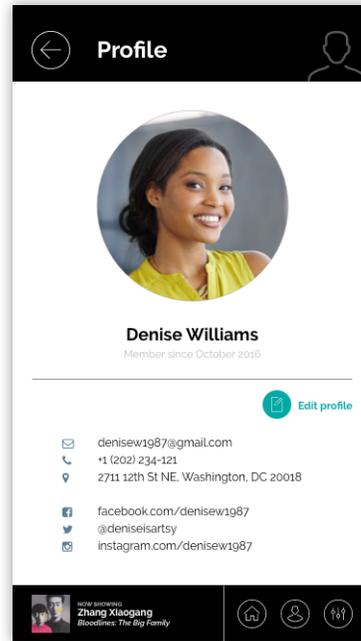
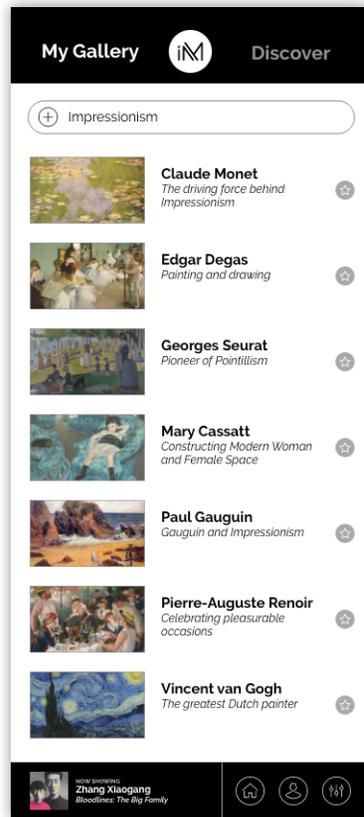
NEW EXHIBITION
Zhang Xiaogang
Bloodlines: The Big Family

← **Special Exhibitions**

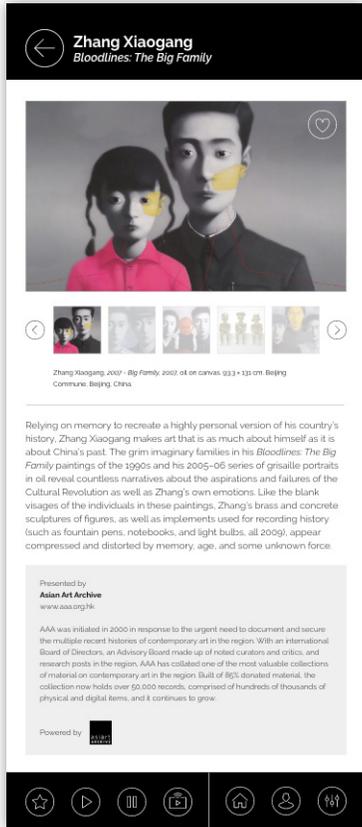
NEW EXHIBITION
Zhang Xiaogang
Bloodlines: The Big Family

APP DESIGN

Search, Profile, and Settings



APP DESIGN
 Artist Details (Zhang Xiaogang)





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Hieronymus Bosch (c. 1450–1516), "The Garden of Earthly Delights," c. 1500–1505, oil on wood panel. Museo Nacional del Prado.



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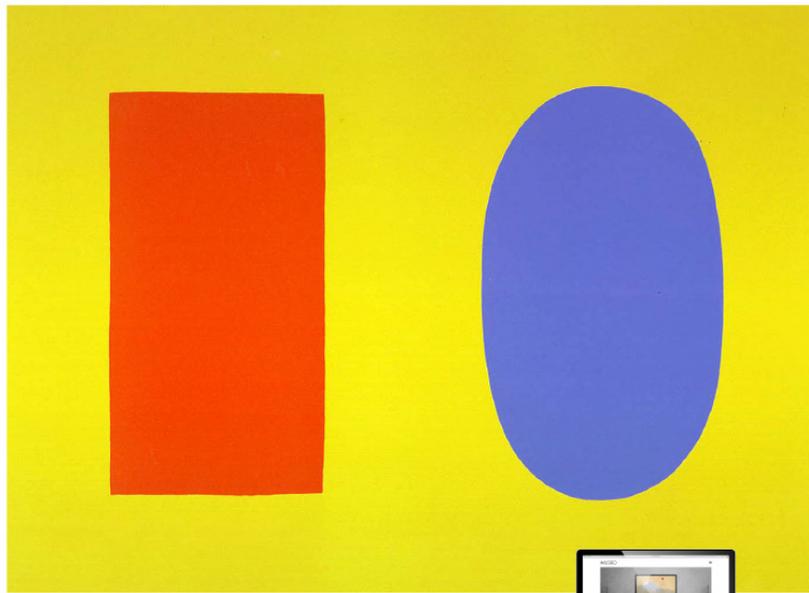
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Abstraction according to Ellsworth Kelly. View it on iMUSEO.

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Ellsworth Kelly (b. 1923), 'Orange and Blue over Yellow,' 1965,
color lithograph. Smithsonian Museum of American Art.



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Danish all day. Stream it from iMuseo.

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P.S. Krøyer (1851-1909), "Summer evening on Skagen's Beach. Anna Ancher and Marie Krøyer walking together." 1893, oil on canvas. Skagens Museum.



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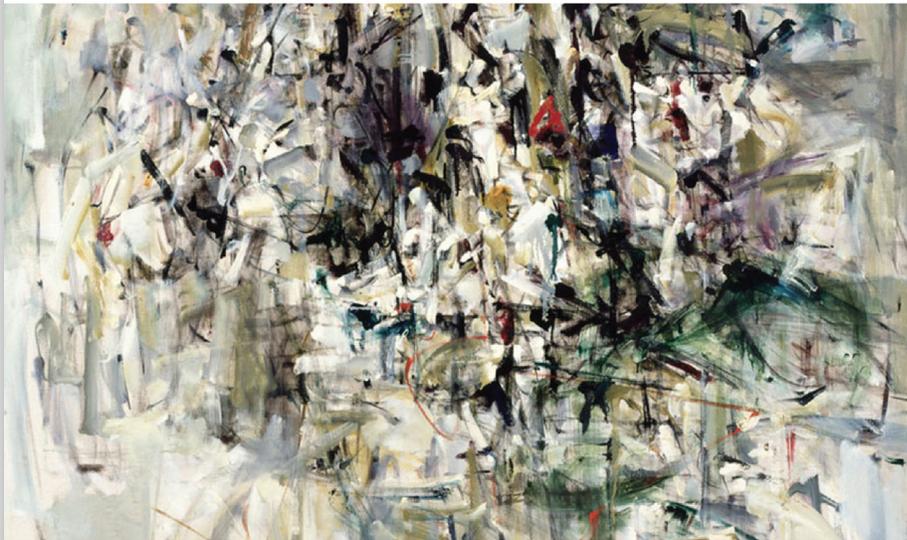
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Harmonious or chaotic? You decide on iMUSEO.

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Joan Mitchell, "Painting," 1953, oil on canvas. Walker Art Center, Gift of the T.B. Walker Foundation.



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East meets West. View it on iMUSEO.

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Wu Guanzhong (1919-2010), 'A Fishing Harbour (III)', 1997, ink and color on rice paper. Shanghai Art Museum.



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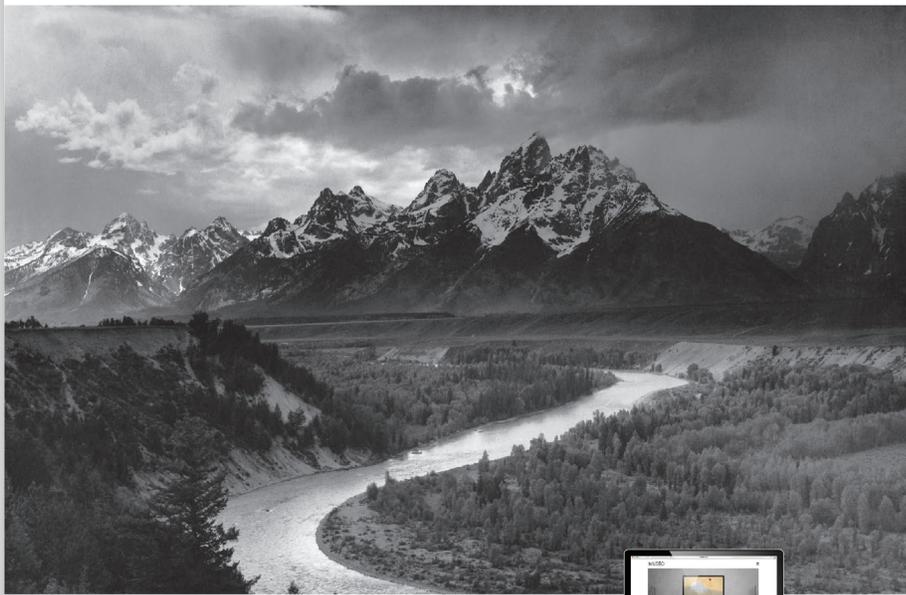
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America, the way Ansel Adams sees it. View it on iMUSEO.

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art streaming service.

Ansel Adams, "The Tetons and the Snake River" 1942, gelatin silver print.
National Archives and Records Administration, Records of the National Park Service. (79-AAG-1)



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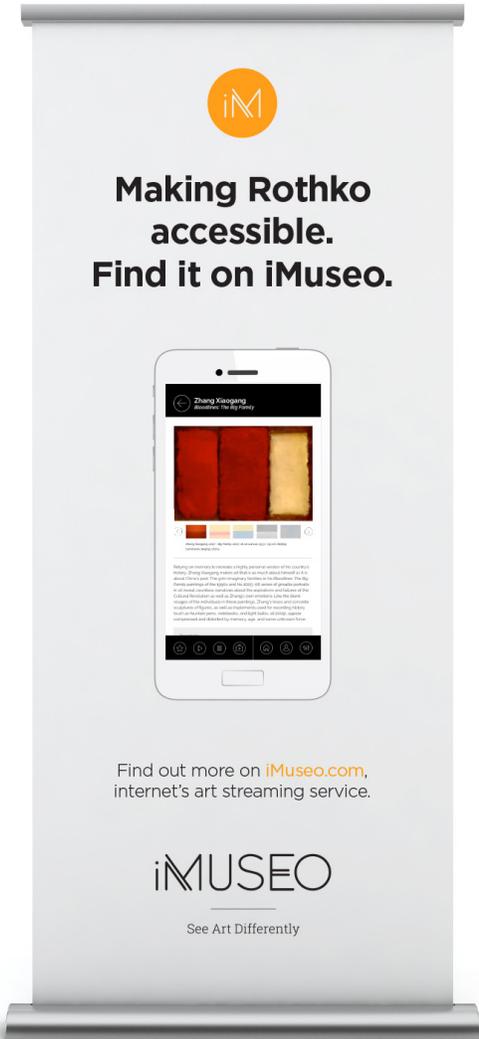
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Banner Stands



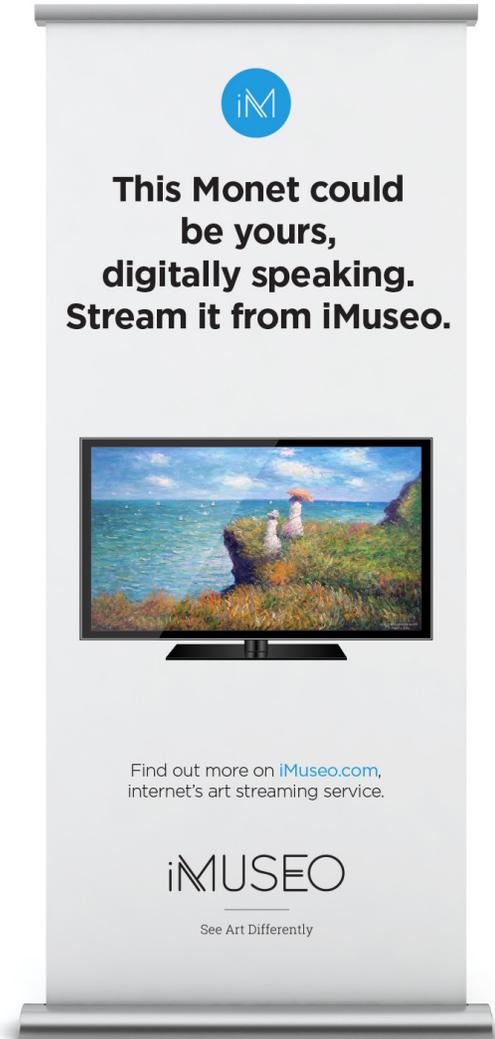


**Making Rothko
accessible.
Find it on iMuseo.**



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internet's art streaming service.

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**This Monet could
be yours,
digitally speaking.
Stream it from iMuseo.**



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CONCLUSION

DISTRIBUTION

As a prototype for a possible new business, the finished thesis could be present to the following prospective investors that includes major and small venture capitalists that specialize in the technology sector:

- Advanced Technology Ventures (Waltham, MA)
- Accel Partners (Palo Alto, CA)
- Andreessen Horowitz (Menlo Park, CA)
- Atlas Venture (Cambridge, MA)
- Austin Ventures (Austin, TX)
- Battery Ventures (Waltham, MA; Menlo Park, CA; Herzliya, Israel)
- BlueRun Ventures (Menlo Park, CA)
- Clearstone Venture Partners (Santa Monica, CA; Mumbai, India)
- ff Venture Capital (New York, NY)
- First Round Capital (Philadelphia, PA)
- The Founders Fund (San Francisco, CA)
- Golden Gate Ventures (Singapore; Silicon Valley, CA)
- Google Ventures (Mountain View, CA)
- Grotech Ventures (McLean, VA)
- H360 Capital (New York, NY)
- IncuVest (Singapore)
- Internet Capital Group (Wayne, PA)
- JMI Equity (Baltimore, MD)
- Nexit Ventures (Saratoga, CA; Helsinki, Finland; Stockholm, Sweden)
- OpenView Venture Partners (Boston, MA)
- Revolution LLC (Washington, DC)
- Union Square Ventures (New York, NY)
- Wellington Partners Venture

Another possible avenue is to leverage on crowd sourcing platforms to raise needed capital:

- Kickstarter (www.kickstarter.com)
- Indiegogo (www.indiegogo.com)
- Crowdfunder (www.crowdfunder.com)
- RocketHub (www.rockethub.com)
- appbackr (index.appbackr.com)

VERSION 2.0

In the next iteration of the app, I would like to explore the following:

- **Monetization of the service.** Subscription would probably be the model for generating steady income. However, to encourage users to sign up, the service should also offer a zero dollar level. In this case, should it be ad supported if users sign-up for a free membership?
- **Selling original artwork or reproductions.** This possibly a good way to generate income for the business, and will also be attractive when recruiting partners to share their images for use on iMuseo.
- **Partner with music streaming services to add music to iMuseo.** This is potentially be attractive to users who want a multimedia experience on iMuseo.
- **Animate artwork.** To make artwork come alive, we could partner with museums who will be willing to let us animate some artwork.



ACKNOWLEDGEMENTS

I am thankful to my family and friends for being supportive of ideas for this MFA project. I am especially thankful to my spouse who has been the constant cheerleader throughout the process.

I would like to thank Amy Pointer and T.J. O'Donnell for their expert guidance, and being patient with me when I felt like I could not breakthrough creative blockages. And finally to all the other professors whom I've met through my time at the University of Baltimore—thanks for being great teachers.

ENDNOTES

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