

# MISC

DESIGN THINKING  
AND INNOVATION

MOVEMENT  
INTUITION  
STRUCTURE  
COMPLEXITY

FALL 2011

\$12 USD \$12 CAD £7.50 GBP



**CUSTOMER  
EXPERIENCE:**

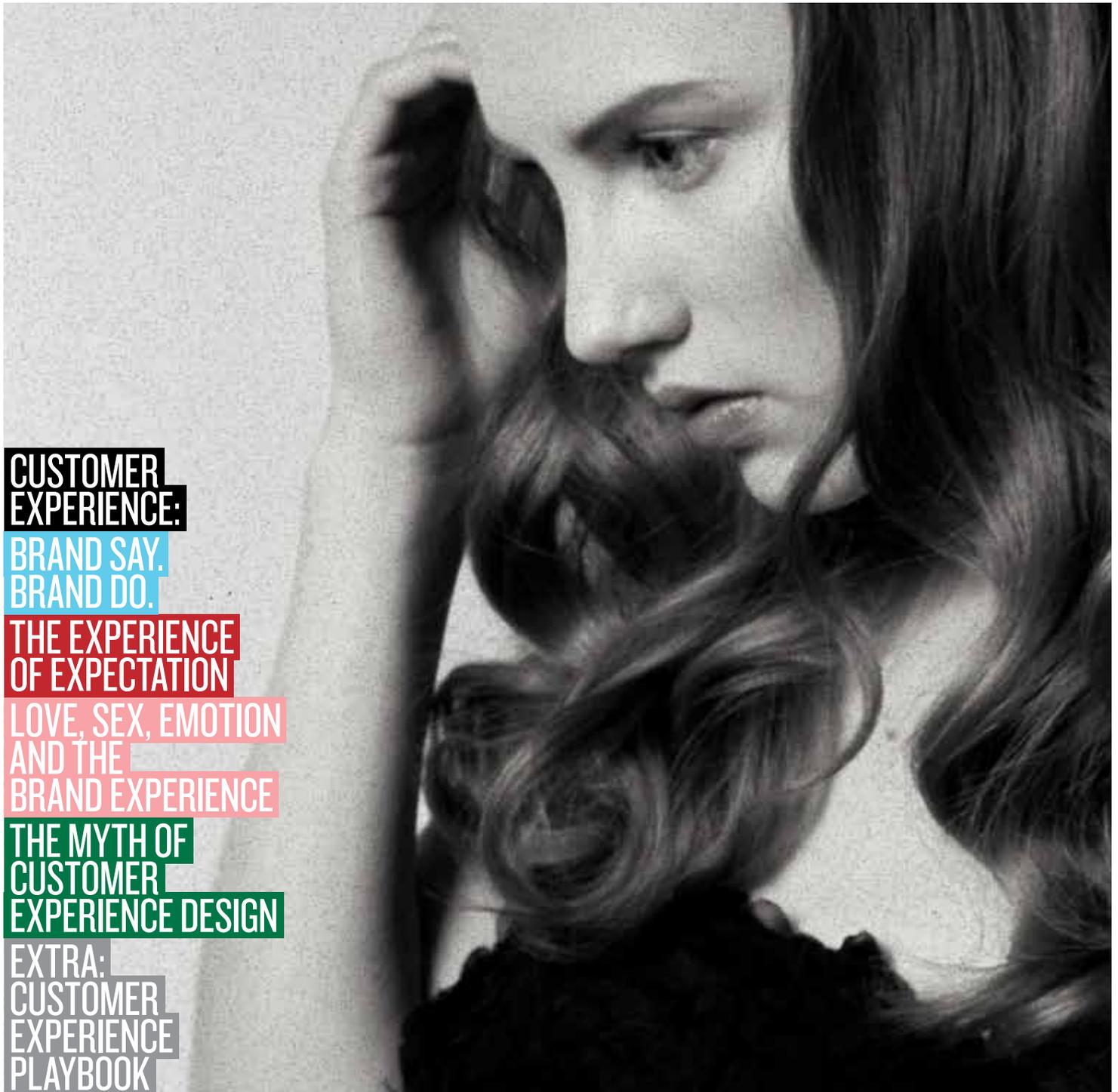
**BRAND SAY.  
BRAND DO.**

**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,  
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**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  
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**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.

