

Museum Association of New York features Alfred Ceramic Art Museum and exhibition Full Capacity in November newsletter

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Diedrick Brackens, virtual reality installation for 'Full Capacity,' at Alfred University's ACAM

The Alfred Ceramic Art Museum and its current virtual reality exhibition, *Full Capacity*, have been highlighted in the November newsletter of The Museum Association of New York.

With over 670 active members and an additional online community of over 2,000 users, MANY is the most valuable resource for individuals and institutions looking to connect with cultural organizations and museum professionals in New York State. Members include a range of historical, scientific and artistic centers attending to what Wayne Higby, Director and Chief Curator of ACAM, describes as “the tangible and intangible heritage of humanity.” Members include for example: The Saratoga Automobile Museum, Saratoga, NY; The National Susan B. Anthony Museum, Rochester, NY; The Museum of Modern Art, NYC, the Metropolitan Museum of Art, NYC and the Alfred Ceramic Art Museum at Alfred University.

The Association’s newsletter article on the Alfred Ceramic Art Museum includes an interview with Higby focusing on *Full Capacity*, which opened recently as a virtual reality exhibition. *Full Capacity* is curated by Kelcy Chase Folsom and features work by Lisa Marie Barber, Diedrick Brackens, Coco Klockner, and Jeanne Quinn. The exhibit can only be viewed on-line, and thus uses the social restrictions created by the COVID-19 pandemic as a jumping off point for viewing the art. The title of the MANY newsletter article alludes to the unique experience of engaging the on-line exhibition: “Can’t Visit the Exhibition? Bringing the Exhibition Experience to You.”

Higby notes: “*Full Capacity* is an experimental exhibition. The first goal was to offer something to our membership and visitors locally, regionally, and worldwide at a time when the Museum was closed or only open to the on-campus community. For the Museum, *Full Capacity* was an excellent way to learn and explore a creative opportunity handed to us by a severe limitation.”

Full Capacity is available for viewing by visiting the [ACAM website here](#), then clicking enter to enjoy the virtual immersion.

“The viewing processes are engaging and new discoveries are available at each viewing,” Higby says. “Like the

experience of looking at all works of art, rewards are dependent on how much time one is willing to spend with an individual work.”

Some of the VR experiences feature ambient music, and Diedrick Brackens’ exhibition is based on a poem where you can hear him recite it in the context of his VR piece. The poem commemorates the lives of three black teenagers, Steven Booker, Carl Baker, and Anthony Freeman, who drowned after being picked up by the police and put into a boat that capsized on Lake Mexia during the Mexia, Texas Juneteenth celebration in 1981.

Pictured at top:

Diedrick Brackens, 2020, virtual reality installation for Full Capacity, in collaboration with the Alfred Ceramic Art Museum at Alfred University