

FOUNDATION FOR EXHIBITING
ART & KNOWLEDGE

notes

Wesley Meuris

p.01- 1.1 The *Foundation for Exhibiting Art & Knowledge* (FEAK), is a ground breaking publication that offers an intriguing and rare insight into the operations, mechanism and policies of the internationally renowned Foundation FEAK. Over the years the Foundation grounded its art policies in the reality of verifiable economic data, which led eventually to its global success. It translated the mechanisms of the often unpredictable art world, into a set of precise numerical outcomes. The Foundation developed its art model which embodies microeconomic principles regarding government, company and consumer behaviour, budget constraints, and the measurement of economic, symbolic and psychological welfare.

p.01- 1.2 Initially the Foundation only existed within the book, so in that sense you could see the publication as an artist book. The book can be understood as a collection of interviews with academic experts (Professor dr. Mary Anne Staniszewski, Professor dr. Charlotte Klonk, Professor dr. Julia Noordergraaf) who have published seminal books about exhibition design and the power of display. But as well with fictional texts and interviews. The same goes for the images. Existing works are juxtaposed with fictional works. Calling the book merely fictional is a bit tricky since it actually refers to existing mechanisms.

p.01- 1.3 The Foundation is based on several mechanisms of existing organization which have all the intention to manage, to understand and to exhibit knowledge. Throughout the number of notes many references will be given.

p.01- 1.4 In 2012, the artist created the *Foundation for Exhibiting Art and Knowledge* (FEAK), a curious entity devoted to the analysis of display systems designed for art fairs, temporary exhibitions and museum galleries and the educational purpose of these. The existence of the Foundation and its true identity has long been kept secret. FEAK serves as an umbrella framework for Meuris's ongoing explorations of the architecture and infrastructure of institutions that conserve, research, communicate and exhibit the tangible and intangible heritage of humanity. It operates on the principle upon which all of Meuris's work is based: exploring the thin line between dissimulation and exhibition, invisibility and visibility, documentary and fiction. Exhibitions, the forms they take, the formats in which they are presented, their function to communicate knowledge and the spatial, institutional and ideological systems in which they are embedded are Wesley Meuris' main subjects of inquiry. Seeing and knowing, which have always been the two major instru-

ments of power, have assumed an even greater role in the era of techno-medial systems. Meuris is interested in the ways in which the powers organise and direct visual perception. Classification, modelisation, communication and presentation systems therefore form the crux of his multifaceted projects and complex works. ANNE FAUCHERET - *The promise of Total Automation* (Wien Kunsthalle 11/3 – 29/5/2016)

p.01- 1.5 'Wesley Meuris' work is in line with one of the most important artistic dynamics of the past forty years: the detachment of the artwork's background (its context, its environment, its habitat) and its subsequent rise as an artistic figure. In that he is a direct heir of *Institutional Critique*, incepted around 1965—an artistic and conceptual movement initiated by artists like Michael Asher and Mierle Ladermann Ukeles in the United States, Daniel Buren in France, and that came back in the 1990s with a new generation of artists such as *Andrea Fraser* or *Fred Wilson*, who defined the context of the work of art as the new centre of aesthetics. The challenge of *Institutional Critique* (as it was labelled later on) consists in exposing certain problematic aspects of art institutions by disclosing the power mechanisms at play within them and, more generally, to apprehend any aesthetic production as culturally, politically, socially or economically conditioned. The museum was no longer solely a place of exhibition, but a place that exhibits itself.' IDA SOULARD – *Materialized hypothesis: The Public Art Center* (Societies, Paris, 2018)

p.01- 2.1 For the first time in history, the Foundation has opened its doors to public scrutiny and granted *ABL Publishers*, guest-editor Wesley Meuris and his team, free access to its archival databases.

p.01- 2.2 The editor tasks falls in this case together with the one of the artist.

p.01- 2.3 The editor is held accountable for the contribution of the book's content. The book can be considered as a collage of found language, research mechanisms and constructed editorial pieces. An editor polishes and refines, he directs the focus of the story or article or movie along a particular course. He cuts out what doesn't fit, what is nonessential to the purpose of the story. He enhances the major points, drawing attention to places where the audience should focus. BETH HILL

p.01- 2.4 The publication on FEAK edited by Meuris as part of his academic research on the relationships between exhibition and knowledge provided an in-depth study of the organization activity – its magazines, seminars, fairs, biennales along with

This addendum gives the reader of the artist book *The Foundation for Exhibiting Art & Knowledge* the opportunity to dig into the origin of this project. The notes listed in this paper will give an insight in how the fiction of the Foundation came to existence, in how it is constructed and were the cross-references can be found.

All notes relate to a page where an image, text or text fragment can be found (p.02-, p.36-, p.78-, ...). Furthermore each item found on a page is numbered, as well the amount of notes which can be linked to that item (1.1, 1.3, 2.1,...). The first note follows the fictional logic of the book, the second note describes its function within the book, and additional notes contextualize the topic at stake.

charts, floor plans, advertisements but also theoretical interviews with well-known exhibition historians such as Mary Anne Staniszewski and Charlotte Klonk. *FLORENCE OSTENDE – Frieze Review 2013*

p.02- 1.1 List of different articles and chapters of the book. All interviews are translated in three languages: English, French and Dutch. The content table helps to navigate through the book.

p.02- 1.2 The content table is a formal aspect which helps to read and understand the book in a conventional, academic way.

p.02- 1.3 Cross-referential publication: *A Manual for the 21st Century Art Institution*. Produced upon the occasion of the opening of the expanded *Whitechapel Gallery* in London. A Manual takes as its subject the role of the contemporary arts institution in the twenty-first century. Conceived as a contradictory project in thinking forward by looking back, the publication is structured as a room by room guide of the expanded *Whitechapel Gallery*. The book is divided into twelve sections. Each explores a different area of the Gallery, framing discussions about the development of contemporary art and institutional practice. Readers travel from the reception to the rooftop, encountering a series of galleries dedicated to the display of site-specific commissions, collections and temporary exhibitions. Likewise they visit the archive, education and retail facilities and consider the varied and vital roles that they play within publicly funded art organizations. Twelve authors—artists, curators, academics and directors of international galleries and museums— trace a trajectory around each typology of space, using them as springboards for wider investigation. *WHITECHAPEL GALLERY*

p.03- 1.1 *Artist Books Limited*, ABL, produces art books, limited artist editions, zines, comics, posters, chapbooks, original web books, freely accessible online archives, and exhibitions. Some focus on emerging artists, while others reprint the long-lost work of established artists.

p.03- 1.2 An artist's book is a medium of artistic expression that uses the structure or function of “book” as inspiration—a work of art in book form. Although artists have illustrated the words of others for centuries, the book as art object is relatively recent. Several publishers have created their core business on art books.

p.03- 1.3 Cross-referential: *Artbook.com* and *D.A.P. / Distributed Art Publishers*

p.03- 2.1 In February 2011, *Artist Books Limited*, invited the Belgian artist and researcher Wesley Meuris to publish the first part of his PhD entitled *Exhibiting Knowledge*, which deals specifically with the history and the artistic and economic policies of the *Foundation for Exhibiting Art and Knowledge*. During the last decade, Wesley Meuris investigated different forms of cultural classification systems, their linguistic applications and social and architectural translations. With his cutting edge research into the Foundation, the artist shifts his emphasis towards the art world and its ideological and economic dimensions.

p.03- 2.2 In 2011 Wesley Meuris started his PhD-project at *Sint Lucas School of Arts of Antwerp* and the *University of Antwerp*. The supervisors for this PhD are Professor dr. Herwig Leirs (Department of Biology University Antwerp) and Architect Werner Van dermeersch (Sint Lucas School of Arts, Antwerp)

p.03- 2.3 Artistic Research (research in the arts) differs substantially from research on the arts (such as art history, musicology, performance studies etc). The results of an artistic PhD-project are in the first place artistic and are recognized as such by peers. The doctor in arts is however also willing to dialogue with his peers and to communicate about her/his research trajectory. (*ARIA, University Antwerp*)

p.03- 3.1 The publication is launched both in Bruges as in Luxembourg, and had several contributors and sponsors.

p.03- 3.2 The publication received the financial support of the *Cultural Center of Bruges*, *Casino Luxembourg* and the *Flemish Parliament*. Besides the support for the realization of the book there was the additional support of others in the preliminary research and the postproduction of connected projects: *Sint Lucas School of Arts*, *University Antwerp*, *Galerie Annie Gentils*, *Galerie Jérôme Poggi*, *MAC's Grand Hornu*.

p.03- 4.1 *Simon Genarwitz* wrote the preface of the publication, he is chief-editor of *ABL publishers*

p.03- 4.2 Fictional name which give body to an essential function within the structure of the concept of the book.

p.04- 1.1 *Reifying the Historical* is a interview between *Bizhan*

Mouradipour and *Pawel Jankowsky* discussing the *Foundation for Exhibiting Art and Knowledge* in a historical, but also contemporary context. It picks up anecdotes and insight stories, which do give a better understanding of how the Foundation has been operating and illustrated the objectives towards the future.

p.04- 1.2 The interview is written by Michel Dewilde (Art Historian), whom has been participating on this publication from the beginning on. Both *Bizhan Mouradipour* and *Pawel Jankowsky* are fictional figures.

p.04- 1.3 The collaboration is the result of a combination of circumstances. We have been following Wesley Meuris's artistic development closely since 2002. Our attention has focused in particular on his research into the human fascination for knowledge and meaning formation and the related, at times compulsive desire for classification systems such as taxonomy. I'm thinking in particular of his interest for the institutionalization of these domains. Those works are striking in which the museum world, its infrastructure, the developed methodology, the codes and regulations in use, and the ubiquitous exhibition culture occupy a central position. It is in that connection that I wanted to involve Meuris in a publication on exhibition design. But in response he proposed to work on his book within the FEAk project. FEAk interested me immediately. Besides, the intention showed similarities with my own research into exhibitions as a system of representations behind which lurk different ideological, political or even economic motives. I then decided to involve the members of the art collective Bałaganiarze in the preparation of the book. Together with Polish and Ukrainian artists I set up Bałaganiarze in Wrocław (2006) with the intention of scrutinizing the economic dimensions of the art world, the urge to impose oneself, the impact of networking and positioning, etc. The collective organized exhibitions in the form of stage plays, where Bałaganiarze embodied the roles of the artists, collector, critic, curator and more. For these 'plays' fictive figures such as the Polish-American artist-curator Pawel Jankowsky and the Indian-Iranian curator-sociologist Bizhan Mouradipour were presented as actors within the global art world. Ultimately Bałaganiarze decided to have these figures perform as characters in the FEAk publication. This publication introduces the older Mouradipour as a privileged witness of the establishment and development of the FEAk enterprise. Jankowsky, on the other hand, embodies the figure of the younger, more contemporary independent curator who keeps

the activity and exhibition policy of FEAk contemporary. Meuris developed FEAk as an aesthetic vehicle for his research and this led to a series of multi-layered discourses. My intention was also to translate this complex structure in the texts of the publication. We thereby combine the history of the FEAk enterprise with a series of contextual analyses of more general, but nevertheless related subjects. In this sense FEAk plays as much on the contemporary visual grammar of the art market and its communication, the commercialization and spectacularization, as on their relation to exhibition design. *MICHEL DEWILDE – De L'invisible au prévisible (interview ArtPress2, n° 36, 2015)*

p.06- 1.1 Advertisement Project, *Open Days of the Foundation for Exhibiting Art & Knowledge*, event organized to announce new exhibition concepts.

p.06- 1.2 Fictional advertisement

p.06- 1.3 ... part of the exhibition focused on the marketing strategy of FEAk - posters and entrance tickets of exhibitions such as 'Glories of Ancient Greece', 'Sex at the Museum' or 'The Great White Journey, the first open air biennial on the seventh continent at minus 30°C'. Although Meuris' classification system and institutional apparatus look strict and rigorous, there is always an 'administrative funkiness' that is tempting to relate to a Belgian mood of eccentric conceptualism promoted by artists such as Marcel Broodthaers, Joëlle Tuerlinckx, the Agence collective and Jasper Rigole. Meuris exhibits the systems of knowledge as such concentrating on the architectural patterns that shape our gaze and behaviour. *FLORENCE OSTENDE (Frieze Review 2013)*

p.06- 1.4 ...exhibition posters and fictitious events such as the "treasures of the colonial era" workshop or "The Great White Journey"—the first Antarctic biennale offering a unique experience: "experiencing artworks by minus 30°C." Like a distorting mirror effect, the humoristic posters consisting in collages of generic terms are a reference to the grotesque standardization of artistic communication discourse. Wesley Meuris' use of fiction (and humor) allows him to examine the power of narratives, of persuasion attempts, and of ideologies that go along with vision technologies. These advertisement effects are also uploaded to the foundation's website (www.feak-projects.com)—the multiple entries of which are protected by pop-up windows that explain how only FEAk members are allowed access to the content. *IDA SOULARD – Materialized hypothesis: The Public Art Center (Societies, Paris, 2018)*

p.08- 1.1 *Mission Statement* (general analyses)

p.08- 1.2 Fictional document

p.08- 1.3 “These forms thus take on ambivalent values: heuristic and projective, theoretical and performative, figurative and abstract, as both objects and projects. These 1:1 scale models, as well as Meuris’ drawings, diagrams and posters, can therefore be referred to as “*material hypotheses*,” or in other words, spaces of materialized thoughts, which mainly function thanks to a strategy of allusion and in which come together tacit and explicit knowledge—“*knowing that*” and “*knowing how*”—, thereby constructing machines of active reflection. For the viewer, the gaze is duplicated, trapped in the mise-en-abyme of his own gaze: in Wesley Meuris’ work, like in a game of Russian dolls, he observes the way in which architectures and vision apparatuses condition his own gaze whilst being constrained by these same architectures and tools.’

...’ However, unlike historical artists of *Institutional Critique* for instance, Wesley Meuris does not produce ready-mades, but recomposed and manufactured objects. Rather than extracting elements from the museum, producing what could be called ready-made cross-sections, Meuris recomposes them and reconstructs them; he produces cross-sections. He thereby recalls the museum’s various traditional functions (conservation, transport, loan) while still building a decor, a place that points to something else—to an exterior space that can be either memorial, psychological or representational.’ *IDA SOULARD – Materialized hypothesis: The Public Art Center (Societies, Paris, 2018)*

p.10- 1.1 *World Map Associates*

p.10- 1.2 Fictional world map and list of all city locations of associations, including the number of employees connected to each location. The map follows the logic of many world corporations illustrating their worldwide network.

p.10- 1.3 Cultural imperialism comprises the cultural aspects of imperialism. Imperialism here refers to the creation and maintenance of unequal relationships between civilizations, favouring the more powerful civilization. Thus, cultural imperialism is the practice of promoting and imposing a culture, usually that of a politically powerful nation, over a less powerful society; in other words, the cultural hegemony of industrialized or economically influential countries which determine general cultural values and standardize civilizations throughout the world. The term is employed especially in the fields of

history, cultural studies, and postcolonial theory. It is usually used in a pejorative sense, often in conjunction with calls to reject such influence. Cultural imperialism can take various forms, such as an attitude, a formal policy, or military action, insofar as it reinforces cultural hegemony. *WIKIPEDIA*

p.10- 1.4 See note p.08- 1.3 - *IDA SOULARD – Materialized hypothesis: The Public Art Center (Societies, Paris, 2018)*

p.12- 1.1 Advertisement Project, *Incoming Contemporary Art*

p.12- 1.2 Fictional advertisement

p.12- 1.3 Art created in the Middle East since roughly 1980; given the region’s incredible diversity and breadth, spanning from the eastern Mediterranean to Pakistan, the category is necessarily general. Middle Eastern artists often work in contexts fraught with conflict, finding themselves in war zones or at the crossroads of tradition and rapid development. In many cases, due to censorship and other constraints, artists originally from the region now work in exile. These artists often call the West’s prevailing representations of the Middle East into question, as well as exploring their own dislocation from home. Shirin Neshat, for example, makes allegorical films and photographs about fundamentalist Islam after the Iranian Revolution, while Emily Jacir and Walid Raad engage the subjective processes of remembering and documenting the histories of regions and peoples in conflict. *ARTSY*

p.12- 1.3 In recent years, the parameters of Islamic art have expanded to include contemporary works by artists from or with roots in the Middle East. Drawing inspiration from their own cultural traditions, these artists use techniques and incorporate imagery and ideas from earlier periods. *LACMA* has only recently begun to acquire such work within the context of its holdings of Islamic art, understanding that the ultimate success and relevance of this collection lies in building creative links between the past, present, and future. Islamic Art Now marks the first major installation of *LACMA*’s collection of contemporary art of the Middle East. *LACMA*

p.08- 1.4 See note p.06- 1.3 - *FLORENCE OSTENDE (Frieze Review 2013)*

p.14- 1.1 Advertisement Project, *Direction: India*

p.14- 1.2 Fictional advertisement

p.14- 1.3 *Lalit Kala Akademi* (National Academy of Arts), an apex and autonomous body funded by *Ministry of Culture*, has been organizing *Triennale-India* since 1968 in the capital city

of India, New Delhi, every three years. The *Triennale-India* is open to all countries and around forty countries from around the globe participate in the event bringing a range of contemporary art works by some of the well-known artists from different cultures on a common platform. An exhibition of Indian works, selected by a panel of commissioners from different parts of the country, is also held as a part of the Triennial. *Triennale-India* is a mosaic consisting of many textures, hues and colours representing the universal flavour of beauty. This rich mosaic of creativity includes various disciplines like graphics, sculptures and paintings encompassed within an intangible quality of universalism and is open to public in the premises of the *Lalit Kala Akademi*, New Delhi. The mingling of numerous creative streams joins the river of human brotherhood in search of an eternal ocean of truth and beauty. *BIENNIAL FOUNDATION*

p.14- 1.4 See note p.06- 1.3 - *FLORENCE OSTENDE (Frieze Review 2013)*

p.18- 1.1 Storage for medium size sculptures. Handling items such as paintings, sculptures, drawings, an art collection or an object found at an archaeological excavation, is a delicate business. Accessibility to these items is often a priority, as is controlling air density and ensuring a dust free environment. FEAK has a range of specialized storage solutions that are suited to irreplaceable collections.

p.18- 1.2 Image of image bank

p.18- 1.3 The numbers don’t lie. At *New York’s Museum of Modern Art*, 24 of 1.221 works by Pablo Picasso in the institution’s permanent collection can currently be seen by visitors. Just one of California conceptual artist Ed Ruscha’s 145 pieces is on view. Surrealist Joan Miró? Nine out of 156 works. The walls of the *Tate*, the *Met*, the *Louvre* or *MoMA* may look perfectly well-hung, but the vast majority of art belonging to the world’s top art institutions (and in many countries, their taxpayers) is at any time hidden from public view in temperature-controlled, darkened, and meticulously organised storage facilities. Overall percentages paint an even more dramatic picture: the *Tate* shows about 20% of its permanent collection. The *Louvre* shows 8%, the *Guggenheim* a lowly 3% and the *Berlinische Galerie* – a Berlin museum whose mandate is to show, preserve and collect art made in the city – 2% of its holdings. These include approximately 6,000 sculptures and paintings, 80,000 photographs, and 15,000 prints by artists including George Grosz

and Hannah Höch. “We don’t have the space to show more,” says *Berlinische Galerie* director Thomas Köhler, explaining that the museum has 1.200 sq m in which to display works acquired over decades through purchases and donations. “A museum stores memory, or culture,” explains Köhler. But here, like in other museums around the world, many works rarely if ever see the light of day. A spatial deficit is only one reason why not. Another is fashion: some holdings no longer fit their institutions’ curatorial missions. Lesser works by well-known artists may also languish – their hits hang on museum walls; their misses lie forgotten in flat files. Works that come to a museum within estate acquisitions “might sit around in crates for years, waiting to be sorted,” explains Köhler. Some works stay under wraps due to delicacy or damage – and different institutions have varied storage and rotation policies, depending on a collection’s nature and scope. While *London’s National Gallery* uses a double hang system, thereby increasing the number of its permanent works on view, the *Albertina* in Vienna possesses more than a million Old Master prints – many of them centuries old and very sensitive. The percentage on view is thus very low, even if most of the holdings are kept onsite. (Other museums keep their caches in secret offsite warehouses.) “Having 5% of your national collection on show is something people find difficult to understand,” says British curator Jasper Sharp, who was the commissioner of the Austrian pavilion at the *2013 Venice Biennale*. Many art institutions are thus coming up with ways to show their stuff, so to speak. “There is a great move to open up collections,” adds Sharp. Besides digitising images of the permanent collection (which many major institutions are currently in the process of doing), one way to display holdings is the idea of the Schaulager (translation: ‘storage display’) – in which visitors can see works archived, on sliding racks, behind glass, or during restoration. *The Hermitage’s storage* facility opened in 2014 and offers guided tours of collections long unseen; a number of US museums, like the *Brooklyn Museum of Art* have also created accessible storage centres. Other museum expansions – the *Tate*, the *MoMA*, and the *Met* are just a few currently underway – are meant to increase space for permanent collection viewing. Until visible storage is everywhere – or museums grow so large that everything is on view, like a massive database – here are a few examples of wonderful things not often seen, and why. *KIMBERLY BRADLEY, BBC, 2015*

p.18- 1.4 See note p.08- 1.3 - *IDA SOULARD – Materialized hypothesis:*

The Public Art Center (Societies, Paris, 2018)

p.19- 1.1 Declaration form for free entry of art and art related objects.

p.19- 1.2 Fictional form based on Customs and Border Protection forms

p.19- 1.3 Art-handling companies specialize in transporting artwork and dealing with galleries and museums. They have trained personnel and specially equipped trucks and storage areas with which to make artwork transfers. Many art handlers are artists themselves and have worked in museums and galleries. These moving experts use specialized art-handling tools and equipment, and have skills that surpass those of regular movers. They are generally adept at solving problems encountered with transporting art. Although art handlers tend to cost more, they may be essential to safeguard your work. Often they also carry art handling and shipping insurance. *GETTING YOUR SH*T TOGETHER*

p.19- 1.4 See note p.08- 1.3 - *IDA SOULARD – Materialized hypothesis: The Public Art Center (Societies, Paris, 2018)*

p.20- 1.1 Exhibition Classification System

p.20- 1.2 Classification table which makes it possible to scale down every exhibition to a unique code.

p.20- 1.3 This is FEAk’s trademark. More than a simple identifying code, the letters and numbers contain all the information about the project in question, from subject-matter to target audience. The criteria have been pre-established by FEAk in conjunction with its “client.” The plans offer an overview of this “organization.” Everything here has a function, and the complementarity of elements assumes full significance, from the position of the entrance to the orchestrated pathway toward the heart of the “machine,” via the strategic location of the boutique and restaurant at the end of the show. Everything is expressed in the event magnifying language of PR campaigns.

KEVIN MUHLEN, *Casino Luxembourg. exhibition guide, R-05.Q-IP.0001, 2012*

p.20- 1.4 See note p.08- 1.3 - *IDA SOULARD – Materialized hypothesis: The Public Art Center (Societies, Paris, 2018)*

p.22- 1.1 Figures and Facts sheet: *From Duchamp to Warhol - A Unique Overview*

p.22- 1.2 Fictional rapport showing the detailed attendance for a specific exhibition. Statistics are illustrating the amount of space dedicated for certain aspect of the exhibition. Numbered

program details visualizing participation by public.

p.22- 1.3 Attendance is one of the only quantitative ways to judge whether a museum has succeeded in increasing its impact. As LACMA plans yet another expansion—a \$600m project designed by Peter Zumthor—Govan has developed a formula. For every hundred million dollars spent on expansion, a museum should draw 100,000 to 120,000 more visitors “because of visibility and accessibility”, he says. Museum directors say that increased attendance is often a consequence of, rather than a motivation for, expansion. They must build to accommodate growing collections, to attract new donations and to keep up with museums’ changing role in society. After many US states began to cut art education in public schools, for example, museums began to build more classrooms. (Competition among institutions is a less frequently acknowledged motivation.) “Museums used to be built around the display of the collection; now, they realise they need to have better entrances, ticketing, lavatories,” says Charles Saumarez Smith, the chief executive of *London’s Royal Academy of Arts*, which is planning a £50m expansion that is due to open in 2018. “The motivation is to improve the visitor experience, which has the ancillary benefit of getting more visitors to come.” Increased audiences bring new challenges: operating costs rise and some curators find that “a lot of their job is thinking about crowd flow”, says Tom Eccles, the director of the *Center for Curatorial Studies at Bard College* in upstate New York. “There are certain works of art, such as Minimalist sculpture from the 1960s, that are difficult to show in a crowded room.” The expanding audience for art also poses a conundrum for architects, who struggle to balance the need to accommodate large numbers of people with the desire to carve out space for quiet contemplation. “When we design a museum, of course we preserve the openness and accessibility... but we also have to defend more and more the silent dialogue between the visitor and the art,” says the architect Renzo Piano, who has worked on 25 major museum projects, including the new *Whitney Museum of American Art* in New York. “Maybe you have to accept that sometimes you need to queue.” *THE ART NEWSPAPER, Visitor Figures 2015*

p.22- 1.4 The *American Alliance of Museums* has been bringing museums together since 1906, helping to develop standards and best practices, gathering and sharing knowledge, and providing advocacy on issues of concern to the entire museum community. Representing more than 35,000 individual museum professionals and volunteers, institutions, and corpo-

rate partners serving the museum field, the *Alliance* stands for the broad scope of the museum community. *AAM*

p.22- 1.5 See note p.08- 1.3 - *IDA SOULARD – Materialized hypothesis: The Public Art Center (Societies, Paris, 2018)*

p.22- 2.1 Figures and Facts sheet: *Between Art and Life*

p.22- 2.2 See note p.22- 1.2 – *Fictional rapport*

p.22- 2.3 See note p.22- 1.3 – *THE ART NEWSPAPER, Visitor Figures 2015*

p.22- 2.4 See note p.22- 1.4 – *AAM, American Alliance of Museums*

p.22- 2.5 See note p.08- 1.3 – *IDA SOULARD – Materialized hypothesis: The Public Art Center (Societies, Paris, 2018)*

p.23- 1.1 Figures and Facts sheet: *The 18th Asia Pacific Triennial*

p.23- 1.2 See note p.22- 1.2 – *Fictional rapport*

p.23- 1.3 See note p.22- 1.3 – *THE ART NEWSPAPER, Visitor Figures 2015*

p.23- 1.4 See note p.22- 1.4 – *AAM, American Alliance of Museums*

p.23- 1.5 See note p.08- 1.3 – *IDA SOULARD – Materialized hypothesis: The Public Art Center (Societies, Paris, 2018)*

p.23- 2.1 Figures and Facts sheet: *Treasures of the Habsburg Monarchy*

p.23- 2.2 See note p.22- 1.2 – *Fictional rapport*

p.23- 2.3 See note p.22- 1.3 – *THE ART NEWSPAPER, Visitor Figures 2015*

p.23- 2.4 See note p.22- 1.4 – *AAM, American Alliance of Museums*

p.23- 2.5 See note p.08- 1.3 – *IDA SOULARD – Materialized hypothesis: The Public Art Center (Societies, Paris, 2018)*

p.24- 1.1 Figures and Facts sheet: *Ashura and Masterpieces from Kohfukuji*

p.24- 1.2 See note p.22- 1.2 – *Fictional rapport*

p.24- 1.3 See note p.22- 1.3 – *THE ART NEWSPAPER, Visitor Figures 2015*

p.24- 1.4 See note p.22- 1.4 – *AAM, American Alliance of Museums*

p.24- 1.5 See note p.08- 1.3 – *IDA SOULARD – Materialized hypothesis: The Public Art Center (Societies, Paris, 2018)*

p.24- 2.1 Figures and Facts sheet: *The Real Van Gogh: the Artist and his Letters*

p.24- 2.2 See note p.22- 1.2 – *Fictional rapport*

p.24- 2.3 See note p.22- 1.3 – *THE ART NEWSPAPER, Visitor Figures*

2015

p.24- 2.4 See note p.22- 1.4 – *AAM, American Alliance of Museums*

p.24- 2.5 See note p.08- 1.3 – *IDA SOULARD – Materialized hypothesis: The Public Art Center (Societies, Paris, 2018)*

p.25- 1.1 Book: *Exhibition Manual* – Explanation of the System, Edited by FEAk Research Team, *Artist Books Limited*. The *Exhibition Manual* is a practical, hands-on, comprehensive guide to the entire process of planning, designing, producing, and evaluating exhibitions for museums of all kinds. This valuable book includes contributions by masters of each step in the complex art of museum exhibition-making. Subjects range from traditional displays of art, artefacts, and specimens from the permanent collection to the latest developments in virtual reality, online exhibitions, simulators, and big-screen reality. An exciting array of stimulating case studies featuring outstanding exhibitions from both sides of the Atlantic makes this manual all the more valuable to practitioners and students of the museum profession, architects, designers and the many specialized contractors involved in 21st-century exhibitions. The book is also useful and interesting reading for museum Trustees and Board members, volunteers, and all others who understand and enjoy the educational value of today’s exhibitions. The *Exhibition Manual* is particularly remarkable for its comprehensive scope, including evaluation processes, exhibition gallery requirements, and practical methods for each step in the planning, design, production, and project management of exhibitions. The final chapter surveys contemporary developments and presents a particularly impressive group of case studies that suggest possible directions for museum exhibition development in the new millennium.

p.25- 1.2 Fictional book cover and content page

p.25- 1.3 Cross-reference, *MIT Press*: “The *MIT Press* commits daily to re-imagining what a university press can be. Known for bold design and creative technology, the Press advances knowledge by publishing significant works from leading educators and researchers around the globe for the broadest possible access, impact, and audience. We seek to honor real-world complexity by featuring iconic, provocative, and transformative scholarship that crosses traditional academic and geographic boundaries. Our workplace fosters an open culture of diverse and spirited individuality that values employee initiative, supports professional growth, and encourages experimentation. In 2006 London’s famous *Whitechapel Gallery* and the *MIT Press*

formed an editorial alliance to produce a new series of books. *Documents of Contemporary Art* combines affordable paperback prices, good design, and impeccable editorial content. Each volume in the series is a definitive anthology on a particular theme, practice, or concern that is of central significance to contemporary visual culture. The artists and writers included in these books, like the guest editors who conceive them, represent the diversity of perspectives, generations, and voices defining art today.’ – MIT PRESS

p.25- 1.4 See note p.08- 1.3 – IDA SOULARD – *Materialized hypothesis: The Public Art Center (Societies, Paris, 2018)*

p.25- 2.1 Book: *Exhibition Studies – An Anthology of Context*. An anthology of writings on exhibition practice from artists, critics, curators and art historians plus artist-curators. It addresses the contradictions posed by museum and gallery sited exhibitions, as well as investigating the challenge of staging art presentations, displays or performances, in settings outside of traditional museum or gallery locales.

p.25- 2.2 See note p.25- 1.2 – *Fictional book*

p.25- 2.3 See note p.25- 1.3 – MIT PRESS

p.25- 2.4 See note p.08- 1.3 – IDA SOULARD – *Materialized hypothesis: The Public Art Center (Societies, Paris, 2018)*

p.26- 1.1 Advertisement Project, *Modernist Exhibition Display*

p.26- 1.2 Fictional advertisement

p.26- 1.3 The term “curator” has moved beyond any singular definition and now occupies a much broader sphere of activities, practices and professions. The curator, as a caretaker-like figure, once functioned solely within the museum, and as such, would often have been entrusted with the overseeing of a particular collection or display. In a move far beyond the museum, curatorial practice now not only exists in relation to art, but also encompasses a panoply of occupational contexts. Insofar as curatorial practice that corresponds to art or the artefact, divergent practices have extended beyond the scope of the museum, gallery or art institution, and thus the potential of the curator’s outcome has become increasingly varied. Through the temporal bringing together of art works, the exhibition has become dominant in the way art is disseminated and its ideas communicated. Hans Ulrich Obrist states that the curator does not merely display objects within a space, but “brings different cultural spheres into contact” and as such acts as mediator be-

tween artworks, objects and ideas. The figure of the artist-curator emerged from the break towards curatorial independence and in the diversification of artistic practice into the realms of research, academia and pedagogy, as well as the curatorial. The artist acting as curator, although temporarily adopting a curatorial mode of practice, is fundamentally an artist. Whilst the work of the artist as curator is indisputably curatorial, this ilk of curatorial practice often exists in a territory of its own, a limbo-like space situated somewhere between curating and art. It is through the work of the artist who acts as curator that we begin to think of the exhibition as art, and see the autonomous curator functioning in some form of artistic capacity.

JOSEPH DOUBTFIRE & GIULIA RANCHETTI, *Curator as Artist as Curator – Curating the Contemporary*, 2015

p.26- 1.4 See note p.06- 1.3 - FLORENCE OSTENDE (*Frieze Review* 2013)

p.27- 1.1 Art Case Interviews: Professor dr. Mary Anne Staniszewski in conversation with Michel Dewilde

p.27- 1.2 Associate Professor, Ph.D., Art History, *Graduate Center, City University of New York*. Mary Anne Staniszewski investigates culture, art, and media in relation to political and social perspectives. “I investigate the way we ‘invent’ things in our cultures, how concepts and institutions emerge, such as art, exhibitions, and race. Framing such entities historically can reveal how we create not only our cultures, but also our sense of ourselves. This perspective has political implications. By making visible the historical limitations of social conventions and disciplinary discourses, my intention is to demonstrate how cultures can be changed and transformed.” Staniszewski’s major research and writing projects form a “trilogy” of interdisciplinary investigations of modern art and culture as articulations of the modern self. Staniszewski is completing a book on the third area of analysis, which deals with issues of race and slavery. The first book, *Believing Is Seeing: Creating the Culture of Art* (Penguin USA, 1995; Korean version translated as “*This Is Not Art*,” introduction and Translator, Yiso Bahc, Seoul: Hyunsil Cultural Studies, Hyun Sil Moon Hwayonju, 2000 and 2007) frames art as we know it--that is art for art’s sake--as an “invention” of the modern era and a manifestation of the age of the individual and the liberal, democratic, capitalist state. In the second book, *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art* (MIT Press, 1998; Korean translation: “*Preface: The Power of Dis-*

play 2006,” Translator, Kim Sang-kyu et al., Seoul: *designLocus*, 2007), installations are analysed as sites for collective rituals that enhance particular notions of subjecthood--in MoMA’s case, a U.S. liberal, democratic, capitalist one.

p.27- 1.3 The book consists of both visual and textual materials. Michel Dewilde provided the interviews. It is wonderful to see how these texts tie in with the book’s intention as regards both content and structure. Historical, scientific and cultural connections are constantly being established. And yet the pictures do not merely serve as a reference; they exceed the institutionalised character they already embody. They are placed in a new discourse where other components also play along: socio-economic topics, the political context, educational output, public activities, academic interests, and even individual interests. – WESLEY MEURIS, *De L’invisible au prévisible (interview ArtPress2, n°36, 2015)*

p.27- 1.4 The labyrinthine publication consists of three types of text: the book opens with the introduction by the fictional editor; this is followed by the main text in the form of a fictive discussion between Pawel Jankowsky and Bizhan Mouradipour; and the book concludes with three ‘genuine interviews’ with renowned experts Mary Anne Staniszewski, Charlotte Klonk and Julia Noordegraaf. Just like Meuris’s artworks within the FEAK exhibitions, the texts constantly switch from one dimension and fiction to the other. Thus the main text relates with the necessary irony not only the emergence of the FEAK enterprise, but also includes analyses of recent developments within the art world. Then the ‘real interviews’ throw light on a number of topics within the history of exhibition design and specifically the relation with the art installation; they also lend ‘scientific credibility’ to FEAK. In addition, these ‘real interviews’ play on the typical intertwining of the art product with its own discourse and institutions. Besides, these ‘real interviews’ previously appeared in the ‘fictive’ FEAK magazine. In this way FEAK produces not only its own discourse but also the critical analysis and historical contextualization of its own cultural products. Lastly, with FEAK Meuris plays on the growing importance of research within the arts. Meuris here involves a curator and a series of reputed scientists in his own artistic research, and combines this at a meta-level with a presentation, analysis and the archiving of types of artistic research. This play with mirror structures, over-identification, fictions and fictiveness refers to certain surreal and obsessional dimensions of the art industry, an outlook we encounter in his own artistic prac-

tice. MICHEL DEWILDE – *De L’invisible au prévisible (interview ArtPress2, n°36, 2015)*

p.28- 1.1 Art Archive of the Foundation for Exhibiting Art and Knowledge. Our resources serve as reference for countless dissertations, exhibitions, catalogues, articles, and books on art and artists, and preserve the untold stories that—without a central repository such as the archive—might have otherwise been lost. Our vast holdings are a vital resource to anyone interested in art over the past 200 years and consist of more than 20 million letters, diaries, scrapbooks, manuscripts, financial records, photographs, films, and audio-visual recordings of artists, dealers, collectors, critics, scholars, museums, galleries, associations, and other art world figures. The archive also houses the largest collection of oral histories anywhere on the subject of art. Founded on the belief that the public needs free and open access to the most valuable research materials, our collections are available to all who wish to consult original papers at our research centers or use our reference services remotely every year, and to millions who visit us online to consult digitized collections.

p.28- 1.3 Project produced for solo exhibition ‘*The World’s most important Artists*’. Afterwards the images of the project are included in the fictional construction of FEAK. Initially the work is produced and exhibited in *Galerie Art&Essai*, University Rennes 2, and later it has been exhibited again in *CC De Bond*, Bruges.

p.28- 1.3 It seems to resonate with fundamental works in the history of art. The collection of information presented is subject to an ordered layout whose apparent rigour the visitor may initially find disconcerting. Explicitly organized according to the model of archive architecture, the installation divides the space in two with a long glass wall. On the other side, are six long grey blocks aligned in a large white room, with sixty drawers on each of their longest sides. In total, six hundred and sixty identical drawers lined up in this collection of grey columns looking exactly like ordinary filing cabinets. In the centre of the glass partition an opening gives access to the space occupied by these volumes. The area is simply lit by rows of neon lights hanging below the roof, lined up with the cabinets. However, in reality the drawers are just surfaces on the sides of the “cabinets” and do not offer any real storage capacity. Consequently, any attempt to use them is foiled by their failure to open and the drawers remain stubbornly closed. They have

no other material existence but the relief of their façade and the presence of the handles; similar to images of drawers, they flaunt a repetitive identity on both sides of this sculptured furniture. The only tangible difference is the reference label on which a standardized code specific to each drawer is written in letters and figures.

In this installation, a methodical organization of data is supposed to materialize in the architectural space, an exhaustive classification of the “*artist’s life*”. But it uses an unusual system with the following logic: a chart with three lists corresponding to medium, type of inspiration and psychological state of the artist, makes it possible to prepare and organize documentary research which could then follow in the archive room. A slip, available at the entrance, permits the visitor to tick one box for each list on the chart to obtain a three-section code referring to a specific drawer situated in one of the cabinets. A certain wit regularly undermines with the absurd the apparent megalomania of the project. DENIS BRIAND – *The Lacunary Archives of Wesley Meuris (C.C.C.A.I., 2010)*

p.28- 1.4 The stories produced by archives are always necessarily incomplete and fragmented. It is the ambivalence of the archive as a material: “both fell upon and constructed, factual and fictitious, public and private.” (Hal Foster, “*An Archival Impulse*.” October, Vol. 110 (Autumn, 2004), pp. 3-22) Archiving requires an inclusion but also—and most importantly—an exclusion of certain materials. One of the problems of contemporary archiving, and of *Big Data*, is that the archives multiply without sufficient analysis and simplification to be able to process all of these data. Without analysis and the relations that it highlights, an archive loses all of its strength. These questions have already been raised in the *Center for Collecting and Conservation of Art Information (C.C.C.A.I.)*. *The World’s Most Important Artists - A Data Collection which explores the Artists’ Life in Depth*, shown in 2010 at the *Galerie Art & Essai* in Rennes. In the gallery, glass walls separated the viewer from what appeared to be an archive center, consisting of eleven pale grey pieces of furniture, each with fifteen columns of four-drawers, backlit with a white neon light. Each of these 660 drawers had a label with a code. The triple-entry classification system enabled a cross over of the following information: an artistic discipline, a theme and a psychological state. There was thus “*Painting/ Mythology/ High-State of Intellect*,” or “*Media Art/ Science/ Hallucinosi*s,” or even “*Architecture/ Beauty-ness-Ugliness/ Sleep Disorder*.” The title of the exhibition, which

heralded an in-depth exploration of the artists’ lives, called upon the premises of art history as a disciplinary field (Vasari’s Lives of artists) and traced a lineage from the Renaissance to the contemporary “stardomization” of artists by the art market—a recurrent theme in Meuris’ work. In the monumentality of the installation, not only could one see a reduction to absurdity of our contemporary obsession of fantasizing artists’ lives (who they are rather than what they do), but also, through parody, a reflection upon the definition of an “overview”—a story written from the overlooking point of view of a taxonomic organization. But taking a closer look, the furniture was made of painted wood and the drawers did not open. Here, the institution of power was only mimicked, represented. Everything was believable, but nothing was actually true. Easily misinterpreted, the piece contained a humorous nod to grey literature, which was the material and object of conceptual art. The central subject of the installation was indeed representation; both a political representation thanks to the representativeness of archives, as well as an artistic representation, as an image or a sign pointing towards something other than itself (towards a memorial regime, a certain history of art, and the use of it made by artists since the 1960s). Here again, one could find Wesley Meuris’ tautological act: the production of an image of a fictional archive that only exhibits its classificatory function.

IDA SOULARD – *Materialized hypothesis: The Public Art Center (Societies, Paris, 2018)*

p.30- 1.1 Art Archive of the Foundation for Exhibiting Art and Knowledge. See note p.28- 1.1

p.30- 1.2 See note p.28- 1.2 – *The World’s most Important Artists*

p.30- 1.3 See note p.28- 1.3 – DENIS BRIAND - CCCAI

p.30- 1.4 See note p.28- 1.4 – IDA SOULARD – *Materialized hypothesis: The Public Art Center (Societies, Paris, 2018)*

p.30- 2.1 Art Archive of the Foundation for Exhibiting Art and Knowledge. See note p.28- 1.1

p.30- 2.2 See note p.28- 1.2 – *The World’s most Important Artists*

p.30- 2.3 See note p.28- 1.3 – DENIS BRIAND - CCCAI

p.30- 2.4 See note p.28- 1.4 – IDA SOULARD – *Materialized hypothesis: The Public Art Center (Societies, Paris, 2018)*

p.31- 1.1 Art Archive of the Foundation for Exhibiting Art and Knowledge. See note p.28- 1.1

p.31- 1.2 See note p.28- 1.2 – *The World’s most Important Artists*

p.31- 1.3 See note p.28- 1.3 – DENIS BRIAND - CCCAI

p.31- 1.4 See note p.28- 1.4 – IDA SOULARD – *Materialized hypothesis: The Public Art Center (Societies, Paris, 2018)*

p.31- 2.1 Art Archive of the Foundation for Exhibiting Art and Knowledge. See note p.28- 1.1

p.31- 2.2 See note p.28- 1.2 – *The World’s most Important Artists*

p.31- 2.3 See note p.28- 1.3 – DENIS BRIAND - CCCAI

p.31- 2.4 See note p.28- 1.4 – IDA SOULARD – *Materialized hypothesis: The Public Art Center (Societies, Paris, 2018)*

p.33- 1.1 Advertisement Project, *Summer Exhibitions – A Dialogue between Art & Architecture*

p.33- 1.2 Fictional advertisement

p.33- 1.3 Since the 1960s, art and architecture have experienced a radical and reciprocal trade: while artists have simulated ‘architectural’ means such as plans and models, built actual structures outside art institutions, or intervened directly into urban and public spaces, architects have evoked ‘artistic’ strategies such as sculptural objects and installations, inside art institutions, in exhibitions, biennales and art events. At the same time, art institutes themselves have combined both activities in an interdisciplinary, hybrid field, playing with the conditional differences between the literal and institutional boundaries of inside and out. Expanding one’s practice was not only a matter of repudiating and transgressing the disciplinary limits and medium-related dogmas of modernism, however. It was also a question of choosing and evaluating instruments. After all, when “*there’s only art*” (Burgin) or when “*everything is architecture*” (Hollein), the methods and concepts of cultural practice, as well as the status of disciplinary objects, are up for grabs. WOUTER DAVIDTS (*Symposium ‘Inside/Outside: Trading between Art and Architecture, 2017)*

p.33- 1.4 See note p.06- 1.3 - FLORENCE OSTENDE (*Frieze Review 2013)*

p.34- 1.1 Advertisement Project, *Virgin Soil - Art Fair*

p.34- 1.2 Fictional advertisement

p.34- 1.3 Over the two decades straddling the end of the 20th century and the beginning of the 21st, biennials and art fairs mushroomed across the globe. While art fairs have a specific commercial interest, which biennials do not necessarily possess, both are institutional structures designed to display art works on an impressively large, transnational scale. They

comprise often hundreds, if not thousands, of distinct exhibits ranging from painting and sculpture in traditional modes to avant-garde installations and post-modern films and videos. While biennials and art fairs both have histories dating back many decades, the progressive globalisation of the contemporary art world since the 1980s profoundly modified these two means of exhibiting art in the public arena, and, particularly in the case of biennials, radically re-orientated their forms as well as their functions. Whether or not such changes have been accompanied by a measure of democratisation or by a meaningful re-alignment in the power structures of cultural politics, as has sometimes been maintained, remains an open question. Today’s market-driven fairs re-invented themselves to embrace curated events and projects that, at least at first sight, do not appear to be directly related to the strictly commercial function of the fair. Curated by art specialists, innovative structures have been introduced that include everything from art talks, readings, art books and films, to public art projects and performances, making the art fair experience far more diversified and multifaceted than in the past. Such structures not only have much in common with trends in curatorial practices, but also blur the dividing line between fairs and biennials, especially when the curated events and projects are non-profit initiatives. The 2008 *Frieze Art Fair* in London, for instance, featured a special programme of *Frieze Projects* consisting of 11 site-specific artist commissions located throughout the fair site, providing what the fair organizers claimed to be ‘an opportunity to create work that could not exist elsewhere’. An alternative interpretation could be to see the organizers as attempting to increase the artistic prestige of their fair at the same time as boosting attendance figures, or, to put it more forthrightly, to cash in on the cultural kudos associated with the contemporary art biennial. - CHIN-TAO WU, *Biennials and Art Fairs*

p.34- 1.4 See note p.06- 1.3 - FLORENCE OSTENDE (*Frieze Review 2013)*

p.36- 1.1 Advertisement Project, *The Natural History Museum – Behind Closed Doors, Interventions by Contemporary Artists*

p.36- 1.2 Fictional advertisement

p.36- 1.3 While the dialogue between art and science has developed quite steadily since the post-Second World War period, scholarship on this theme and museum support for interdisciplinary inquiries has followed a highly discontinuous trajectory. At the beginning of the Cold War, fears over

the potentially devastating impact of technology gave rise to a significant body of literature that criticized the growing rift between humanities and sciences. The popularization of theories of relativity, quantum mechanics, and cybernetics in the 1960s, along with the growing access to new technological devices, spurred artists’ interest in the design of objects, performances, and environments that enhanced viewers’ awareness of their perceptual and behavioural responses or exposed them to complex information systems. Such works were often characterized by variability and unpredictability, requiring viewers to complete the work through their engagement or to observe its dependence on biological, socio-political, and technological conditions that were not under the artists’ complete control. Preoccupied primarily by the aesthetic qualities of these art practices and doubtful about their ability to provide a social critique of technology, many art critics faced significant challenges as they tried to develop new criteria for assessing their value. Scholarship on art and science flourished primarily between mid-1960s and mid-1970s when new platforms of collaboration between artists, scientists, and engineers were established and museums organized exhibitions that promoted the production of technology-based projects. Critical interest in art and science declined sharply in the second half of the 1970s under the impact of growing scepticism over the aesthetic qualities of such works and their capacity to raise critical questions about the relation between science, technology, and society. Between the 1970s and the mid-1990s, scholarship on artistic inquiries into science and technology was featured primarily in new media symposia, festivals, and journals. Advances in genetic sequencing, bioengineering, and neurosciences have catalysed a renewed artistic and scholarly interest in interdisciplinary methods of inquiry since the turn of the century. Recent scholarship focuses on (i) analogies between the studio/the museum and the laboratory; (ii) the ethical implications of scientific and artistic research; (iii) the technological mediation of sensorial experience and cognitive processes; (iv) the public display of knowledge production; and (v) the visual mapping and emergent behaviour of complex networks. It is generally believed that artists can offer a critical angle on scientific methodologies and theories by examining the less evident repercussions of their applications and by bringing their socio-political implications into public debate. There is also an increased sense that artists developing projects at the intersection of art, science, and technology are not only cre-

ating representations of existing scientific knowledge but are also leading new inquiries into the interdependence of biological, economic, social, and technological systems. More and more artists and art theorists emphasize the need for reciprocal exchanges between art and science. - CHRISTINA ALBU, *Science and Contemporary Art*

p.36- 1.4 See note p.06- 1.3 - FLORENCE OSTENDE (*Frieze Review 2013*)

p.37- 1.1 Art Case Interviews: Professor dr. Charlotte Klonk in conversation with Michel Dewilde

p.37- 1.2 Charlotte Klonk is Professor of *Art History at the Humboldt University* of Berlin. She studied in Hamburg and Cambridge, where she received her doctorate in 1993. From 1992 to 1993 she worked as a curator in the *Museum of Contemporary Art* in Ghent. In 1993 she was appointed *Research Fellow* at Oxford and in 1995 Lecturer at the *History of Art Department of the University of Warwick*. She has received several important fellowships, e.g. at the *Max-Planck Institute for the History of Science*, the *Institute of Advanced Study* in Berlin and the *Clark Art Institute* in Williamstown. Charlotte Klonk is the author of, among other publications, *Science and the Perception of Nature* (Yale University Press, 1998) and *Spaces of Experience: Art Gallery Interiors from 1800-2000* (Yale University Press, 2009) and, with Michael Hatt, *Art History: A Critical Introduction to its Methods* (2005). The focus of her research is visual history and theory of the modern period.

p.37- 1.3 See note p.27- 1.3 – *De L’invisible au prévisible (interview ArtPress2, n°36, 2015)*

p.37- 1.4 See note p.27- 1.4 - MICHEL DEWILDE – *De L’invisible au prévisible (interview ArtPress2, n°36, 2015)*

p.38- 1.1 Admission tickets, *Homeland & Landscape*

p.38- 1.2 Fictional admission ticket

p.38- 1.3 Since 1970 the Smithsonian has developed a collection of diverse tours and cruises to more than 150 destinations on all seven continents. All journeys are accompanied with experts, the magazine mentions: ‘One feature that makes our programs uniquely special is our world-class Smithsonian Journeys Experts. Chosen for their charisma, expertise and affability, these men and women are the secret ingredient that turns a fine tour into an unforgettable experience. Other tour companies can take you to the most splendid sites, but in the hands of our experts, your journey will take on new mean-

ing. Our Smithsonian Journeys Experts have dedicated entire careers to pursuing personal and professional passions. Their enthusiasm is contagious; their expert guidance consistently brings depth, excitement and substance to the travellers who join them on our tours — and that is the signature of Smithsonian Journeys. Travel aboard one of our luxury vessels and enjoy comfort, ease, and exceptional access to “can’t miss” coastal destinations. Our small ships typically accommodate 28 to 380 guests (with just a few that are slightly larger), ensuring your voyage is a unique and personal experience. Whether spending the day at sea and enjoying the many amenities our ships offer, or relaxing in your cabin after a day of sightseeing during a shore excursion, you can be sure these distinctive vessels will enhance your trip.’ SMITHSONIAN JOURNEYS

p.38- 1.4 See note p.06- 1.3 - FLORENCE OSTENDE (*Frieze Review 2013*)

p.38- 2.1 Admission tickets, *Mythic Creatures – Dragons, Unicorns and Mermaids*

p.38- 2.2 Fictional admission ticket

p.38- 2.3 In today’s world where people have abundant means of acquiring information, museums are stepping up their efforts to display content and artefacts in ways that amaze and engage their visitors so that they understand more, stay longer, come back more often, and recommend the experience to friends. Largely through the use of digital technology (apps, in-museum devices which send additional info by email after, connect with social media, augmented reality, facilitated selfies, etc.) museums are offering more interactive, shareable experiences and personalized stories that connect what’s on view to the visitor’s life. The use of some of these technologies allows museums to publicly catalogue and “display” the estimated 80% of artefacts which are housed in storage at any given time in an interactive medium, allowing curators to enrich the narrative experience exponentially. Designers and curators are cognizant of the solitary nature of most digital engagement—one person on one screen—and also the fatigue associated with the number of messages people receive in their daily online and physical lives. They are tackling the issue of many-to-one interactions and are in the lead in this new type of interface paradigm, and continue to find ways for their message to resonate with visitors through physical and digital spaces. Using technology, museums can put visitors virtually into the experience, let them design and understand their own experience, explore

to their own depth and on their own terms, and provide the means to connect with the experience before and after being in the museum. They can let the visitor leave a mark of their presence at the exhibition and their impressions of it. They are helping to build a deeper connection between the visitor and the museum than was ever possible before. JAKE BARTON & BRYAN MESZAROS, *Extending the Museum-Visitors Experience*

p.38- 2.4 See note p.06- 1.3 - FLORENCE OSTENDE (*Frieze Review 2013*)

p.39- 1.1 Admission tickets, *Caravaggio’s Masterpieces (free coffee)*

p.39- 1.2 Fictional admission ticket

p.39- 1.3 After a morning of being guided through the paintings and sculptures of the great masters, everyone would head for the basement cafeteria, where you would stand in line, plastic trays in hand, waiting to be treated to a lunch of rubbery chicken and gooey tapioca pudding. Those days are gone, or at least numbered. Increasingly museums are moving away from the middle-school approach to feeding visitors, with its emphasis on a lowest-common-denominator menu, in favour of stylish restaurants that offer fine dining to go with the fine art. “A museum is an exciting facility, with high standards and benchmarks, and it gives a company a very high profile and visibility,” said Mr. Cattani, whose company operates all the food establishments at the Met, including its afternoon tea. “If you can succeed in that environment, that offers you entree to other opportunities. And museums are here to stay, so contracts are typically long term, and that brings some stability in your business.” But museum officials also talk about “enhancing the museum experience” so as not to lose ground to other forms of entertainment. Visitors are both more discerning and demanding than they used to be, and many want, or even expect, a memorable meal to round off their day. And they don’t want to have to leave the building to find it. “Given that people spend so much time here, having a dining experience comparable to the facility itself, whether formal or more casual, was important to us,” said James Gara, the chief operating officer of the Museum of Modern Art, which has offered three eating establishments in its building since 2004, when it completed its renovation. “To have just a concessionaire wasn’t up to the standards of what we were aiming for. We wanted to offer our membership and visitors something on a level with the rest of the museum.” LARRY ROHTER, *After the Putti, the Baby Calamari*

p.39- 1.4 See note p.06- 1.3 - FLORENCE OSTENDE (*Frieze Review* 2013)

p.39- 2.1 Admission tickets, *The Dutch Golden Age, Master Paintings*

p.39- 2.2 Fictional admission ticket

p.39- 2.3 See note 39- 1.2 - LARRY ROHTER, *After the Putti, the Baby Calamari*

p.39- 2.4 See note p.06- 1.3 - FLORENCE OSTENDE (*Frieze Review* 2013)

p.40- 1.1 Admission tickets, *The Coal Mine Venue*

p.40- 1.2 Fictional admission ticket

p.40- 1.3 *Manifesta* purposely strives to keep its distance from what are often seen as the dominant centres of artistic production, instead seeking fresh and fertile terrain for the mapping of a new cultural topography. This includes innovations in curatorial practices, exhibition models and education. Each *Manifesta* biennial aims to investigate and reflect on emerging developments in contemporary art, set within a European context. In doing so, we present local, national and international audiences with new aspects and forms of artistic expression. Each *Manifesta* comprises a range of activities extending over a period of two or more years. This incorporates publications, meetings, discussions and seminars (the so-called ‘Coffee Breaks’), staged in diverse locations throughout Europe and in the neighbouring regions, culminating in the final three-month long exhibition (or in 2006, an ‘art school’) in the host city or region. In this way, *Manifesta* aims to create a keen and workable interface between prevailing international artistic and intellectual debates, paying attention to the specific qualities and idiosyncrasies of a given location. Inherent to *Manifesta*’s nomadic character is the desire to explore the psychological and geographical territory of Europe, referring both to border-lines and concepts. This process aims to establish closer dialogue between particular cultural and artistic situations and the broader, international fields of contemporary art, theory and politics in a changing society. *Manifesta* has a pan-European vocation and at each edition, it has successfully presented artists, curators, young professionals and trainees from as many as 40 different countries. With the expansion of the European community from 12 to 28 countries, and with the possible target of around 30 nations in the foreseeable future, *Manifesta* also realizes the importance of creating links

with Europe’s neighbours in Asia, the eastern Mediterranean and northern Africa. At the same time, it continues to focus on minority groups and cultures within Europe itself. Therefore *Manifesta* looks forward to expanding its network and building creative partnerships with organizations, curators, art professionals and independent figureheads in Europe and beyond, drafting an interlocking map of contemporary art. *MANIFESTA*
p.40- 1.4 See note p.06- 1.3 - FLORENCE OSTENDE (*Frieze Review* 2013)

p.40- 2.1 Admission tickets, *The Royal Sculpture Collection on Display*

p.40- 2.2 Fictional admission ticket

p.40- 2.3 See note p.39- 1.3 - LARRY ROHTER, *After the Putti, the Baby Calamari*

p.40- 2.4 See note p.06- 1.3 - FLORENCE OSTENDE (*Frieze Review* 2013)

p.43- 1.1 Advertisement project: *The Great White Journey*

p.43- 1.2 Fictional advertisement

p.43- 1.3 The biennial is generally perceived to be an international festival of contemporary art that takes place once every two years, though this definition is frequently extended, as a convenient generic term, to include the triennial, as well as *Documenta* in Kassel, Germany, which occurs once every five years. Historically, the biennial traces its origins back to 1895, which saw the inauguration of the *Venice Biennale* based on the model of the world fairs of the 19th century. Hence, no doubt, the popularity of the alternative Italian terms biennale and triennial, particularly favoured amongst Asian countries (as in the *Gwangju Biennale*) with its overtones of Latin exoticism. As an exhibition format, the biennial has enjoyed a long tradition of organizational links with specific institutions or art museums, such as the museum-based *Whitney Biennial* organized by the *Whitney Museum of American Art* since 1937. A biennial may also be organized thematically around the particular medium which it features, as in the *International Print Triennial Kraków*, for example. A third format is the city-based event, in which the name of the host city occupies a prominent position in the exhibition’s title, such as the *Shanghai Biennale* or the *Istanbul Biennial*. While some biennials venture into the heart of the city as bona fide city-wide events, others are contained within a city art museum. The former are likely to be organized by independent foundations set up for

the purpose (the *Gwangju Biennale Foundation*, for example, or the *Istanbul Foundation for Culture and Arts*). On the other hand, Asian biennials often find shelter within museums: the *Shanghai Biennale*, for instance, has taken place within the confines of the *Shanghai Art Museum*, and the *Taipei Biennial* was, up until 2008, housed in, as well as hosted by, the *Taipei Fine Art Museum*. It could be argued that biennials named for cities, which are organized by and within art museums, are little different from the time-honoured museum-based format exemplified by the *Whitney Biennial*. In contrast, the city-based biennial exhibitions of the late 20th century and early 21st were city-initiated celebrations duly attended, as significant political events, by the mayor, local dignitaries of the host locality and by the high officials of the country involved, even by the president. How can the phenomenon of ‘*the biennialisation of the contemporary art world*’ be accounted for? Explanations are numerous, the most obvious being the globalising process that has overtaken almost every aspect of contemporary social life, the art world included. The technological advances that made communication and travel much easier and faster than before greatly facilitated the movement of art works, artists and art specialists across national boundaries and around the globe. The late 20th century and after, moreover, witnessed a great increase in city-based cultural tourism, and local city authorities utilised cultural heritage and the arts, and biennials in particular, to entice tourists to visit their cities, thereby projecting a cultivated image to the world at large. The flexibility of the biennial as an institutional mechanism meant that city authorities almost anywhere, if they had sufficient motivation and the necessary funds, were able to finance their own biennial, and stage it with the same style and razzmatazz as, for example, the most seasoned of world capitals. Few if any, for instance, in the Western art world had heard of the Korean city of Gwangju before it began to impinge on public consciousness, in 1995, as the venue for a blockbuster exhibition of contemporary art. The popularity of biennials and the forms they have evolved are also to be seen in the contexts of post-colonialism and multiculturalism, two dominant intellectual movements of the contemporary period. Viewed from this angle, the biennial took on a specific kind of internationalism that embraced a wide diversity of artists originating from all corners of the world. This diversity of backgrounds not only lent the biennial an aura of festivity appropriate to a city-based international art event; it also provided it with legitimacy in terms of a political correct-

ness that demanded a more inclusive participation from the world beyond what was formerly the mainstream of Western art: the NATO-pact countries. Whether or not this particular expansion has meant the end of the concept of a centre and its peripheries in the art world, and a consequent shift in the power structure of the contemporary art industry, remains a debatable issue. - CHIN-TAO WU, *Biennials and Art Fairs*

p.43 - 1.4 See note p.06- 1.3 - FLORENCE OSTENDE (*Frieze Review* 2013)

p.44- 1.1 Advertisement project: *Treasures of a Colonial Era*

p.44- 1.2 Fictional advertisement

p.44- 1.3 Colonialists made great efforts to mark cities with signs of empire, the monuments that commemorated battles lost and won, the ministries from which imperial power reached to the moving frontiers of the known world, churches enshrining the relics of martyrs to the faith, the remains of colonial exhibitions. Particularly potent among these imperial creations were museums that exhibited empire. This article explores the metamorphosis of museums in London, Paris, Brussels and Amsterdam from the colonial to the postcolonial era, the way in which their immediate transformation mirrors disquiet about the heritage of imperialism, and the fashion in which subsequent changes testify to a rediscovery of the legacy of empire. The examples comprise several of the major colonialist institutions, though many other colonialist collections and displays existed. With decolonisation, in some cases, objects and displays once designated as colonial simply melded into general collections. The *British Empire and Commonwealth Museum*, alongside new initiatives such as the *Quai Branly Museum* and *Cité nationale de l’histoire de l’immigration* in France, have naturally found themselves at the forefront of important debates. The challenge facing the inheritors of colonial museums and collections comes from assessing the legacy of the past and establishing its connection with contemporary postcolonial communities. - ROBERT ALDRICH, *Colonial Museums in a postcolonial Europe*

p.44 - 1.4 See note p.06- 1.3 - FLORENCE OSTENDE (*Frieze Review* 2013)

p.45- 1.1 Art Case Interviews: Professor dr. Julia Noordegraaf in conversation with Michel Dewilde

p.45- 1.2 Julia Noordegraaf is Professor of *Heritage and Digital Culture* at the *University of Amsterdam’s Faculty of Humanities*.

In this role, she focuses on bringing together and promoting research about the reuse and meaning of digital heritage, as well as the impact of digitization on the perception and appreciation of cultural heritage. Her future research will focus on digital source criticism (oriented towards search engines and heritage databases) and the preservation of digital art. This position brings together two of my previous areas of expertise: museum history and theory and media heritage. She obtained a PhD from *Erasmus University* Rotterdam on the history of museum presentation in the visual culture of the 19th and 20th centuries in 2004, and has since then remained interested in the specific challenges and manifestations of exhibiting cultural heritage. After her appointment at *UvA* in 2003 as director of the international, professional MA programme *Preservation and Presentation of the Moving Image* she shifted her research to the preservation and presentation of audio-visual and digital heritage. She edited a book on media art preservation and exhibition (*Preserving and Exhibiting Media Art: Challenges and Perspectives*, AUP, 2013) and is completing a second monograph (*Performing the Archive: Tracing Audio-visual Heritage in the Digital Age*) in which she studies the impact of digitization on the epistemology of the audio-visual archive. She (co-) supervise(d) PhD projects on the exhibition and preservation of media art, the role of genealogy in bible texts and film, digitization and film historiography, the preservation and exhibition of film sound, and access to digital audio-visual archives.

p.45- 1.3 See note p.27- 1.3 – *De L’invisible au prévisible (interview ArtPress2, n°36, 2015)*

p.45- 1.4 See note p.27- 1.4 MICHEL DEWILDE – *De L’invisible au prévisible (interview ArtPress2, n°36, 2015)*

p.46- 1.1 *Treasures of a Colonial Era – Secured Entrance Area*

p.46- 1.2 Scenographic intervention with collection of African Art Objects, *Congo Collection – Research Building*, CC Knokke-Heist, Belgium. This part of the exhibition illustrates the entrance of an institutional building.

p.46- 1.3 A 800 sq. meter installation in the exhibition space of the Cultural Centre of Knokke-Heist. All walls are erected to create a scenographic situation, 3 meter high but not touching the ceiling. Several rooms where made to refer to the typical ethnographical museum design. From dark museum coloured walls to suddenly, almost without knowing, a ‘behind the scene’-museum setting. Rooms referring to offices, librar-

ies and research rooms some accessible others recognizable through room labels. Within the scenography a collection of African, more precise Congolese objects are displayed.

p.46- 1.4 The Cultural Center of Knokke-Heist, invited artist Wesley Meuris to create an exhibition with the collection of Mr. Joseph Schelfhout, Congolese sculptures and objects. In this context Meuris designed a total system in the form of a ‘museum’ and gave it the title ‘*Research Building*’. Eventually he brought the collect Schelfhout as part of his museum structure. The installation ‘*Research Building*’ covers almost the entire surface of the culture center. Indeed, the questions surrounding the authenticity of the displayed African pieces or our relationship to the Congo, represent a reason for Meuris to an impressive discourse to establish the history and functions of museums, the evolution of the exhibition design and the role of the artist and its installation in this data, the position and experience of the viewer in the exhibition process and much more. We may claim that both the subject and the context of the exhibition ‘*Research Building*’, are the analysis, conservation, exhibition of and communication about (art) objects, in all their institutional parts and translations. ‘*Research Building*’ functions as a search and research engine, now metaphorical, then again poetical, critical, theoretical or emotional. In this sense, the Schelfhout collection forms an interesting point of departure for Meuris, and he approaches it critically; but it is not the subject of this exhibition. The collection of Congolese sculptures is presented by Meuris in a consciously flashy design, and stripped of any reference. It is presented as a nearly endless flood of images that seem to be completely interchangeable and which function as decorative ‘ethnic objects’ as they are found in many private homes. By its presence and lack of authenticity, the ‘*Congo Collection*’ not only gives the ‘*Research Building*’ a research subject, but also partly lends it legitimation. In the end, this exhibition installation also serves as a ‘museum’, with a ‘real’ collection of objects. Meuris works with the image of a visitor who is sent out to investigate through a labyrinthine exhibition installation, conceived as a museum, with an experience and analysis of both as a purpose. - MICHEL DEWILDE (Yellow press, Sint Lucas School of Arts, Antwerp)

p.48- 1.1 *Treasures of a Colonial Era – Exhibition Area, Treasure Trove*

p.48- 1.2 Scenographic intervention with collection of African Art Objects, *Congo Collection – Research Building*, CC

Knokke-Heist, Belgium. This part of the exhibition illustrates the typical colonial museum display of objects, a room full of objects and tools.

p.48- 1.3 See note p.46- 1.3

p.48- 1.4 See note p.46- 1.4 - MICHEL DEWILDE (Yellow press 1, Sint Lucas School of Arts, Antwerp - Periodical #1, 2014)

p.48- 2.1 *Treasures of a Colonial Era – Exhibition Area, Masterpieces of the collection*

p.48- 2.2 Scenographic intervention with collection of African Art Objects, *Congo Collection – Research Building*, CC Knokke-Heist, Belgium. This part of the exhibition illustrates the typical colonial museum display of objects, a gallery with a selection of highlighted artefacts.

p.48- 2.3 See note p.46- 1.3

p.48- 2.4 See note p.46- 1.4 - MICHEL DEWILDE (Yellow press 1, Sint Lucas School of Arts, Antwerp - Periodical #1, 2014)

p.49- 1.1 *Treasures of a Colonial Era – Ticket and Information desk*

p.49- 1.2 Scenographic intervention with collection of African Art Objects, *Congo Collection – Research Building*, CC Knokke-Heist, Belgium. This part of the exhibition illustrates the display of objects before visitors even enter the exhibition.

p.49- 1.3 See note p.46- 1.3

p.49- 1.4 See note p.46- 1.4 - MICHEL DEWILDE (Yellow press 1, Sint Lucas School of Arts, Antwerp - Periodical #1, 2014)

p.49- 2.1 *Treasures of a Colonial Era – Masterpieces in the Spotlight*

p.49- 2.2 Scenographic intervention with collection of African Art Objects, *Congo Collection – Research Building*, CC Knokke-Heist, Belgium. This part of the exhibition illustrates the typical colonial museum display of objects, a room with a selection of highlighted artefacts.

p.49- 2.3 See note p.46- 1.3

p.49- 2.4 See note p.46- 1.4 - MICHEL DEWILDE (Yellow press 1, Sint Lucas School of Arts, Antwerp - Periodical #1, 2014)

p.50- 1.1 *Treasures of a Colonial Era – Restoration Area, Cleaning and repairing of damaged objects*

p.50- 1.2 Scenographic intervention with collection of African Art Objects, *Congo Collection – Research Building*, CC Knokke-Heist, Belgium. This part of the exhibition illustrates the

‘behind the scene’ function of a museum.

p.50- 1.3 See note p.46- 1.3

p.50- 1.4 See note p.46- 1.4 - MICHEL DEWILDE (Yellow press 1, Sint Lucas School of Arts, Antwerp - Periodical #1, 2014)

p.50- 2.1 *Treasures of a Colonial Era – Restoration Area, Cleaning and repairing of damaged objects*

p.50- 2.2 Scenographic intervention with collection of African Art Objects, *Congo Collection – Research Building*, CC Knokke-Heist, Belgium. This part of the exhibition illustrates the ‘behind the scene’ function of a museum.

p.50- 2.3 See note p.46- 1.3

p.50- 2.4 See note p.46- 1.4 - MICHEL DEWILDE (Yellow press 1, Sint Lucas School of Arts, Antwerp - Periodical #1, 2014)

p.51- 1.1 *Treasures of a Colonial Era – Storage*

p.51- 1.2 Scenographic intervention with collection of African Art Objects, *Congo Collection – Research Building*, CC Knokke-Heist, Belgium. This part of the exhibition illustrates the ‘behind the scene’ function of a museum, more precise the library room.

p.51- 1.3 See note p.46- 1.3

p.51- 1.4 “Having 5% of your national collection on show is something people find difficult to understand,” says British curator Jasper Sharp, who was the commissioner of the Austrian pavilion at the *2013 Venice Biennale*. Many art institutions are thus coming up with ways to show their stuff, so to speak. “There is a great move to open up collections,” adds Sharp. Besides digitising images of the permanent collection (which many major institutions are currently in the process of doing), one way to display holdings is the idea of the Schaulager (translation: ‘storage display’) – in which visitors can see works archived, on sliding racks, behind glass, or during restoration. *The Hermitage’s storage* facility opened in 2014 and offers guided tours of collections long unseen; a number of US museums, like the *Brooklyn Museum of Art* have also created accessible storage centres. Other museum expansions – the *Tate*, the *MoMA*, and the *Met* are just a few currently underway – are meant to increase space for permanent collection viewing. Until visible storage is everywhere – or museums grow so large that everything is on view, like a massive database – here are a few examples of wonderful things not often seen, and why. KIMBERLY BRADLEY, BBC, 2015

p.51- 1.5 See note p.46- 1.4 - MICHEL DEWILDE (Yellow press 1, Sint

Lucas School of Arts, Antwerp - Periodical #1, 2014)

p.51- 2.1 *Treasures of a Colonial Era – Restoration Area, Cleaning and repairing of damaged objects*

p.51- 2.2 Scenographic intervention with collection of African Art Objects, *Congo Collection – Research Building*, CC Knokke-Heist, Belgium. This part of the exhibition illustrates the ‘behind the scene’ function of a museum, more precise the stored objects which are not exhibited in the exhibition galleries.

p.51- 2.3 See note p.46- 1.3

p.51- 2.4 See note p.46- 1.4 - MICHEL DEWILDE (*Yellow press 1, Sint Lucas School of Arts, Antwerp - Periodical #1, 2014*)

p.51- 1.1 *Treasures of a Colonial Era – Meeting Area*

p.51- 1.2 Scenographic intervention with collection of African Art Objects, *Congo Collection – Research Building*, CC Knokke-Heist, Belgium. This part of the exhibition illustrates possible meeting area for museum visitors, museum bar, restaurant, snack corner,...

p.51- 1.3 See note p.46- 1.3

p.51- 1.4 See note p.46- 1.4 - MICHEL DEWILDE (*Yellow press 1, Sint Lucas School of Arts, Antwerp - Periodical #1, 2014*)

p.55- 1.1 Advertisement project: *Hidden Opportunities*

p.55- 1.2 Fictional advertisement

p.55- 1.3 The British art institution *Tate* caused a stir earlier this year when it publicised information showing that oil conglomerate BP had contributed £3.8m in sponsorship money in the period from 1990 to 2006. At 0.5 percent of the institution’s overall budget, the amount, at least in terms of size, was small. However, the figure ignited a fierce debate – not just in the UK, but globally – about whether BP’s ethical standards conflicted at all with *Tate*’s. The oil major, whose part in the *Deepwater Horizon* oil spill has handed its reputation a serious knock, “fits in” with *Tate*’s ethical policy – that’s according to the institution itself: “[BP’s] support has been instrumental in helping *Tate* develop access to the Tate collection and to present changing displays of work by a wide range of artists in the national collection of British art”, according to *Tate*’s statement. Even so, campaigners have been quick to label the pair a poor fit. Continuing until this day, the 25-year relationship between the two companies is among the longest of any cultural sponsorship partnerships worldwide, yet opponents in-

sist that the contract represents little more than a punt on BP’s part to restore its downtrodden image: *Platform, Art Not Oil, Liberate Tate and Shell Out Sounds* are each resolutely opposed to *Big Oil*’s involvement on ethical grounds. The former wrote that “the sponsorship programmes of BP and Shell are means by which attention is distracted from their impacts on human rights, the environment and the global climate.” Far from an isolated case, the story feeds into a wider debate about the responsibility of cultural and art institutions to uphold ethical values when it comes to sponsorship, and whether certain corporate partners are at odds with these values. “The issue for arts organisations of whether to accept sponsorship can be complex”, Clare Titley, Director of *Philanthropy for Arts Council England*, told *Business Destinations*. She went on to stress that a decision is reached often on a case-by-case basis: “For many years, the arts and cultural organisations of this country have benefited considerably from corporate sponsorship. This has not only helped organisations to diversify their income, but also in some cases [has presented] work which otherwise would not have been possible.” - MATT TIMMS, *Corporate art sponsorship is a complicated business, 2015*

p.55- 1.4 See note p.06- 1.3 - FLORENCE OSTENDE (*Frieze Review 2013*)

p.56- 1.1 Advertisement project: *Touring Exhibitions*

p.56- 1.2 Fictional advertisement

p.56- 1.3 Traveling exhibitions provide museums with opportunities to expand their audiences’ access to collections and scholarship. The following is a list of some traveling exhibition providers.

Art 2 Art Circulating Exhibitions

<http://www.art2art.org/>

Association of Science Technology Centers Exhibition Services

<http://www.astc.org/exhibitions/index.htm>

Blair-Murrah Exhibitions

<http://www.blair-murrah.org/>

California Science Center

<http://www.californiasciencecenter.org/Exhibits/ExhibitsForRent/ExhibitsForRent.php>

Curatorial Assistance Exhibitions + Art Services

<http://www.curatorial.com/#>

Evergreen Exhibitions

<http://www.evergreenexhibitions.com/>

Exhibit Envoy

<http://exhibitenvoy.org/>

George Eastman House Traveling Exhibitions

<http://www.eastmanhouse.org/inc/exhibitions/traveling.php>

Exhibits USA

<http://www.eusa.org>

Humanities Texas Traveling Exhibitions

<http://www.humanitiestexas.org/exhibits/list/>

Landau Traveling Exhibitions

<http://www.a-r-t.com/>

National Geographic

<http://events.nationalgeographic.com/events/exhibits/book-exhibition/>

Open Directory Project

http://www.dmoz.org/Reference/Museums/Museum_Resources/

Rogers Historical Museum

<http://www.rogersarkansas.com/museum/travelingexhibits.asp>

Smithsonian Institution Traveling Exhibition Service

<http://www.sites.si.edu/>

The Exhibition Alliance

<http://www.exhibitionalliance.org/>

The Franklin Institute

<http://www2.fi.edu/exhibitservices/>

The Dolph Brisco Center for American History University of Texas <http://www.cah.utexas.edu/exhibits/touring.php>

The National Archives

<http://www.archives.gov/nae/support/civil-war/>

The Southern Museum

<http://www.southernmuseum.org/exhibits/>

Touring Exhibitions Group

<http://www.teg.org.uk/>

The White House Historical Association

http://www.whitehousehistory.org/whha_history/history.html

United States Holocaust Memorial Museum

<http://www.ushmm.org/museum/exhibit/traveling/>

Washington State Historical Society

<http://www.washingtonhistory.org>

SMITHSONIAN, Traveling Exhibits Resources

p.56- 1.4 See note p.06- 1.3 - FLORENCE OSTENDE (*Frieze Review 2013*)

p.58- 1.1 Shipping Container 596594-36489, Touring Exhibitions – *Art in Contemporary India, Revealing the past by*

looking into the future. The challenges of transporting, installing and preserving works of art demand specialized skills and real commitment from everyone. FEAK supports the world’s museums, art galleries, auction houses and private collectors in ensuring the safety of art wherever you need it to be. We coordinate touring exhibitions, transport individual works and whole collections and provide the highest standards of conservation and care. Our aim is to make it easier for everyone to transport art safely around the world.

p.58- 1.2 Cut-a-way drawing of shipping container.

p.58- 1.3 Like the Duchampian suitcase museum, the transport crates call upon a very old relation to images: the peddler transporting images from one village to the next. In fact, the entire history of images and their circulation is summoned here. However, unlike historical artists of *Institutional Critique* for instance, Wesley Meuris does not produce ready-mades, but recomposed and manufactured objects. Rather than extracting elements from the museum, producing what could be called ready-made cross-sections, Meuris recomposes them and reconstructs them; he produces cross-sections. He thereby recalls the museum’s various traditional functions (conservation, transport, loan) while still building a decor, a place that points to something else—to an exterior space that can be either memorial, psychological or representational. - IDA SOULARD – *Materialized hypothesis: The Public Art Center (Societies, Paris, 2018)*

p.58- 1.4 Meuris’s visual language - how he approaches and presents his subject matter - ties in seamlessly with what he shows us. This explains both the acute, critical sharpness of this oeuvre as well as its poetic force. With his lucid, apparently ‘neutral’ aesthetic, through which he represents objects taken from everyday reality, his work is aligned with that of René Magritte. But while the latter built on his activities in the advertising-sector, Meuris draws his strength from the strict clarity and transparency of the technical drawing. In this sense his work also harks much further back, to early modernity, for example to Hans Vredeman De Vries’s Perspective (1604). Concerning these drawings, where stippled lines reveal ‘invisible’ parts to the viewer, Bart Verschaffel in his essay Mappamondo remarks that they demonstrate how the modern gaze desires to render the world transparent. He also explains how cartography, in applying x-y axes to the world in an orthogonal raster, was able to at once ‘measure and map’ an entire universe. - FRANK MAES (*Hart nr 33, 2012*)

p.59- 1.1 Shipping Container 596594-36489, Touring Exhibitions – *Art in Contemporary India, Revealing the past by looking into the future*. The challenges of transporting, installing and preserving works of art demand specialized skills and real commitment from everyone. FEAK supports the world’s museums, art galleries, auction houses and private collectors in ensuring the safety of art wherever you need it to be. We coordinate touring exhibitions, transport individual works and whole collections and provide the highest standards of conservation and care. Our aim is to make it easier for everyone to transport art safely around the world.

p.59- 1.2 Technical drawing with details.

p.59- 1.3 See note p.58- 1.3 - IDA SOULARD – *Materialized hypothesis: The Public Art Center (Societies, Paris, 2018)*

p.59- 1.4 See note p.58- 1.4 - FRANK MAES (*Hart nr 33, 2012*)

p.60- 1.1 Shipping Container 156950-00946, Touring Exhibitions – *Keep the streets empty for me - Artistic interventions in the public domain*. The challenges of transporting, installing and preserving works of art demand specialized skills and real commitment from everyone. FEAK supports the world’s museums, art galleries, auction houses and private collectors in ensuring the safety of art wherever you need it to be. We coordinate touring exhibitions, transport individual works and whole collections and provide the highest standards of conservation and care. Our aim is to make it easier for everyone to transport art safely around the world.

p.60- 1.2 Cut-a-way drawing of shipping container.

p.60- 1.3 See note p.58- 1.3 - IDA SOULARD – *Materialized hypothesis: The Public Art Center (Societies, Paris, 2018)*

p.60- 1.4 See note p.58- 1.4 - FRANK MAES (*Hart nr 33, 2012*)

p.61- 1.1 Shipping Container 156950-00946, Touring Exhibitions – *Keep the streets empty for me - Artistic interventions in the public domain*. The challenges of transporting, installing and preserving works of art demand specialized skills and real commitment from everyone. FEAK supports the world’s museums, art galleries, auction houses and private collectors in ensuring the safety of art wherever you need it to be. We coordinate touring exhibitions, transport individual works and whole collections and provide the highest standards of conservation and care. Our aim is to make it easier for everyone to transport art safely around the world.

p.61- 1.2 Technical drawing with details.

p.61- 1.3 See note p.58- 1.3 - IDA SOULARD – *Materialized hypothesis: The Public Art Center (Societies, Paris, 2018)*

p.61- 1.4 See note p.58- 1.4 - FRANK MAES (*Hart nr 33, 2012*)

p.63- 1.1 Shipping Container 036595-24851, Touring Exhibitions – *Curiosities of the 21st Century – A room of wonders and experiences*. The challenges of transporting, installing and preserving works of art demand specialized skills and real commitment from everyone. FEAK supports the world’s museums, art galleries, auction houses and private collectors in ensuring the safety of art wherever you need it to be. We coordinate touring exhibitions, transport individual works and whole collections and provide the highest standards of conservation and care. Our aim is to make it easier for everyone to transport art safely around the world.

p.63- 1.2 Cut-a-way drawing of shipping container.

p.63- 1.3 See note p.58- 1.3 - IDA SOULARD – *Materialized hypothesis: The Public Art Center (Societies, Paris, 2018)*

p.63- 1.4 See note p.58- 1.4 - FRANK MAES (*Hart nr 33, 2012*)

p.66- 1.1 Concepts, scale models and studies

p.66- 1.2 Scale model of R-05.Q-IP.0001, Casino Luxembourg

p.66- 1.3 Exhibitions, the forms they take, the formats in which they are presented, their function to communicate knowledge and the spatial, institutional and ideological systems in which they are embedded are Wesley Meuris’ main subjects of inquiry. Seeing and knowing, which have always been the two major instruments of power, have assumed an even greater role in the era of techno-medial systems. Meuris is interested in the ways in which the powers organise and direct visual perception. Classification, modelisation, communication and presentation systems therefore form the crux of his multifaceted projects and complex works. -ANNE FAUCHERET (*The promise of total Automation, Kunsthalle Wien, 2016*)

p.66- 1.4 See note p.58- 1.4 - FRANK MAES (*Hart nr 33, 2012*)

p.67- 1.1 Concepts, scale models and studies

p.67- 1.2 Scale model of R-05.Q-IP.0001, Casino Luxembourg

p.67- 1.3 See note p.66- 1.3 -ANNE FAUCHERET (*The promise of total Automation, Kunsthalle Wien, 2016*)

p.67- 1.4 See note p.58- 1.4 - FRANK MAES (*Hart nr 33, 2012*)

p.68- 1.1 Exhibition Type // R-S5.Q-OS.0056, *Machines that Changed the worlds*. Masterpieces: *Leonardo Da Vinci’s Flying*

Machine, Antique drawings of Weaving Machines, 19th Century Railway Telegraphy, Addressograph, Africa’s first sewing Machine, Historical Sex Machine, First Fordson Tractor, Self Thinking Robotic Arm

p.68- 1.2 Architectural drawing of fictional building

p.68- 1.3 Refers to the displaying of the drawing within a exhibition branded under the name of the organization FEAK. ‘All exhibited items were branded under the name of a curious organization entitled FEAK (Foundation for Exhibiting Art and Knowledge) described as ‘the enterprising loan program that makes art available for everyone’, in other words a company that collects, lends and promotes exhibitions instead of artworks. Even more disorientating for the audience, another series of drawings depicted the building structure of thematic exhibitions organized by FEAK such as ‘Art in Belgium after 1977’ or ‘Highlights of Constructivism’ including a legend of the facilities, the location of masterpieces and the exhibition team.’ - FLORENCE OSTENDE (*Frieze Review 2013*)

p.68- 1.4 Meuris draws his strength from the strict clarity and transparency of the technical drawing. In this sense his work also harks much further back, to early modernity, for example to Hans Vredeman De Vries’s Perspective (1604). Concerning these drawings, where stippled lines reveal ‘invisible’ parts to the viewer, Bart Verschaffel in his essay *Mappamondo* remarks that they demonstrate how the modern gaze desires to render the world transparent. He also explains how cartography, in applying x-y axes to the world in an orthogonal raster, was able to at once ‘measure and map’ an entire universe. This raster is present in all works by Meuris, though probably expressed with the most subtlety and most manifestly in a series of works not yet touched upon here, namely the swimming pools: domesticated water in a pit, where the patiently drawn faience tiles form a cage. That’s how Meuris’s work is saturated with a well-determined gaze: the modern way-of-seeing that takes its distance from the world in order to be able to see over and through it, to tame it, conceptualize and aestheticize it, while in the same motion encaging itself. More still than hitherto, in the new work the viewer can recognize references to societal evolutions, as have been analyzed with acuity by, among others, Lieven De Cauter in his book *De Capsulaire Beschaving [The Capsular Civilization]*. Because the chaotic, complex exterior world offers too much resistance to a gaze that strives for tranquillity, a sense of survey and transparency, we retreat more than ever, and under the guardianship of an all-seeing Eye, be-

hind heavily secured walls. Once inside, we can tarry at our ease amidst a totally simulated, un-dangerous and entertaining version of the excluded exterior. - FRANK MAES (*Hart nr 33, 2012*)

p.69- 1.1 Exhibition Type // R-A5.Q-ID.4896, *Highlights of Constructivism*. Masterpieces: El Lissitzky – *Prouwn V*, Vladimir Tatlin – *The Monument of the third International*, Kurt Schwitters – *Merzbild*, Naum Gabo – *Columna*, Kazimir Malevich – *Black Square*, Lyubov Popova – *Two Figures*, Laszlo Moholy-Nagy – *Light prop foran Electric stage*, Vladimir Mayakovsky - *Rosta*

p.69- 1.2 Architectural drawing of fictional building

p.69- 1.3 See note p.68- 1.3 - FLORENCE OSTENDE (*Frieze Review 2013*)

p.69- 1.4 See note p.68- 1.4 - FRANK MAES (*Hart nr 33, 2012*)

p.70- 1.1 Exhibition Type // R-A5.Q-MI.0356, *Art in Belgium after 1977*. Masterpieces: Jan Vercruysse – *Les Paroles III*, Jef Geys – *Chalet*, Jacques Charlier – *Le problem de la vie*, Guillaume Bijl – *Atoomschuilkelder*, Joelle Tuerlinckx – *A*, Panamarenko – *Archaeopterix*, Patrick Corillon – *Piet Mondriaan*

p.70- 1.2 Architectural drawing of fictional building

p.70- 1.3 See note p.68- 1.3 FLORENCE OSTENDE (*Frieze Review 2013*)

p.70- 1.4 See note p.68- 1.4 - FRANK MAES (*Hart nr 33, 2012*)

p.71- 1.1 Exhibition Type // R-A5.Q-MP.5398, *Drawing – A survey through time*. Masterpieces: William Blake – *Sir Isaac Newton*, Jan Vredeman de Vries – *book of perspective*, Leonardo da Vinci – *Saint Sebastian*, Pablo Picasso – *Dyning Minotaur*, Edgar Degas – *Standing Dancer, her hand behind her back*, Auguste Rodin – *Woman lying on her back with arm and leg apart*, Sol Lewitt – *Folded drawing*, Louise Bourgeois – *Untitled*, Rachel Whiteread – *Floor Study*, Francis Alys – *Study for falling dog*, Toba Khedoori - *Untiteld*

p.71- 1.2 Architectural drawing of fictional building

p.71- 1.3 See note p.68- 1.3 FLORENCE OSTENDE (*Frieze Review 2013*)

p.71- 1.4 See note p.68- 1.4 - FRANK MAES (*Hart nr 33, 2012*)

p.74- 1.1 *Nuclear Power Centre*

p.74- 1.2 Architectural drawing of fictional building with event program

p.74- 1.3 Publicizing an exhibition calls for a mandatory exercise in public relations— press releases, invitations, posters, ads etc. Meuris’s show is no exception to this rule, either. But rather

than conducting a purely informational campaign, he seeks to “sell” the show, which means drawing the largest crowd possible, success being largely measured in terms of numbers of visitors. To this end, “knowledge” has bowed to marketing. At first glance, the examples of advertising posters for exhibitions and other “cultural” events shown by Meuris do not give the impression of being compositions contrived by the artist. The highly suggestive titles of the shows and the visually effective images serve as a cover for fictional events composed of fragmentary texts drawn from authentic ad campaigns or sundry image banks. For Meuris, these media offer a way of evoking a certain kind of language with messages that target, indirectly, the real stakes behind any public event. Even if allusions to subliminal messages and propaganda are evident here, Meuris brings no judgment to bear—he limits himself to concerns that are mainly formal and typological. It is nevertheless obvious that a certain critique of the commercialization of “culture” can be read between the lines of his work. Modes of communication and reception are put into play in the public sphere, where another system of display is implemented in an effort to bring information to potential audiences. KEVIN MUHLEN (*Casino Luxembourg exhibition guide*, 2012)

p.74- 1.4 See note p.68- 1.4 - FRANK MAES (*Hart nr 33*, 2012)

p.75- 1.1 *Night Factory Club*

p.75- 1.2 Architectural drawing of fictional building with event program

p.75- 1.3 See note p.74- 1.3 - KEVIN MUHLEN (*Casino Luxembourg exhibition guide*, 2012)

p.75- 1.4 See note p.68- 1.4 - FRANK MAES (*Hart nr 33*, 2012)

p.76- 1.1 *Jazz Bar 174 Baker*

p.76- 1.2 Architectural drawing of fictional building with event program

p.76- 1.3 See note p.74- 1.3 - KEVIN MUHLEN (*Casino Luxembourg exhibition guide*, 2012)

p.76- 1.4 See note p.68- 1.4 - FRANK MAES (*Hart nr 33*, 2012)

p.77- 1.1 *Grant Entomology Museum*

p.77- 1.2 Architectural drawing of fictional building with event program

p.77- 1.3 See note p.74- 1.3 - KEVIN MUHLEN (*Casino Luxembourg exhibition guide*, 2012)

p.77- 1.4 See note p.68- 1.4 - FRANK MAES (*Hart nr 33*, 2012)

p.79- 1.1 Advertisement project: *The New Residency Centre – Call for Entries*

p.79- 1.2 Fictional advertisement

p.79- 1.3 The term ‘artist residency’ covers a broad spectrum of activity and opportunity for artists. There is no set format for a residency and it can take many forms and be based in a broad range of organizations. Residencies can last from as little as two weeks to as long as a year. Some are literally ‘residential’, offering artists both a living and working environment while others are less full-time, based around a studio space or simply a structure for engagement between the artist and host organization. What all residencies have in common, however, is an invitation for an artist to engage with a particular environment and for them to undertake some element of their practice in this context. This invitation more often than not has a particular time frame placed upon it and a clear objective on behalf of the inviting organization.

p.79 - 1.4 See note p.06- 1.3 - FLORENCE OSTENDE (*Frieze Review 2013*)

p.80- 1.1 Advertisement project: *Buried Treasures*

p.80- 1.2 Fictional advertisement

p.80- 1.3 The storage of cultural heritage objects typically falls to the responsibility of cultural heritage institutions, or individuals. The proper storage of these objects can help to ensure a longer lifespan for the object with minimal damage or degradation. With so many different types of artefacts, materials, and combinations of materials, keepers of these artefacts often have considerable knowledge of the best practices in storing these objects to preserve their original state.

The process involved when creating a collections storage area usually involves determining the available resources, the needs of the specific collection, how the collection will be used, and the necessary space required based on the current collection and potential future acquisitions. The accessibility of objects in storage, as well as the need to retrieve them, will have an effect on the type of storage space desired. If only a small portion of the collection is regularly utilized, then a separate more easily accessible storage space may be chosen for these objects, while less utilized objects may be held in a less accessible area of the building, or an offsite facility. In either case, collections storage spaces are typically separate from all other activity in order to decrease the potential for damage to the collection from theft,

tracked in soil, excessive light exposure, etc. A well designed collections storage space is multi-layered, beginning with the building itself, a room, storage furniture, and packaging. The more layers utilized the greater the protection from agents of deterioration. It is generally agreed that storage spaces should not be at the top of the building or below grade, but attics and basements are often the most practical space for storage, so many institutions weigh the risks, and opt to upgrade these spaces in terms of structure, insulation, and/or vapour barriers to create a suitable space for storage. The type and size of the objects in the collection also help to determine where and how the storage space is set up. If the collection has many large heavy items, like furniture, the storage spaces typically have low shelving for these items, and require wide isles to move the objects, especially if they require large equipment like a forklift to be moved. In these cases, the doorways must be large enough to accommodate these large objects, and the floor structure must be reinforced to hold the weight of the collection. If a collection consists of mostly small objects, then cabinets and shelving are a practical solution, while a collection of two-dimensional works might require flat drawers and hanging racks. STORAGE OF CULTURAL HERITAGE OBJECTS

p.80 - 1.4 See note p.06- 1.3 - FLORENCE OSTENDE (*Frieze Review 2013*)

p.83- 1.1 *The National Museum of Ancient Cultures*

p.83- 1.2 Architectural drawing of fictional building with event program

p.83- 1.3 ‘Daniel Buren defines the museum as serving three functions and one mission: an “*aesthetic function*,” because it is the genuine mount of the work which it frames and for which it offers a unique viewpoint; an “*economic function*,” because through various acts of cutting away, selecting, including (and therefore also excluding), it gives the works a market value and ensures their social advancement; it also holds a “*mystical function*,” which consists in giving an “art” status to the objects therein. Finally, its mission is to document, explain, disseminate and control the appearance and disappearance rates of artworks. Wesley Meuris’ work is dedicated to these functions (archiving, documentation, preservation, control of the gaze) and to the places where they are practiced (universities, museums, zoos).’ The three functions are a paraphrase of Daniel Buren’s text “*Fonction du Musée*.” (In the catalogue *Sanction of the Museum*, Oxford : *Museum of Modern Art*, 1973, cited in

Buren, Daniel, *Les Écrits*, (1965-1990), Vol. I : 1965-1976, p. 169-173.) - IDA SOULARD – *Materialized hypothesis: The Public Art Center (Societies, Paris, 2018)*

p.83- 1.4 Though his sculptures may be considered as seemingly taciturn and contemplative on the outlook, his works are ostensibly more capacious and expressive than their neutral surfaces might imply. Here one could speak of a feigned silence and neutrality, as his works are charged with ambiguity and a sense of powerplay between various actors, among institutional bodies, artists, visitors and the artworks they come to present and encounter in a readily subjective experience—so often presented as objective matters of fact. Driven by an ongoing interest in the dynamics and politics of display, among exhibition formats and institutional models, Meuris’ work is concerned with the fundamental spatial languages of displaying and exhibiting within art contexts—spatial and written languages made of objects, reference and classification systems that essentially enable and support museological knowledge production and distribution through classification and hierarchization. Here it is notable to mention his ongoing project and organization FEAk (The Foundation for Exhibiting Art & Knowledge), which grapples with the diverse aesthetics and workings of large scale exhibition enterprises. However, rather than merely supporting, in Meuris’ work the object of display becomes both subjectmatter and subject in its own right. Making a close reading of the materiality and conceptual underpinnings of display modules, among plinths, pedestals, vitrines, cabinets, information displays and book publications, and their embedding within the exhibition, the institutional archive and library, Meuris shows us how and by what means these structures and figurations are vision-inducing and transporting devices that create environments, enable and control perceptual conditions, and provide groundings for the production of subjectivity. In other words, the context of exhibiting art becomes the content of the work, as the vice of conceptual artist Michael Asher goes. - NIEKOLAAS JOHANNES LEKKERKERK (*The Agency, exhibition text, Galerie Jérôme Poggi, 2016*)

p.83- 1.5 Cross-reference: *Metropolitan Museum of Art* New York, *The British Museum* London

p.85- 1.1 *A Mosque with a Contemporary View*

p.85- 1.2 Architectural drawing of fictional building with event program

p.85- 1.3 See note 83-1.3 - IDA SOULARD – *Materialized hypothesis: The*

Public Art Center (Societies, Paris, 2018)

p.85- 1.4 See note 83-1.4 - NIEKOLAAS JOHANNES LEKKERKERK
(The Agency, exhibition text, Galerie Jérôme Poggi, 2016)

p.85- 1.5 Cross-reference: Hagia Sophia, Istanbul

p.86- 1.1 A Monastery Operating as a Hospital for the Insane
p.86- 1.2 Architectural drawing of fictional building with event program

p.86- 1.3 See note 83-1.3 - IDA SOULARD – Materialized hypothesis:
The Public Art Center (Societies, Paris, 2018)

p.86- 1.4 See note 83-1.4 - NIEKOLAAS JOHANNES LEKKERKERK
(The Agency, exhibition text, Galerie Jérôme Poggi, 2016)

p.86- 1.5 Cross-reference: Museum Dr. Guislain Ghent

p.89- 1.1 Greenhouse of the Royal Botanical Garden
p.89- 1.2 Architectural drawing of fictional building with event program

p.89- 1.3 See note 83-1.3 - IDA SOULARD – Materialized hypothesis:
The Public Art Center (Societies, Paris, 2018)

p.89- 1.4 See note 83-1.4 - NIEKOLAAS JOHANNES LEKKERKERK
(The Agency, exhibition text, Galerie Jérôme Poggi, 2016)

p.89- 1.5 Cross-reference: Glasshouse Missouri Botanic Garden, Botanical Gardens Birmingham

p.91- 1.1 An Outstanding Sculpture Garden
p.91- 1.2 Architectural drawing of fictional building with event program

p.91- 1.3 See note 83-1.3 - IDA SOULARD – Materialized hypothesis:
The Public Art Center (Societies, Paris, 2018)

p.91- 1.4 See note 83-1.4 - NIEKOLAAS JOHANNES LEKKERKERK
(The Agency, exhibition text, Galerie Jérôme Poggi, 2016)

p.91- 1.5 Cross-reference: Middelheim Museum Antwerp, Kerguehennec Vannes, Kröller-Müller Museum Arnhem

p.92- 1.1 The Most Inspiring Art Fair
p.92- 1.2 Architectural drawing of fictional building with event program

p.92- 1.3 See note 83-1.3 - IDA SOULARD – Materialized hypothesis:
The Public Art Center (Societies, Paris, 2018)

p.92- 1.4 See note 83-1.4 - NIEKOLAAS JOHANNES LEKKERKERK
(The Agency, exhibition text, Galerie Jérôme Poggi, 2016)

p.92- 1.5 Cross-reference: Frieze London, Art Basel, Volta Basel

p.95- 1.1 Research Building - Auditorium
p.95- 1.2 Architectural drawing of fictional building with event program

p.95- 1.3 See note 83-1.3 - IDA SOULARD – Materialized hypothesis:
The Public Art Center (Societies, Paris, 2018)

p.95- 1.4 See note 83-1.4 - NIEKOLAAS JOHANNES LEKKERKERK
(The Agency, exhibition text, Galerie Jérôme Poggi, 2016)

p.95- 1.5 Cross-reference: European Art Research Network, ARIA

p.97- 1.1 Advertisement project: Art Commissions
p.97- 1.2 Fictional advertisement

p.97- 1.3 Public art is not an art “form.” Its size can be huge or small. It can tower fifty feet high or call attention to the paving beneath your feet. Its shape can be abstract or realistic (or both), and it may be cast, carved, built, assembled, or painted. It can be site-specific or stand in contrast to its surroundings. What distinguishes public art is the unique association of how it is made, where it is, and what it means. Public art can express community values, enhance our environment, transform a landscape, heighten our awareness, or question our assumptions. Placed in public sites, this art is there for everyone, a form of collective community expression. Public art is a reflection of how we see the world – the artist’s response to our time and place combined with our own sense of who we are. In a diverse society, all art cannot appeal to all people, nor should it be expected to do so. Art attracts attention; that is what it is supposed to do. Is it any wonder, then, that public art causes controversy? Varied popular opinion is inevitable, and it is a healthy sign that the public environment is acknowledged rather than ignored. To some degree, every public art project is an interactive process involving artists, architects, design professionals, community residents, civic leaders, politicians, approval agencies, funding agencies, and construction teams. The challenge of this communal process is to enhance rather than limit the artist’s involvement. ASSOCIATION FOR PUBLIC ART
p.97- 1.4 See note p.06- 1.3 - FLORENCE OSTENDE (Frieze Review 2013)

p.98- 1.1 Advertisement project: The Art Duplicator System
p.98- 1.2 Fictional advertisement
p.98- 1.3 The interdependencies and interferences between copyright and art were discussed by legal scholars, philosophers, critical theorists, and artists. The focus was on copyright

problems of contemporary art and on tensions between copyright and the freedom of artistic expression as well as between copyright claims and the public interest. Contributions analysed the impact of copyright on artistic practices and on aesthetic theories as well as the theoretical presuppositions about the nature of art, of artistic production and about the ontological constitution of the work of art that are implied in copyright legislations and jurisdiction-the implicit aesthetic theory of the law. CENTER FOR INTERDISCIPLINARY RESEARCH (Bielefeld)

p.98- 1.4 See note p.06- 1.3 - FLORENCE OSTENDE (Frieze Review 2013)

p.99- 1.1 Advertisement project: The Art Duplicator System
p.99- 1.2 Fictional order form
p.99- 1.3 See note p.98- 1.3 - CENTER FOR INTERDISCIPLINARY RESEARCH (Bielefeld)

p.99- 1.4 See note p.06- 1.3 - FLORENCE OSTENDE (Frieze Review 2013)

p.100- 1.1 Advertisement project: Feak Channel
p.100- 1.2 Fictional advertisement
p.100- 1.3 Television is the most dominant media of our time. Its development has reached unexpected proportions: television creates its own reality that exists parallel with the real world. Images created by television are convincing and expedient, its “truths” are more powerful, its capability to shape the public opinion is awesome. The consequences of its influence are universal and global (McLuhan). Television is the product of reality that generates its own, artificial, “TV reality”. It operates by its own set of rules that are very different from those of the “real” reality experienced by our own senses. Those are the rules of illusions (Baudrillard). In its beginnings firmly dominated by the mechanisms of governmental control, television today, prompted by digital technology development, enters the phase in which its progress adopts many different aspects of interactive and computer technologies, thus generating ever growing semblance of freedom of creativity and content. The mounting number of TV channels, that can at present be measured in thousands, exceeds all possibilities or even needs for those programs to be appreciated by audience for which they were created. This inevitably leads to the creation of specialized programs that are intended for targeted groups of audience. On the other hand, in its foundations, television is aimed at addressing “mass audience” and its very nature renders a very

poor two-way communication. Program production and editing is still very complicated and costly. Consequently, there is an invisible barrier created by the television itself in order to adjust its content with production feasibility, management policies and audience’s expectations and demands. The main premise of Art Television is that the invisible barrier between the realities can be reduced or removed, that the illusion of reality could get closer to the art reality itself. This can be achieved by carefully choosing the program and means of communication, thus altering or unmasking that very illusion, and even elevating the artistic experience to a new form, medias focal point, that just might be the very foothold for the new millennium. It could be that new form of generated reality within the culture itself, i.e. “perceived, recognized symptom on the body of normality of our everyday life” (Suvakovic). Art Television, Television as Art, is an artwork itself, that functions on several levels of similar and opposed basics: art-culture, culture-culture, culture-business, reality-illusion, construction-deconstruction and becomes the new challenge for digital culture of our age. ART CHANNEL, Art Television Concept

p.100- 1.4 See note p.06- 1.3 - FLORENCE OSTENDE (Frieze Review 2013)

p.101- 1.1 Advertisement project: Art Case Magazine
p.101- 1.2 Fictional advertisement
p.101- 1.3 Art magazines operate in a sphere of journalism that knows none of the rules of logic, grammar, coherence or entertainment value that generally prevail in the world of the published. To get published in an art magazine you need to follow criteria that are almost the total opposite of what you need to write for general publications. Anything that might interest or enlighten the general reader - or any reader - is to be ruthlessly avoided. This is why there is almost no crossover between such magazines and the mainstream press. But, amazingly, there has in recent years been a feeding frenzy in the bizarre media subculture of art magazines. The vogue for art has apparently convinced many publishing titans that there’s money to be had in art fairs. What with all the idiots who’ve been buying art (until recently that is), there must surely be a market for an idiot’s art magazine? ArtReview, for example, having gone through innumerable changes of editor and style, now features big celebrity interviews that treat artists as if they were not so much gods as something much greater than gods - say, reality television stars. There’s also one, I believe, called Art World (ugh) while Mod-

ern Painters has intensified what was always a fairly celebrity-struck gloss. Other magazines have adapted to the frenzied popularity of art without entirely losing their souls. Frieze has obviously had a massive boost since its publishers founded an art fair. This is one that I actually wrote for. I’ve recently been reading it again - and have been amused by its funny pedantry. A piece I was looking at last night cited the old children’s television programme Why Don’t You? and some intern had actually checked the dates the series ran. Who knew it was on the air until 1995? And who says you learn nothing from art magazines? I’m relieved that I haven’t needed to fork out more than I have on magazines during a period of intense contemporary art research. Google goes a long way. One journal I have enjoyed looking at, however, is *Afterall*. This magazine is currently celebrating its 10th anniversary and I was pleasantly surprised that it kept me diverted during a train journey yesterday. *Afterall* is the very opposite of the slick, ugly new breed of mags that try to feed off art’s perceived glamour. It publishes essays rather than interviews, and the essays do try to explore real ideas. I found an article on the return of the “spiritual” in art pertinent and provocative. It pointed out something I hadn’t quite noticed, that the vogue for the gothic in art so visible in a show like Mythologies at Haunch of Venison is related to the anti-Darwinian religious resurgence in society. *Afterall* seems aware that art exists within a larger world. That’s much more worthwhile than offering pathetic secondary access to a glamorous “art world” that doesn’t exist. JONATHAN JONES (*The Guardian*, 2009)

p.101- 1.4 See note p.06- 1.3 - FLORENCE OSTENDE (*Frieze Review* 2013)

p.102- 1.1 FEAK’s website

p.102- 1.2 <http://www.feak-projects.com>

p.102- 1.3 See note p.06- 1.3 - FLORENCE OSTENDE (*Frieze Review* 2013)

p.103- 1.1 *Environmental Responsibility*

p.103- 1.2 Fictional advertisement

p.103- 1.3 Sustainability is usually considered under three headings. The most familiar of these is environmental sustainability. But it is about much more than meeting the challenges of climate change; there is also economic sustainability and social sustainability. Sustainability concerns the long-term role of museums and their relationships with communities, as well as

the future of the planet. ‘Sustainability is [connected to] education, the economy, business, travel, leisure and our communities. Getting the balance right is vital to secure a stable future... A massive cultural shift is required in every community, in every school, every workplace and every home’. MUSEUM ASSOCIATION

p.103- 1.4 See note p.06- 1.3 - FLORENCE OSTENDE (*Frieze Review* 2013)

WESLEY MEURIS, 1977 - Lives and works in Antwerp, Belgium.

SOLO EXHIBITIONS

2017

- Modèles d'exposition, Musée des Arts Contemporain, Grand-Hornu (B)
- Scenes of Engagements, Centre d'Art Contemporain, Amilly (F)

2016

- The Agency, Gallery Jérôme Poggi, Paris (F)
- Museum of the Futurs, Confort Moderne, Poitiers (F)
- Side, Enter Exhibition, Mu Zee, Oostende (B)

2015

- Attached, Salon Blanc, Oostende (B)
- The Office, Jeudi, Geneva (CH)
- notes, Gallery Annie Gentils, Antwerp (B)

2014

- Club Solo, Breda (NL)
- Sightseeing, SOLO Art Bussels (B)
- Expansion, LaBF15, Lyon (F)

2013

- Sightseeing, Galerie Jérôme Poggi, Paris (F)

2012

- Collection Rooms – Constants and Variables, Gallery Annie Gentils, Antwerp (B)
- R-05.Q-IP.0001, Casino Luxembourg forum d'art Contemporain (L)
- Disclosure, Mediaruimte, Brussels (B)

2010

- Research Building, CC Knokke-Heist (B)

2009

- C.C.C.A.I. – Gallery Annie Gentils (B)
- Sculptural intervention, Lannoo 100, BOZAR, Brussels (B)
- The World’s most Important Artists, Galerie Art & Essai, University Rennes (F)

2008

- We believe in our idea that an exhibition could be fun for everyone, Gallery Annie Gentils (B)

2007

- Artificially Deconstructed, Brugge (B)

2006

- Cage for Pelodiscus sinensis, Gallery Annie Gentils, Antwerp (B)
- Cage for Australian night animals, Brakke Grond, Amsterdam (NL)

2005

- Cage for Dendrolagus dorianus, Kunstnu, SMAK, Ghent (B)
- 17 1-person cabins, Kulak, University Campus Kortrijk (B)
- ARCO’05/project Rooms, Gallery Annie Gentils (ES)

2003

- Gallery Annie Gentils, Antwerp (B)

2002

- Wesley Meuris, Virgini&Deborah Bailly, STUK, kunstencentrum, Leuven (B)
- Free Space 02, NICC, Antwerp (B)

2001

- Merkwürdige Dinge geschehen, Atelier am Eck, Düsseldorf, Germany (D)

GROUP EXHIBITIONS

2017

- Little Hisk, LLS387, Antwerp (B)

- The Absent Museum, WIELS, Brussels (B)

2016

- Reflector, Plus One Gallery, Antwerp (B)
- Investigations into the Uncanny, Willem II Fabriek, s’Hertogenbosch (NL)
- The Animal Mirror, ISCP, Brooklyn, New York (USA)
- Les Explorateurs, Frac Normandie Rouen, Parc de Clères (F)
- Around the Corner, CC Heist op den Berg (B)
- Connected, De Centrale, Brussels (B)
- Around the Corner, CC Heist op den Berg (B)
- The Promise of Total Automation, Kunsthalle Wien (A)

2015

- (On)voltooide Verleden Tijd, Library University Leuven (B)
- Vormidable, Museum Beelden aan Zee, The Hague (NL)
- Museum of Unconditional Surrender, TENT, Rotterdam (NL)
- The Written City – Politics and the production of space, City Halles Bruges (B)
- No Walls, Fenixloods, Rotterdam (NL)
- Futurs Composés, Fondation Hippocrène, Paris (F)

2014

- Another Dream - Another Sense - Another Mind, University Leuven (B)
- Historical Materialism, Galerie Jérôme Poggi, Paris (F)
- Van de Sokkel, CC Ekeren (B)
- Museum to Scale, Kunsthall Rotterdam (NL)
- Fieldworks – Animal Habits in Contemporary Art, Lewis Glucksman Gallery, Cork (IRE)
- Museum to Scale, Baker Museum, Naples Florida (USA)

2013

- Grenzen/Loos, Emergent, Veurne (B)
- Museum to Scale, Royal Museum of Fine Arts, Brussels (B)
- La Tyrannie des Objets, Galerie des Galeries, Paris (F)
- What Matters, Psychiatric Hospital, Duffel (B)
- The Mind of the Artist, Galerie Ronny Van de Velde, Knokke (B)
- Les Nouvelles Folies Français, Domain Saint-Germain-en-Lay, Paris (F)
- Route N16 – Public Shelters for Private Experience, Mechelen, (B)
- Rêves d'architecture, L'espace de l'art Concret, Mouans-Sartoux, (F)
- Dreaming of the South, Gallery Marion de Cannicre, Antwerp (B)
- How High the Moon, Gallery Jérôme Poggi, Paris (F)

2012

- Unexpressive, De Ketelfactory, Schiedam (NL)
- Façades, Be-part, Waregem (B)
- Between Memory and representation, De Bond, Brugge (B)

2011

- Tender Buttons, University Ghent (B)

2010

- Crossover, Royal Academy, Brussels (B)
- The power of drawing, Geukens & Devil Gallery, Antwerp (B)
- Horizon / Exhibition Models, De Bond, Brugge (B)
- ABC, Art Belge Contemporain, Le Fresnoy, Tourcoing (F)
- Ceusta 010, In-Situ, Tielt (B)
- Coup de Ville, City Project, Sint Niklaas (B)
- Silent Passage, Psychiatric Hospital, Duffel (B)
- Sun Light, City project, Nieuwpoort (B)
- New Monuments, Middelheim Sculpture Park, Antwerp (B)
- Methamorphosis III', San Gimignano (I)
- Out of control, MAMAC, Liege (B)
- Animism, M HKA, Antwerp (B)

2009 -Fiac, Grand Palais and Louvre, Paris (F)
2008 -Een Repliek..., University Ghent (B) -Rodenbach Award, HISK, Ghent (B) -Amuzes-vous, Gallery Koal, Berlin (D) -Art-itectuur, Maagdendalekapel, Oudenaarde (B) -Scope Artfair, Special projects, Basel (CH) -ARTchitectuur, Monumental, Bornem (B)
2007 -Metamorfose, Museum Abello, Mollet del Vallès (ES) -Status Questionis, Gallery Annie Gentils (B) -Strong Art-Research, Existentie, Ghent (B) -House Trip, Art-Forum, Berlin (D) -Metamorfose, L.A.C., Sigean (F) -European Forum for emerging creation, Casino Luxembourg (L) -Kunst & Wunderkammern, CC Knokke-Heist (B) -Silent Revolutions, kruidtuin Leuven (B) -ArtCologne, New Talents, Cologne (D) -Home is where the heart is, Lier (B) -Actionfield, Nederoverheembeek (B) -Artefact-festival, STUK, Leuven (B)
2006 -Provinciale Prijs Beeldende Kunst, Antwerp (B) -ArtCologne, Open Space, Cologne, Germany (D) -Taurig sicher, im Training, Graz, Austria (A) -Freestate, Oostende (B) -Art Brussels, Gallery Annie Gentils (B) -The collection, S.M.A.K., Ghent (B)
2005 -And Lucy liked it,..., HISK, Antwerp (B) -Cage for Pelodiscus sinensis, Lineart, Young Ones Award, Ghent (B) -ArtCologne, Cologne, Germany (D) -Fiësta, Gallery Annie Gentils, Antwerp (B) -Open studio's, HISK Antwerp (B) -Dan Graham and Sculptures, ING-Bank, Brussels (B)
2004 -Damn'art`04, Hedendaagse kunst in Damme (B) -Ename actuel, 9minuten 74 seconden, curator: S.Vanbellingen, Ename (B) -De vierkantswortel van het geheugen, curator: Filip Luyckx, Dendermonde (B) -Eclips, curator: Stef Vanbellingen, Willebroek (B) -Prix Mediatine 2004, Médiatine, Woluwe, Brussels (B)
2003 -Verboden op het werk te komen, Brakke Grond/W139, Amsterdam (NL) -Sugar & Spice, Gallery Annie Gentils, Antwerp (B)
2001 -Belgian Brand, Gallery Annie Gentils, Antwerp (B)
2000 -Expo, L'Usine, Ukkel-Brussels (B) -Fagus,i,f, Vlaamse Gemeenschap, Bos en groen, Brussels (B) -M'as-tu vu?, CC Belgica, Dendermonde (B)
1999 -Nieuwe meesters, C.R.A.K., Antwerp (B) -Laureaten '99, St-Lucasgalerij, Brussels (B) -WHIVIMUKOW-MISJESBAK, Brussels (B)

PUBLICATIONS
 <i>Exhibition Types, 2017</i> text by: Stef Van Bellingen (E) 132 pages, color published by: Wesley Meuris
 <i>Club Solo, 2014</i> text by: Pieter Vermeulen, Steven ten Thije, Diana Franssen (NL-E) 26 pages, color published by: Club Solo, Breda
 <i>Foundation for Exhibiting Art and Knowledge, 2012</i> text by: Mary Anne Stanizewski, Charlotte Klonk, Julia Noordegraaf and Bizhan Mouradipour in conversation with Pawel Jankowsky (NL-F-E) 126 pages, color published by: Stad Brugge and Casino Luxembourg forum d'art Contemporain
 <i>C.C.C.A.I., 2010</i> text by: Denis Briand & Jean-Marc Poinot (FR-E) 48 pages, color published by: Galerie Art&Essai & Gallery Annie Gentils
 <i>Artificially Deconstructed, 2007</i> text by: Michel Dewilde, Herman Parret en Key Portilla-Kawamura (NL-E) design by: J-J Stiefenhofer printing: Die Keure 72 pages, color D/2007/11.084/1 published by: Wesley Meuris & Gallery Annie Gentils
 <i>Zoological Classification, 2006</i> text by: Herman Parret design by: J-J Stiefenhofer printing: Lithos Printing 24 pages, color D/2006/11.084/1 published by: Wesley Meuris & Gallery Annie Gentils

COLOPHONE

Dissertation submitted to defend the degree of doctor in the arts at the University of Antwerp by Wesley Meuris

Promotor: prof. dr. Herwig Leirs
Promotor SLA: Werner Van dermeersch

Antwerp, July 2017

Sint Lucas School of Arts, Antwerp
Antwerp Research Institute for the Arts
University Antwerp

Thanks to:
Werner Van dermeersch, Herwig Leirs, Frank Maes, Thierry Backeljau, Guillaume Bijl, Antony Hudek, Henk De Smaele, Ruth Loos, Kim Gorus, Ad van Rosmalen, Ernest Van Buynder, Frederik Hulstaert, Sigrid Asselberghs, Mary Anne Staniszewski, Charlotte Klonk, Julia Noordergraaf, Michel Dewilde, Joanna Kurdubelska, Stef Van Bellingen, Denis Briand, Ida Soulard, Kevin Muhlen, Jill Gasparina, Eric Degoutte, Perrine Lacroix, Camille Besson, Vianney Fivel, Christophe Kihm, Florence Ostende, Niekolaas Johannes Lekkerkerk, Pieter Vermeulen, Anne Faucheret, Lieven Van Den Abeele, Eva Wittocx, Denis Gielen, Annie Gentils, Jérôme Poggi



