

Exhibition Types

Wesley Meuris

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Introduction

The Foundation for Exhibiting Art & Knowledge

The **Foundation for Exhibiting Art & Knowledge** (FEAK) is a knowledge and organization structure that delves into the mechanisms of the ‘exhibition’ phenomenon. Concepts, methods and axioms from various disciplines become closely interwoven in this process.

Beside a section in which the investigation and processing of new knowledge and insights predominate, FEAK implements this in an operational component. This manifests itself in different forms which all, however, revolve around the concept of the ‘exhibition’. As an enterprising and autonomous producer, an advisory organ or a ‘ghostwriter’, FEAK answers for exhibitions, trade fairs, biennials and residencies, but also for museum strategies, communications, profiling, branding, public activities or growth, up to and including macroeconomic analyses and feasibility studies. In brief, for the entire professional backing of the arts, from the producers to the provision of services, FEAK is a player in the cultural landscape.

FEAK strives after a **universal organizing system** and for this has drawn inspiration from, among others, eighteenth-century taxonomies. The systematics of the botanic and zoological nomenclature of Carl Linnaeus is a source of inspiration. This broad, comprehensive line of approach can also be found in Denis Diderot. In the first encyclopedia, he posited that ‘organized material is knowledge and knowledge is organized material’.

FEAK is wary of hiatuses and lacunae, both within its own organization structure and in the broader artistic landscape. But it is precisely in the lacunae that occur in the arts sector that FEAK supplies new hypotheses and realistically feasible models. Thanks to FEAK’s **open-source disposition**, an organization structure has emerged that can successfully fulfil very different functions than those for which solutions were initially sought. Following on from the contemporary post-geographic space of cyberspace, a solid network has emerged. This has made it possible to elaborate high-efficiency projects in which the mechanisms of the exhibition undergo an upgrade.

The **conceptual provision** is historically founded by academic reference works and practical research. As regards collection techniques, FEAK even looks back to the agricultural revolution as a consequence of the settling process, the impact of this change in behaviour having consequences for the whole planet. The domestication of cattle and plants led for the first-time to ‘remainders’ that were preserved. Not only can we here talk of the first collections, but thanks to the fixed place of residence, one could probably imagine a home for the first time. Without a doubt, the basis was here laid for the change from ‘surviving’ to ‘experiencing’ and the principle of ‘infinite creative subjectivity’ which characterizes our society today. This historical interest and contextual approach underlines FEAK’s **holistic vision**. Even a small-scale exhibition is part of the supply side in culture and is a link in a larger whole. In that sense, FEAK believes in the butterfly model, or in other words: a complex system where a tiny change in a parameter can have consequences for the whole.

The research conducted into the **influence of scenography** and specific programmes results in sophisticated and clever projects that hold the viewer’s gaze. FEAK finds that the aesthetic does not belong exclusively to the domain of high culture. Today it is spread by many products and institutions. Yet this does not have to lead to the popularization of the aesthetic field, as some sociologists claim. The stream with which everyday reality offers various worlds of experience must on the contrary be continued in the exhibition environment. In this way a (visual) plot is developed in which every element has meaning in the light of the whole.

On the level of the exhibition experience, FEAK conducts intensive research into the fusion of (delimited) **story and game form**. In a story – which the narrative space often is – there is a beginning, a middle and an end. In a game, the outcome is not determined by the author, but by the actions performed by the player. From wide-ranging investigations (quantitatively with multiple-choice questions and qualitatively via face-to-face conversations), it appears that this specific game experience is a desired model in a subgroup of museum visitors. A striking aside is that significant differences were noted per age category and an entirely virtual visit also emerges as a valued option. Thanks to current interaction possibilities, the emphasis comes to lie on what philosopher Martin Heidegger already posited in *Der Ursprung des Kunstwerkes*, namely that ‘the artwork does not so much depict a world as establish one’. FEAK implements this statement in the design of the exhibition itself and in doing so creates new worlds.

It is no surprise that the FEAK universe has to handle **steadily growing archives**. They overflow with knowledge and curiosity, but also with anecdotes and apparently valueless information. With the help of computer

models, unexpected knowledge emerges from the correlations between all these different kinds of data. They are implemented in a goal-oriented fashion to actualize exhibition formats. That is why our realizations can also be presented as specific ‘space-time corridors’. The historicity is not denied. The opposite is true because knowledge and experience are carefully filtered out. A repertoire of possible actions thus emerges that lead to various interactions and result in effective projects.

Due to the enduring hunger for knowledge, various exhibition concepts coincide with **innovative learning models**. By this we no longer mean the traditional educational systems. After all our way of thinking, feeling and doing is influenced by a combination of different forces. Classical schooling can be included in this effectively, but the media and trade are determining factors in this interplay of forces. Since the 1980s, Western society especially has turned into a society in which knowledge is the most important production factor. The intention to learn remains a lively urge, but the learning process needs to be shaped differently. For this reason the exhibition space should rather be seen as a learning environment, an educational lab, which is preferably stimulating and sufficiently personalized. The relation between the autonomous disposition of the individual and the power of the community – certainly in terms of the recruitment of the public – forms one of FEAK’s crucial research questions.

In this reference work, eight of the Foundation’s pillars are explained through a **selected group of realized projects**. From this it can be concluded that FEAK is permanently developing and continues to search for its own distinct grammar. Although the traditional exhibition forms remain the frame of reference, they are pushing us towards a new potentiality of the concept of exhibition. It is striking that the miniscule changes that FEAK caused in the past are already perceived as unique points of recognition in the exhibition field in this area. Yet FEAK remains incomplete because it has the fundamental mission to keep evolving.

I. Zoological Displays

The research in this chapter focuses on the artificial theatre in which the animal is seen as both a specimen of knowledge and the subject of entertainment. Natural-history museums, zoos and by extension also nature documentaries represent cognitive frameworks that reveal how we relate to other animals. The *Wunderkammern* or cabinets of curiosities that became popular at European courts around 1500 were a sort of theatre of the world. They gave the impression of being a reflection of the universe. At that time already, solutions were being sought to exhibit natural phenomena as convincingly as possible. Both in the architecture and in the design of the landscape, people sought to meet the challenge of exhibiting credibly the natural within an unnatural environment. The history of these presentation models provides insight into our relation with nature and control of the wilderness.

This is illustrated by means of realistic displays of preserved sorts, dramatic stagings of live animals or sophisticated montages. What we get to see and how it is presented has a significant effect on our relation to animals and nature. Each visit to the zoo holds a promise of a close encounter with a live animal. The housing of these animals starts out from the compulsory need to let the animal survive and to be able to view it as an active being. This results in goggle-boxes where the public, from scientist to tourist, can observe ‘the other’ from a comfort zone. Glass screens separate the viewer from unwanted sensorial aspects such as smell. Thanks to the separation, threatening howls are rendered inoffensive and we remain protected from the ever slumbering wilderness. The side effect of these artificial constructions is that they seem to humanize the animals so that their genuine nature remains camouflaged and their actual needs remain ignored. By regulating the light, day and night can even be inverted and visitors are able to observe the nocturnal animals.



Cage for Galago crassicaudata — *R-S1.Q-RE.24BB48*





FOUNDATION FOR EXHIBITING ART AND KNOWLEDGE

ZOOLOGICAL DISPLAYS - ENCLOSURE RESEARCH

Registration Number: 001963 00059
Contact Ref: ZC-3896

Project: Exhibiting Biology and Nature
Manuscript case doc

original doc.

Okapia johnstoni

OKAPI

The Okapi is an elusive herbivore that is found in a small pocket of tropical mountain forest in central Africa. Despite its Deer-like appearance the Okapi is actually one of the last remaining ancestors of the Giraffe, which is the tallest animal on Earth. Along with having a relatively long neck compared to its body size, the most striking feature of the Okapi is the horizontal stripes that are particularly visible on their behinds and give this animal an almost Zebra-like appearance. The Okapi is very shy and secretive, so much so in fact that they were not recognised as a distinct species by western science until the earth 20th century. Although they are seldom seen by people, the Okapi is not an endangered species as they are thought to be fairly common in their remote habitats.

CLASSIFICATION CODE: 609-72OG74-34

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Document: 0609 44/

Supported by the International Federation of Future Events

Cage for Pelodiscus sinensis — *R-S1.Q-RE.09MD17*

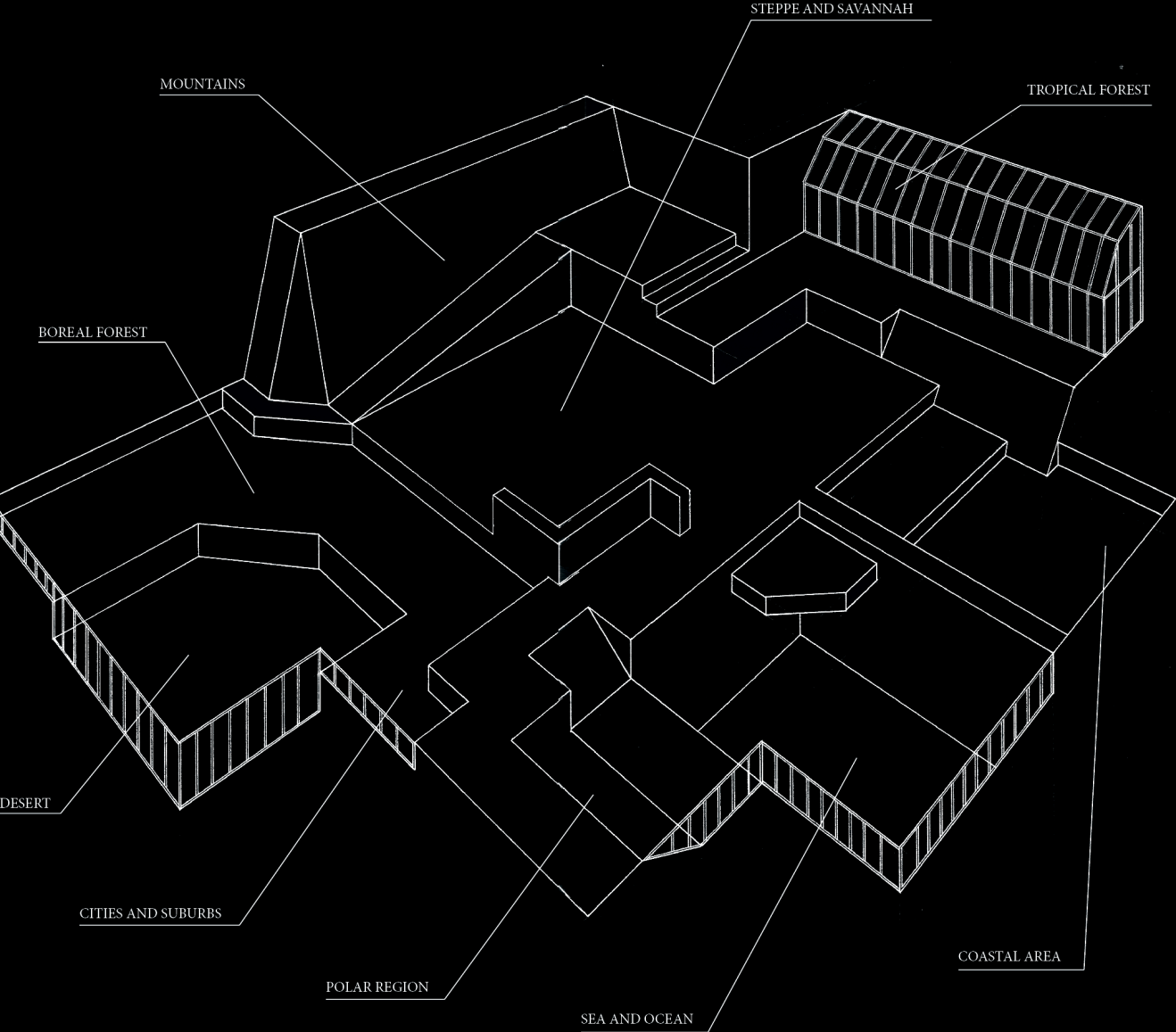


Nocturnal cage for Loris tardigradus — *R-S1.Q-RE.35UZ29*



WORLD ENCLOSURE

The world enclosure is a controlled environment to present creatures from all over the world. It takes just one hour to take a look in the curiosities of nature. A relaxing track brings you through the nine various main habitats of earth and let you enjoy their inhabits. Plunge yourself in this fascinating experience of comfort and pleasure.



CITIES AND SUBURBS -49GL68-74

animals: fox, owl, opssum, gecko,...
ground surface: 45 m²
partition of world cage: 3%
temperature: 10-20 °C
humidity: 60-70%
feeding: 06.30 & 16.00 h
cage cleaning: 14.00 h (twice a week)
positive situation: interaction with animal
negative situation: timorous animals

DESERT -68MY28-37

animals: jackal, meerkat, camel,...
ground surface: 134 m²
partition of world cage: 9 %
temperature: 0-30 °C
light intensity: 600 lux
feeding: 09.30 & 18.00 h
care: 10.45 h (twice a week)
positive situation: seats white sunshade
negative situation: smell of excrements

STEPPE AND SAVANNAH -82UG16-48

animals: bison, giraffe, cheetah,...
ground surface: 342 m²
partition of world cage: 23%
temperature: 0-30 °C
air movement: 450 m²/h
care: 17.00 h (twice a week)
cage cleaning: 12.30 h
positive situation: nearby animals
negative situation: uproar before feeding

MOUNTAINS -73BR56-94

animals: gorilla, lama, goat, ibex,...
ground surface: 179 m²
partition of world cage: 12%
water size: 5%
level of height: +10 up to +30 m
humidity: 60%
feeding: 07.30 & 16.00 h
cage cleaning: 11.00 h
positive situation: documentation, audio-visual

POLAR REGION -63BP18-64

animals: fox, owl, opssum, gecko,...
ground surface: 45 m²
partition of world cage: 3%
temperature: 10-20 °C
humidity: 60-70%
feeding: 06.30 & 16.00 h
cage cleaning: 14.00 h (twice a week)
positive situation: interaction with animal
negative situation: timorous animals

BOREAL FOREST -73MU77-31

animals: moose, bear, hedgehog,...
ground surface: 208 m²
partition of world cage: 14%
temperature: 5-20%
humidity: 50%
light intensity: 250 lux
feeding: 10.00 h
cage cleaning: 15.00 h (once a week)
negative situation: noise inconvenience

TROPICAL FOREST -79GP50-79

animals: tapir, bat, tiger, monkey,...
ground surface: 268 m²
partition of world cage: 18%
water size: 20%
temperature: 15-30 °C
humidity: 80-90%
light intensity: 250 lux
feeding: 08.30, 12.30 & 19.00 h
positive situation: nearby animals

COASTAL AREA -63SC39-62

animals: pelican, crocodile,...
ground surface: 89 m²
partition of world cage: 6%
water size: 60%
level of height: -5 up to +2 m
water temperature: 15-20 °C
feeding: 06.30 & 18.30 h
positive situation: tribune with sunshades
negative situation: uproar before feeding

SEA AND OCEAN -97SC50-84

animals: dolphin, beluga, shark,...
ground surface: 134 m²
partition of world cage: 9%
water size: 100%
level of height: -6 up to 0 m
water temperature: 10-20 °C
feeding: 13.30 & 17.30 h
cage cleaning: 16.00 h
negative situation: splashing of water

FOUNDATION FOR EXHIBITING ART AND KNOWLEDGE

ZOOLOGICAL DISPLAYS - ENCLOSURE RESEARCH


Registration Number: 001580 6698
Contact Ref: ZC-3365

Project: Exhibiting Biology and Nature
Manuscript case.doc

original.doc

Choeropsis liberiensis

PYGMY HIPPOPOTAMUS



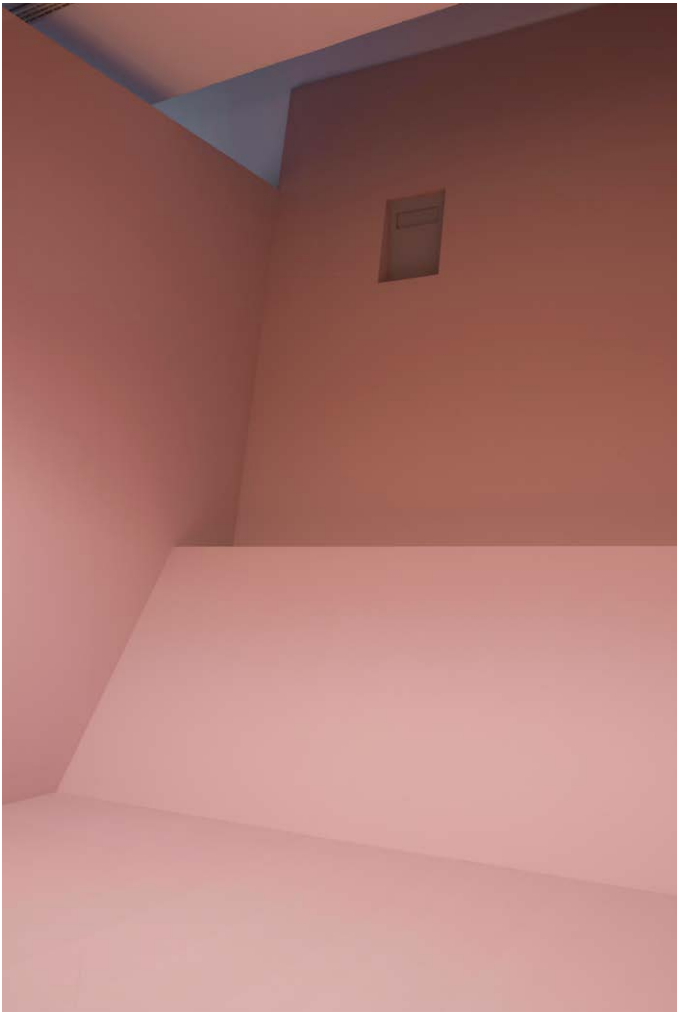
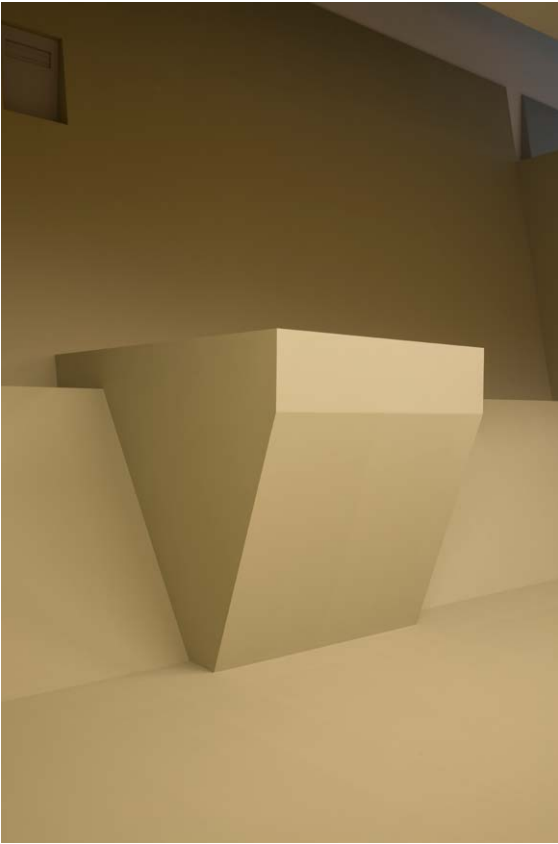
The Pygmy Hippopotamus is a medium-sized herbivorous mammal that is found inhabiting the humid forests and swamps of West Africa. The Pygmy Hippopotamus is closely related to Africa's other Hippopotamus species, which is the Common Hippopotamus but is much smaller in size weighing around a fifth of its enormous cousin's weight. Although the two species may look very similar there are actually a number of notable differences as the Pygmy Hippopotamus has a narrower mouth and sleeker body that helps it when moving quickly through the dense vegetation in the jungle. They also spend much less time in the water compared to the Common Hippopotamus and even rest in burrows in the vegetation on river banks. Unlike its larger cousin though, the Pygmy Hippopotamus is a very rare animal that is severely threatened in its remaining habitats by both hunting and habitat loss which appears to be hard to control in such an unregulated region.

CLASSIFICATION CODE: 617-67BB38-54

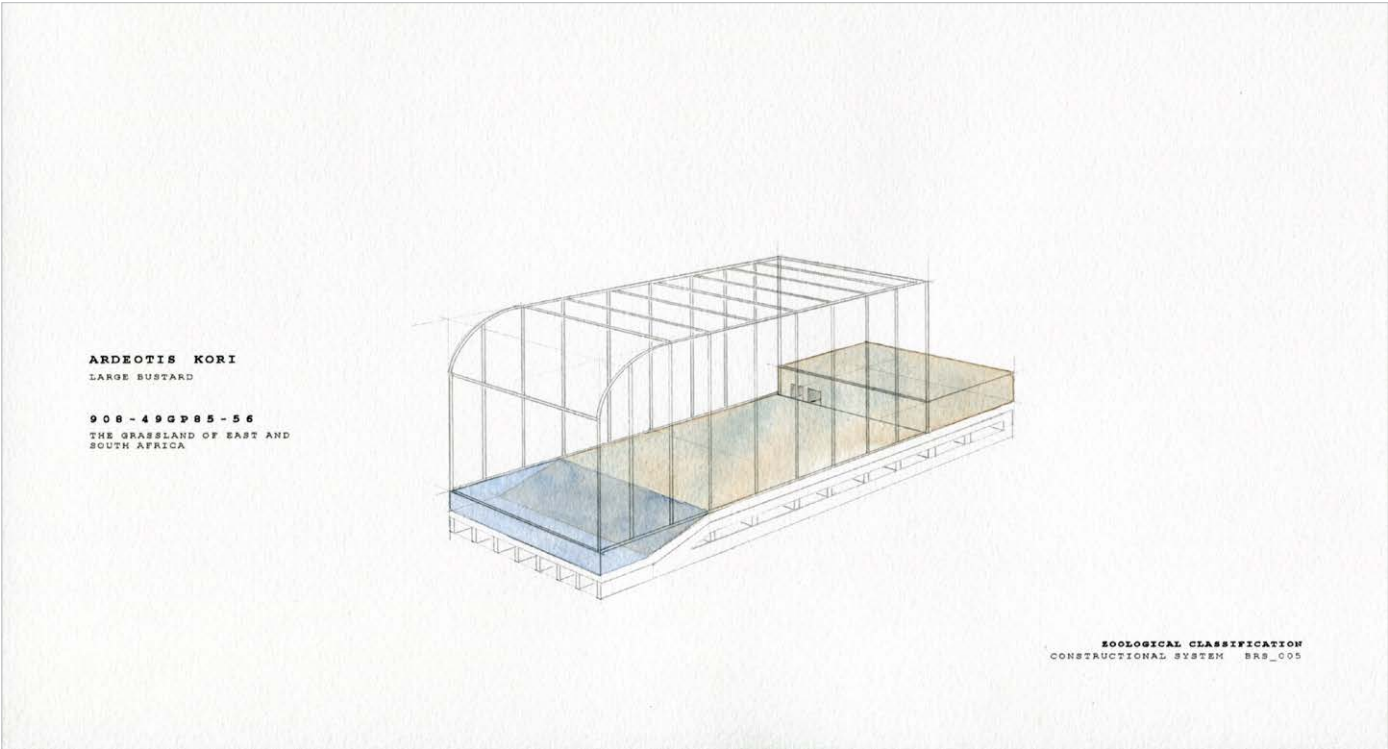
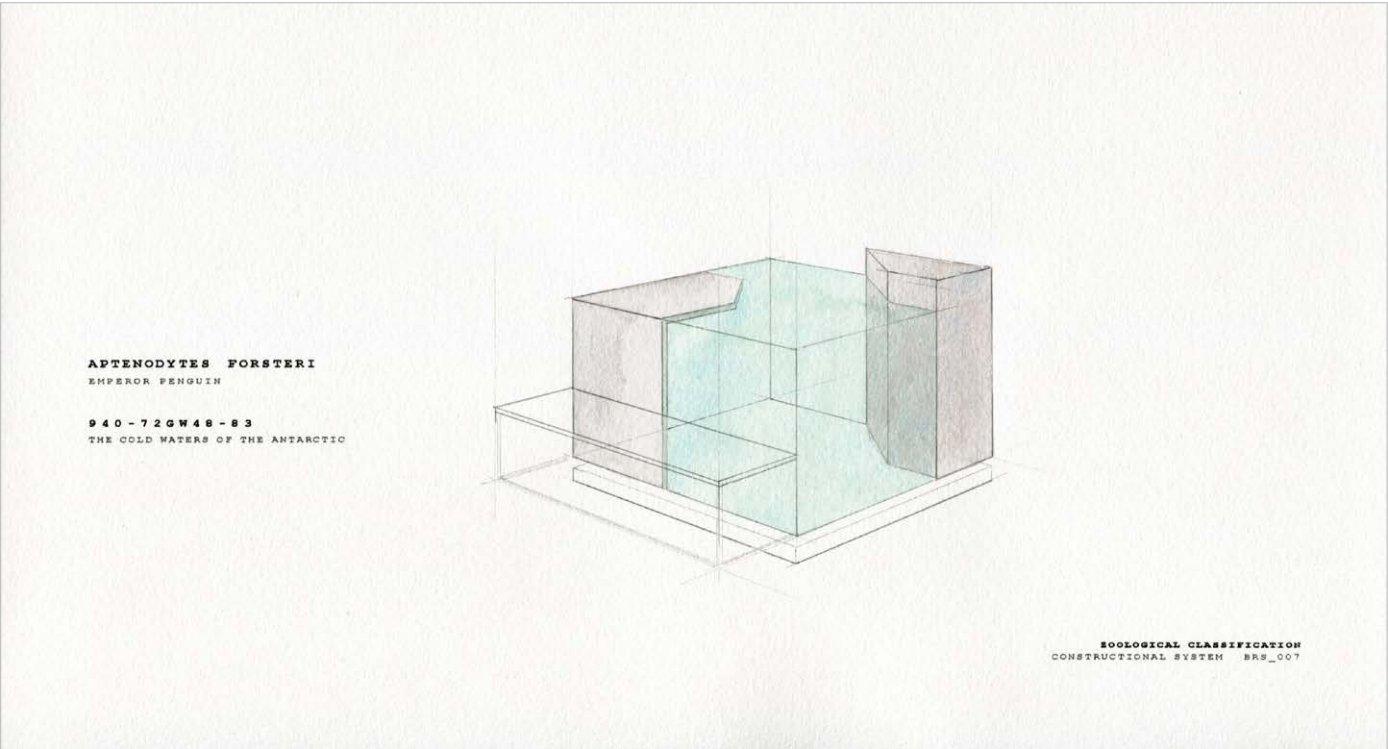
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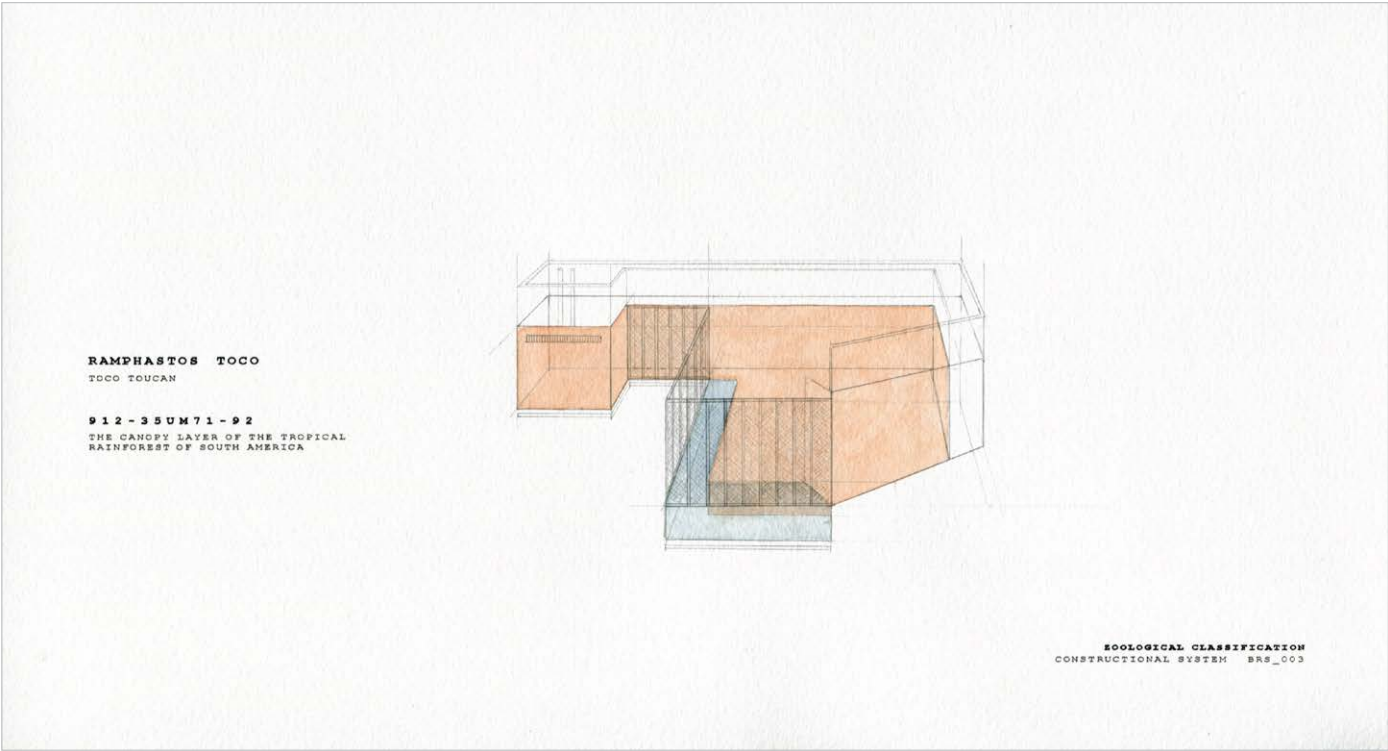
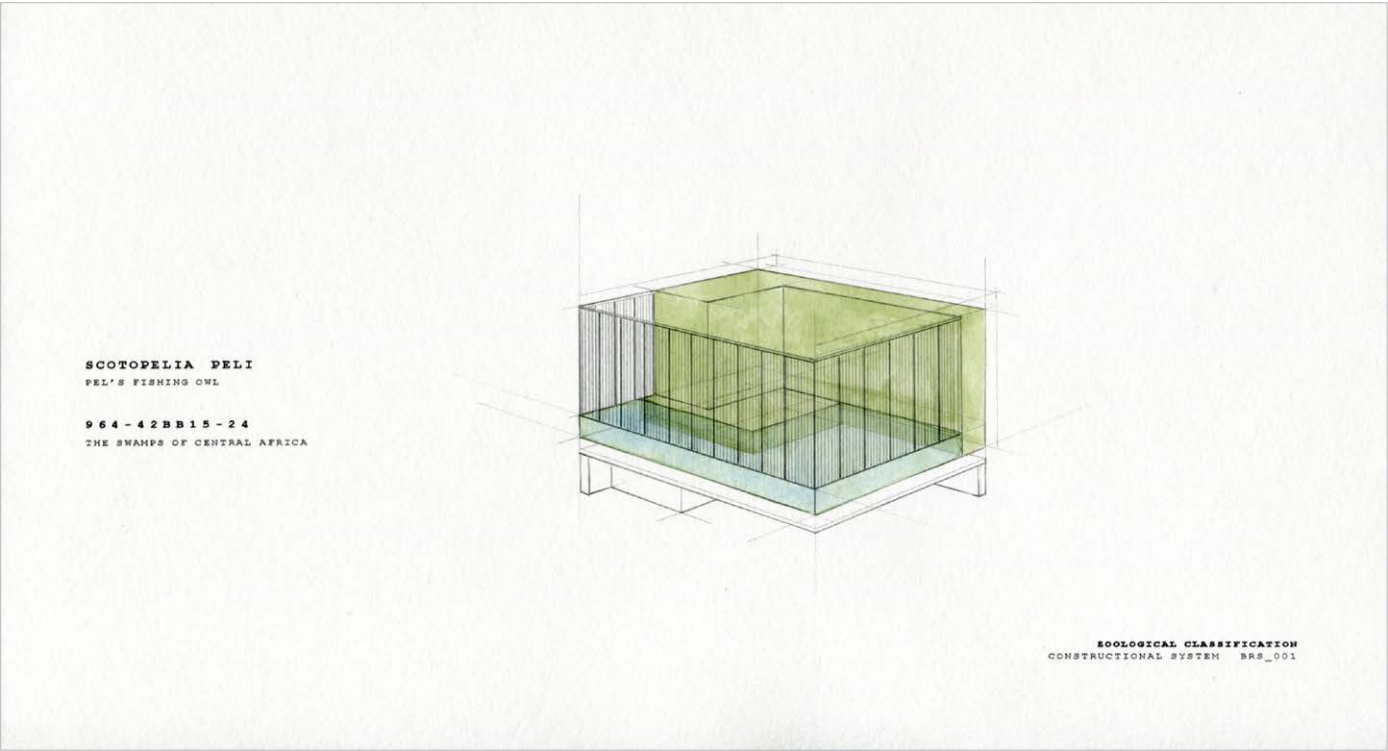
Supported by the International Federation of Future Events











II. Explanatory Structures

History shows that there are countless ways to mobilize a collection for the presentation of a story or a concept. This choice always seems to be an expression of the zeitgeist or the result of the idea that one wishes to convey.

In addition, one cannot ignore the finding that artefacts in an exhibition environment have always been detached from their original context. They reflect our knowledge of reality and the scientific considerations underlying it. That means that every presentation is irrevocably a reconstruction that is part of a ‘story’. Art historian Suzanne Mulder rightly speaks of a ‘narrative space’ and the museum environment becomes a space in which a narrative strategy is developed. The Foundation interprets the exhibition venue as a dramaturgic turning point in which narration and listener or viewer take centre stage in the research. The Foundation has delved into the right forms of backing, the sophisticated scenographic systems and architectural conditions to present the world and its objects. This is in an educative policy with consequences for that which is shown or not, which gets highlighted or hidden.

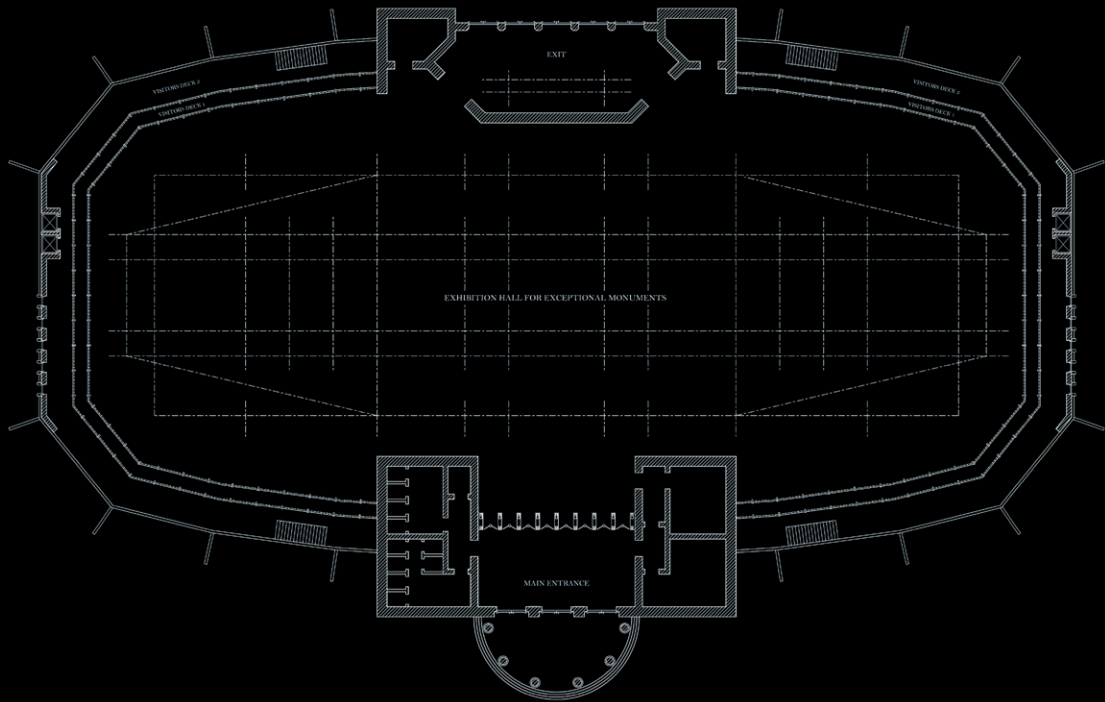
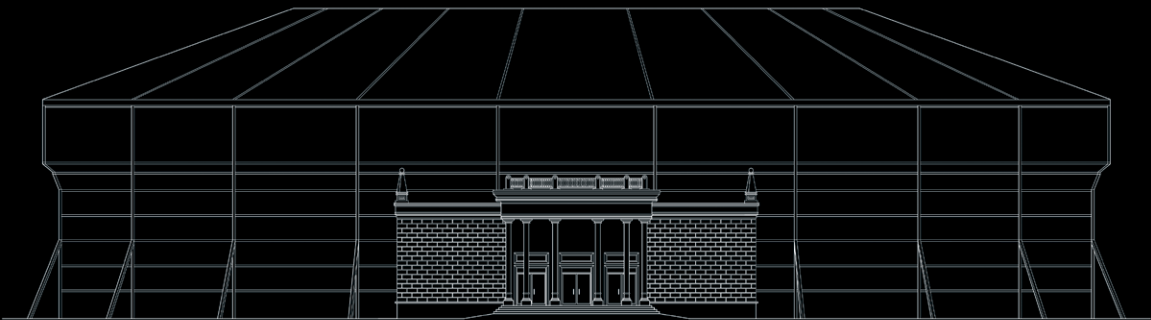
Words and things are echoes of reality or are still in part contained in it. The choices made in a presentation space – that which one selects, how one exhibits it and what educational context one gives – have a fundamental influence on how we think about the world and how we orient ourselves in reality. Independently from the object, the authority and eloquence of the presentation instruments therefore cannot be underestimated. It seems natural to refer to rhetoric, the theory of eloquence that seeks to convince the public. Searching for a theoretical foundation for painting and the linear perspective, Leon Battista Alberti in *De Pictura* refers back to the rules of rhetoric. Taking Cicero and Quintilian as examples, he points out the importance of the perspectivist ordering as a means of expression. It supports the depicted story and adds an extra – and for him, necessary – dimension. By extension, FEAK places the presentation instruments under the heading of ‘elocutio’: an important component of rhetoric in which one focuses on the means of transfer. They lend character to a place and as a result there emerges an affective bond between that which speaks (the artwork) and the public.



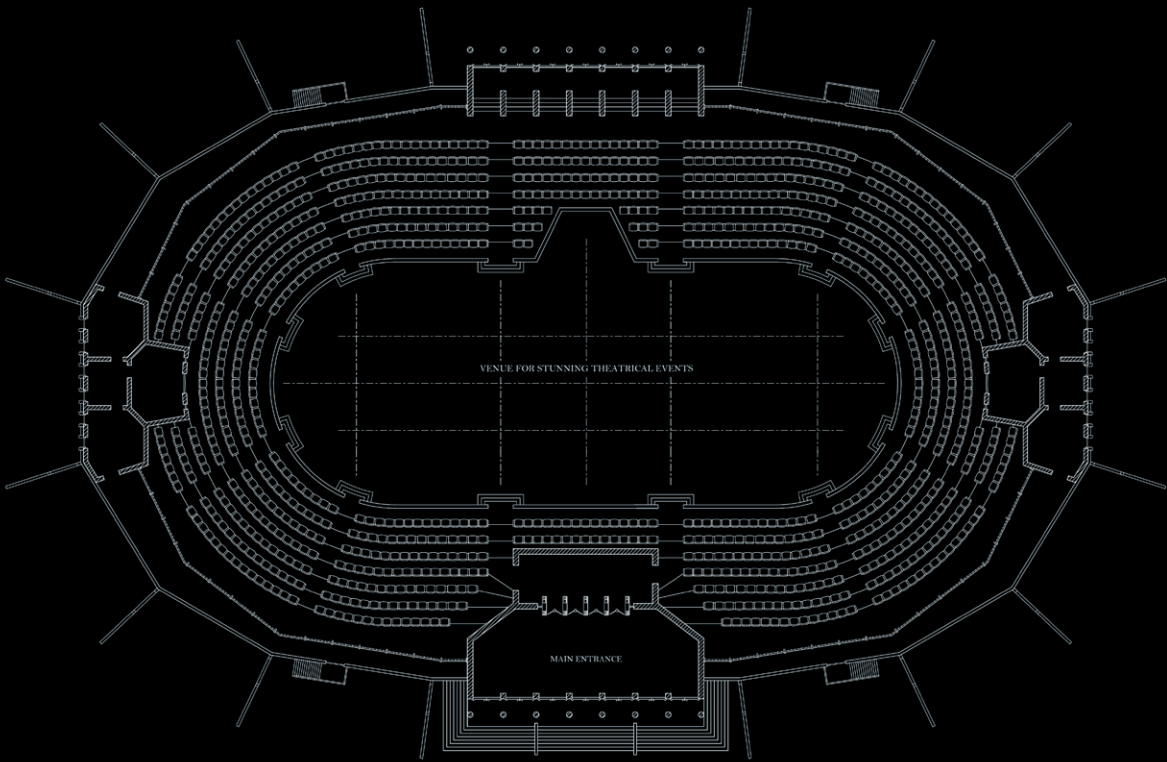
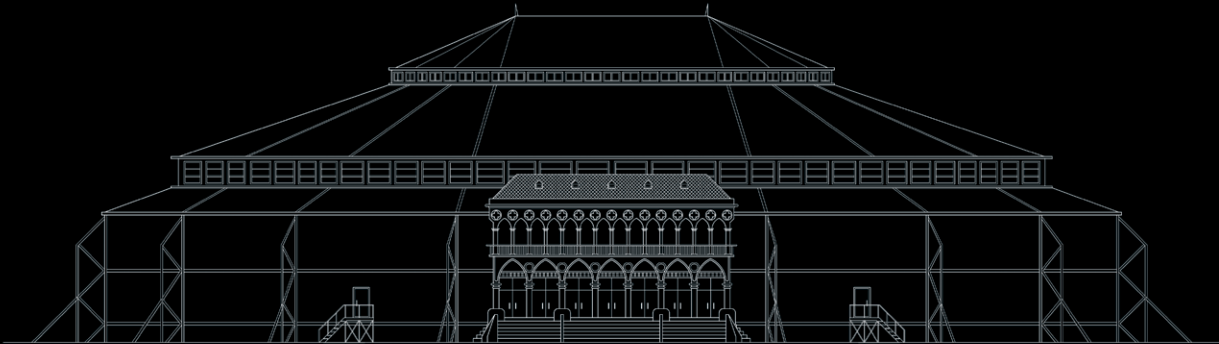








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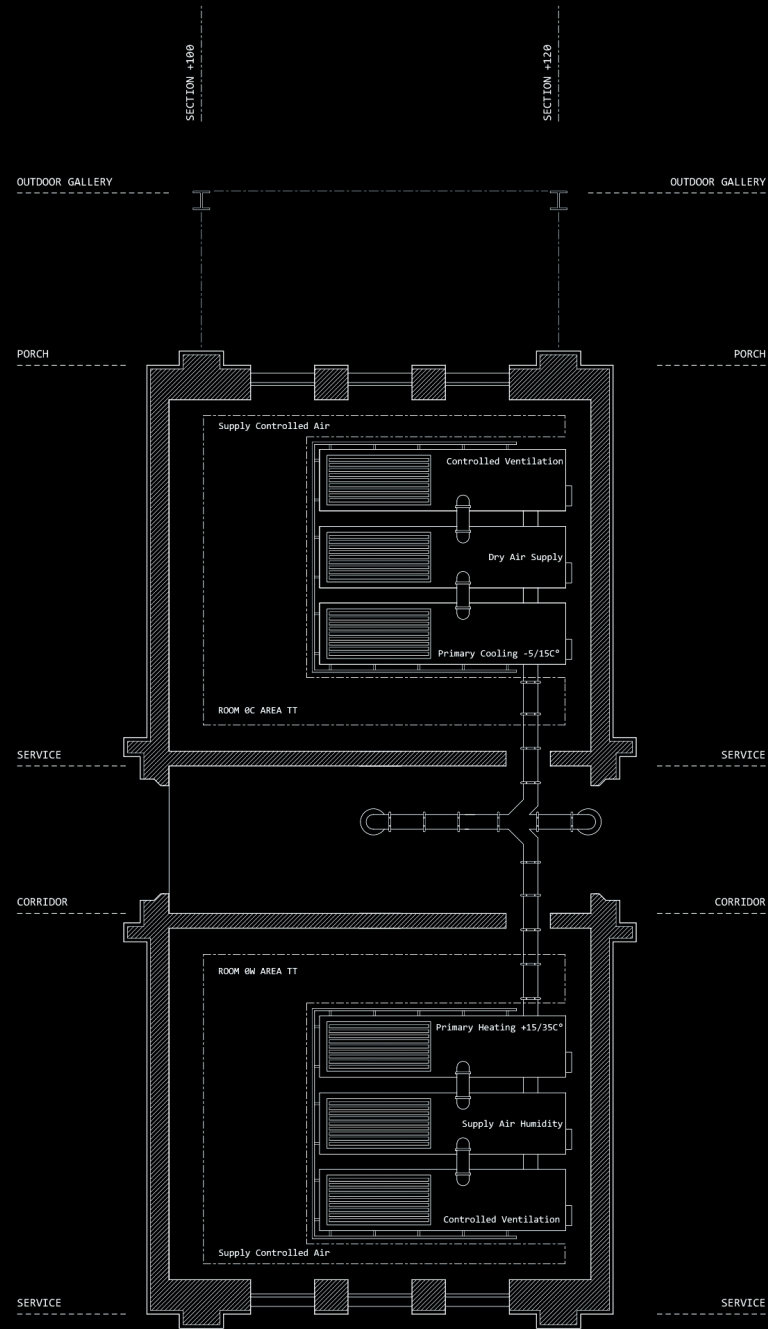
III. Components of Circulation

What used to be a rather informal and undefined network structure of creative people has since evolved into a system with its own production and distribution culture. Although the measurability of the impact on the economy and on society remains debatable, the model of the exhibition has to be approached from a qualitative but also quantitative perspective. The Foundation therefore focuses also on the preconditions that are necessary to support the qualitative result. FEAK considers the ‘act of exhibiting’ as a transgressive movement.

One of the bullet points in the methodology we developed is that to a great extent, one anticipates on the exhibition experience in itself. In order to optimize the effective experience of art, it is recommended to operate from various preceding trajectories. This can be guided by means of different aids. Announcement, advertising, crowdfunding, incentives or introductory debates are only some aspects of how perception can be oriented and incited. In the Components of Circulating, everything revolves around the ‘experience orientation’ – with the

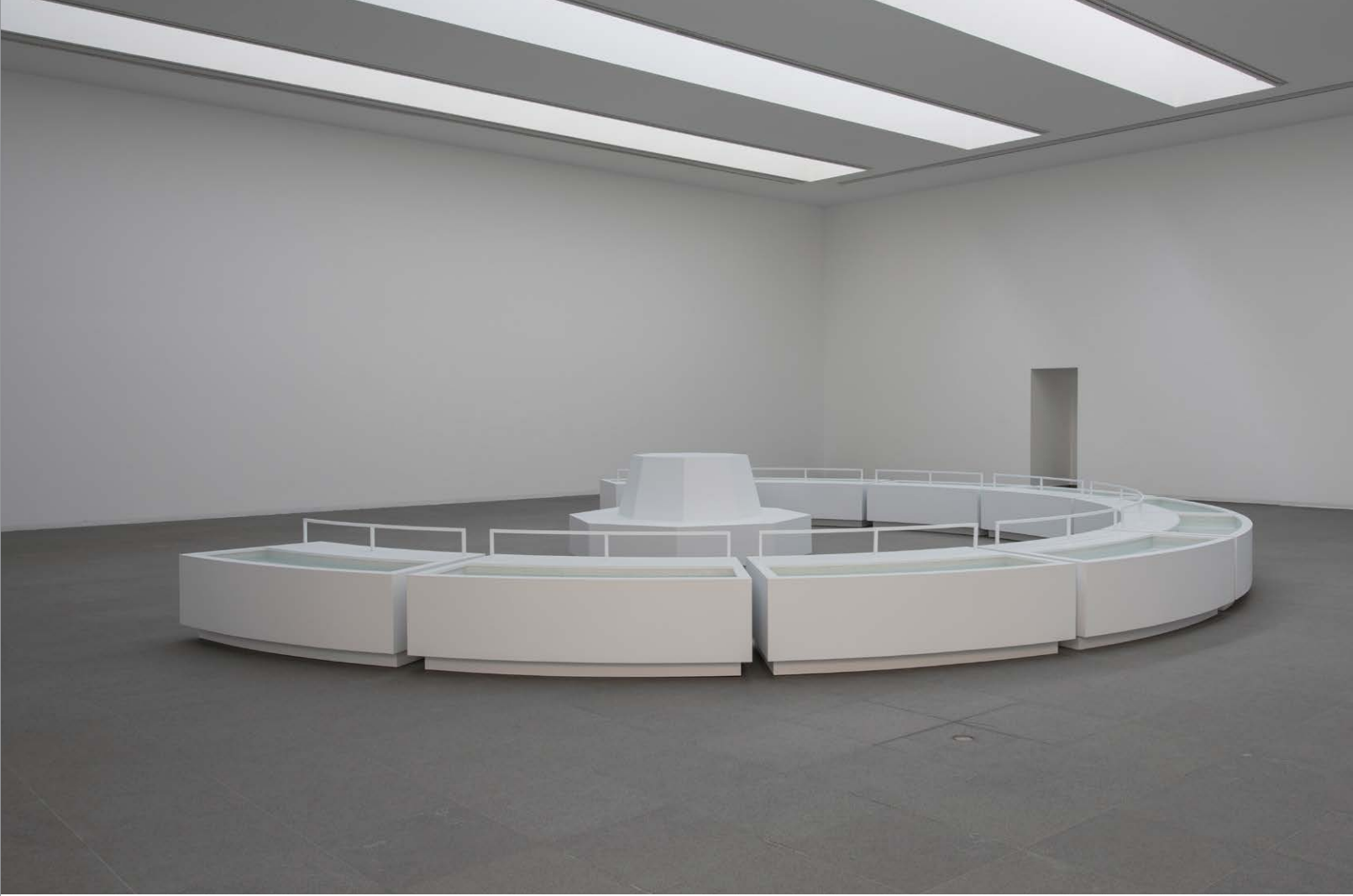
knowledge that this does not target the material component of consumption culture. Following sociologist Colin Campbell, the Foundation is also convinced that consumption is a means to self-realization and that its origin goes back to romanticism. Thus there are countless things and services on which one can project romantic longings in order to further perfect life. Focused on exhibitions, we can observe that there is no sharp dividing line between the shown (the artworks) and the contextual elements. In terms of the attribution of meaning, this distinction has become diffuse. Contextual elements such as access, reception desk or museum shop have an influence on what is shown as art. This line can be drawn through to all trajectories which the visitor has to handle, before even having visited an exhibition. This means that an exhibition context today has become particularly elastic. Therefore, an institute that does not take this into account is not starting out from a strategic pole position.

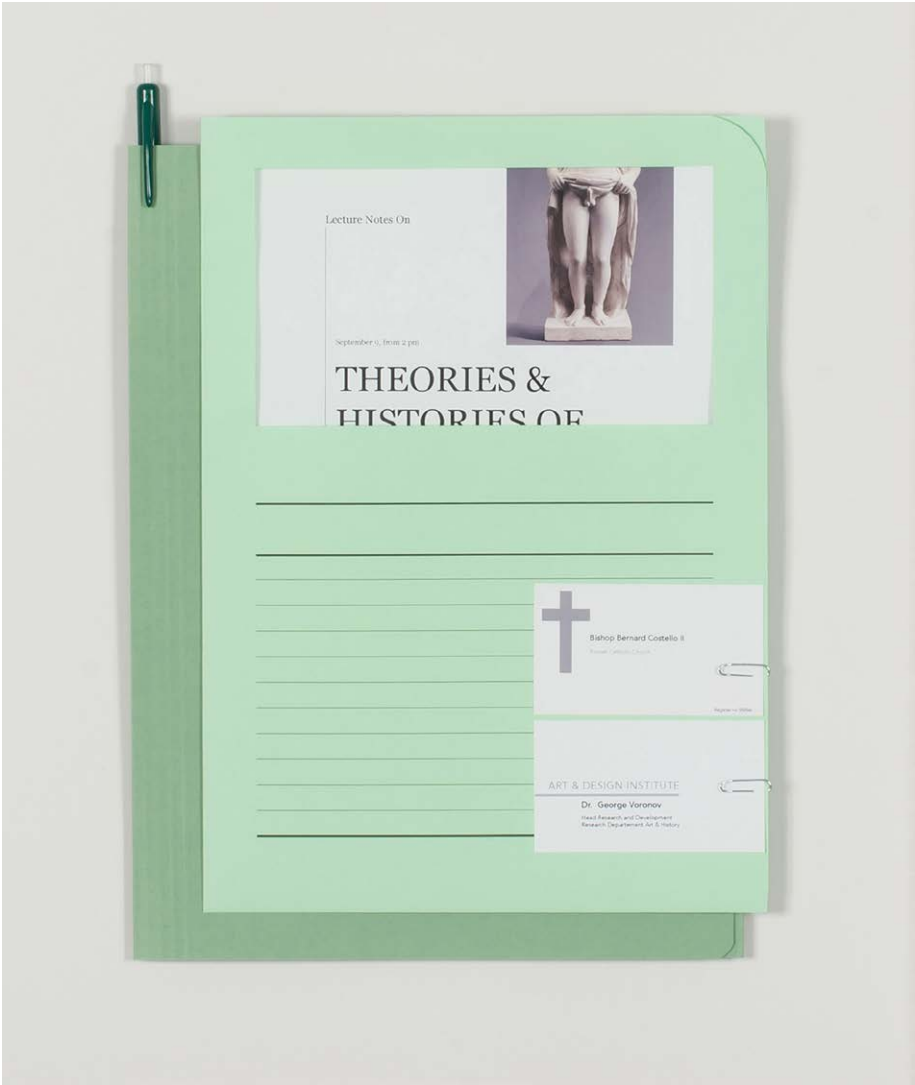














IV. Research Building – Congo Collection

In this project the museum is unravelled as an institute that places artists and/or artefacts under the denominator of identity or ethnicity. This inevitably implies the representation of a racial, gender-bound or constraining cultural profile. The chosen perspective for this case study starts out from the philosophy based on the acceptance of differences, but makes use of the hyperbole or enlargement of the existing problem. As in the films of the *nouvelle vague*, which opposed Hollywood films in which everything seems to be ‘real’, the medium itself is explicitly emphasized. In this case, it concerns the ‘exhibition’ and the ‘museum apparatus’. Through presentation and design, problems and concealed semantic frames are exposed, as a result of which new reading possibilities and trajectories emerge in the Congo Collection.

The eye-catchers from the collection were selected by an ethnographic expert of FEAK. Objects are placed in an extreme, museumized context and are lit up dramatically out of a ‘dark’ past. Via the floor plan, the viewer is led through an ethnographic realm by means of an intense immersive experience.

Unwittingly, the visitor is thereby already part of the issue of deterritorialization. Visitors are not only granted a view on the historical pictures, but also get an insight into the museum apparatus, namely the institute as conservation and research centre.

The storage, which generally remains hidden from the regular visitor, is opened up and made accessible. This makes it possible to research closely more than 1200 sculptures from a rather privileged position. The ‘restoration area’ sheds light on the state in which the art pieces arrive at the museum. They are then prepared before being exhibited. In addition different research results are presented, such as X-ray photos, with which the authenticity and dating of artefacts are explored scientifically. In the choice for the installation as a coordinating form, it is possible to refer to the display tradition, which is questioned critically at the same time.



Exhibition Area



Circulation



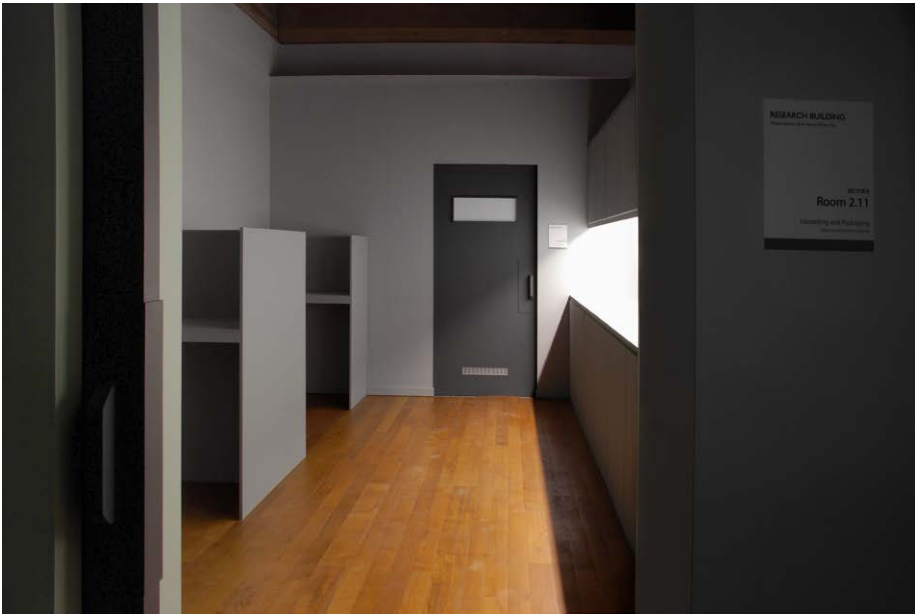


Restoration Area



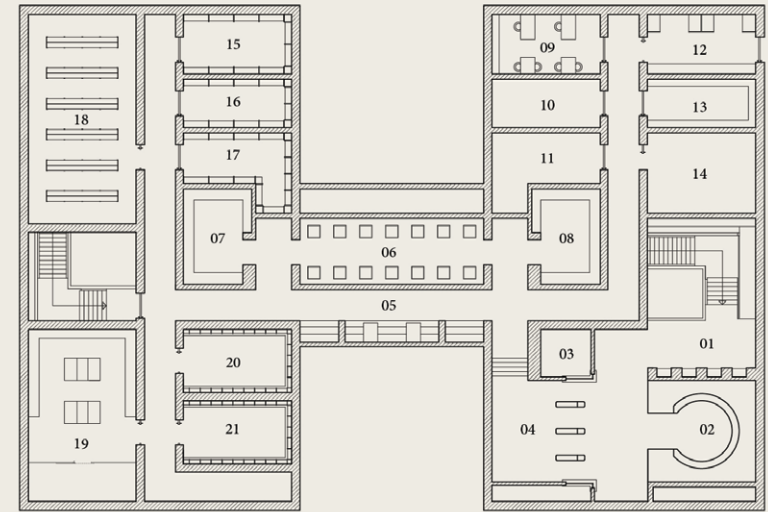
Knowledge Center





FOUNDATION FOR EXHIBITING ART AND KNOWLEDGE
GROUND MAP - RESEARCH BUILDING - CONGO COLLECTION

Registration Number: 889602 00566 Project: Exhibiting History
Contact Ref: RB CC-0056 Manuscript MAP original doc.



- 01 Entrance of Research Building
- 02 Meeting Area
- 03 Information desk
- 04 Secured Entrance - Only registered visitors
- 05 Exhibition Area - Masterpieces in the spotlight
- 06 Exhibition Area - Masterpieces of the collections
- 07 Exhibition Area - Treasure Trove, left wing
- 08 Exhibition Area - Treasure Trove, right wing
- 09 Head Conservation - Collection and logistics
- 10 X-ray Analysis - Only researchers Type Q4
- 11 Infrared Analysis - Only researchers Type Q4
- 12 Handling and packaging - shipping
- 13 Supplies - Only authorized staff
- 14 Projects on invitation
- 15 Specia treatment collection
- 16 Controlled temperature storage
- 17 Controlled illumination storage
- 18 Storage - classified objects
- 19 Restoration area - Cleaning and repair
- 20 Knowledge center 1
- 21 Knowledge center 2
- 22 Gate from Congo

V. Museum of the Futures

The Museum of the Futures is a travelling project and refers to a dynamic and time-variable system. By taking into account different parameters, the project is systematically adapted and this evolves in time. Instead of a static entity – the museum as mausoleum – we opt for the condition of instability. This implies anything but a negative valorization: it refers rather to an open-source model and a disposition whereby one wants to reveal the things oneself. It involves a trajectory without a previously determined destination. As such the Museum of the Futures relates to a form of creative development that is an inherent part of the unstable.

In this model, it is assumed that reality is complex and variable. Attention is therefore not only paid to that which exists already, but space is also given to that which has not yet been realized and has so far remained blank. As a result, an affinity emerges with an important aspect of the historical avant-garde movements in art, namely the utopian character thereof: the non-place or that which still needs to be realized. Before projects get implemented, they find themselves in an intermediary status and a context in which

practical, technological or financial means are questioned critically. This condition is ideal to stimulate the debate and anticipates the production, presentation and later archiving. The transition phase of a project and the accompanying reflection operates like a network that always connects with new points. New constellations thus emerge that generate a permanent liveliness. Thanks to the (re)combination or addition of new data, new narratives germinate and ditto meanings. These also have a retrospective force, so that the past or memory is rewritten. Comparable to geopolitical shifts, earlier references change, they gain or lose in importance and reorient a whole field of meaning.

In a tripartite scenography – ‘history of the futures’, ‘looking into the future’ and ‘documenting the futures’ – the visitor is questioned differently about the future via each of these sections. By navigating through this schematized presentation, as a visitor one gets a handle and insight via the offered matrix. A growing bibliography steers content, debate and seminars.





Looking into the Futures



75TH WORLD EXPO

FUTURE THOUGHTS

FUTURE SOCIETY

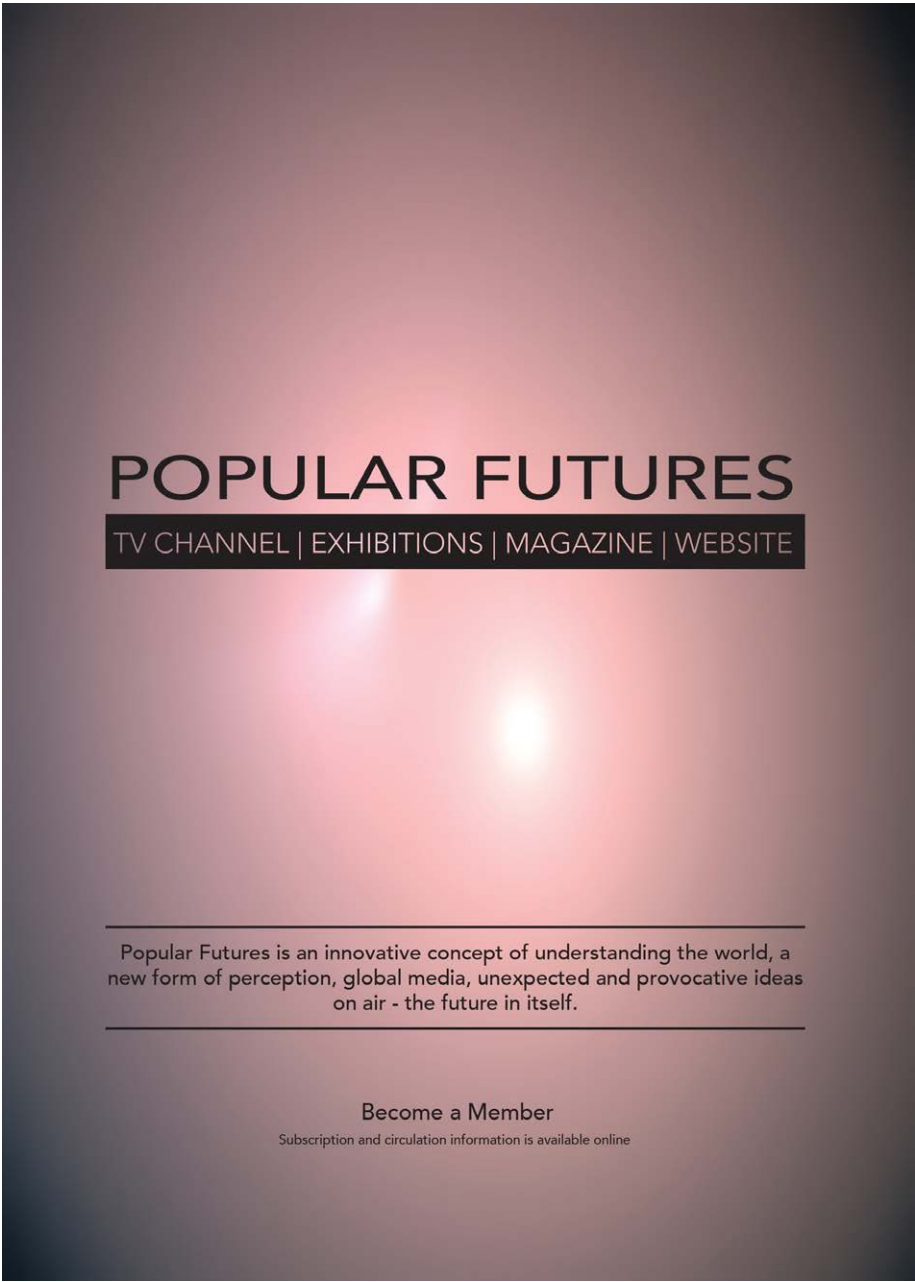
The Future Society is the world's premier community of future-minded citizens. Our mission is to harness the spirit of discovery, the power of imagination, and the energy of collective action to create a brighter future.

PRACTICAL INFO

August 22 - 27
Expo Hall, West Wing, Entrance C5
Subscription required

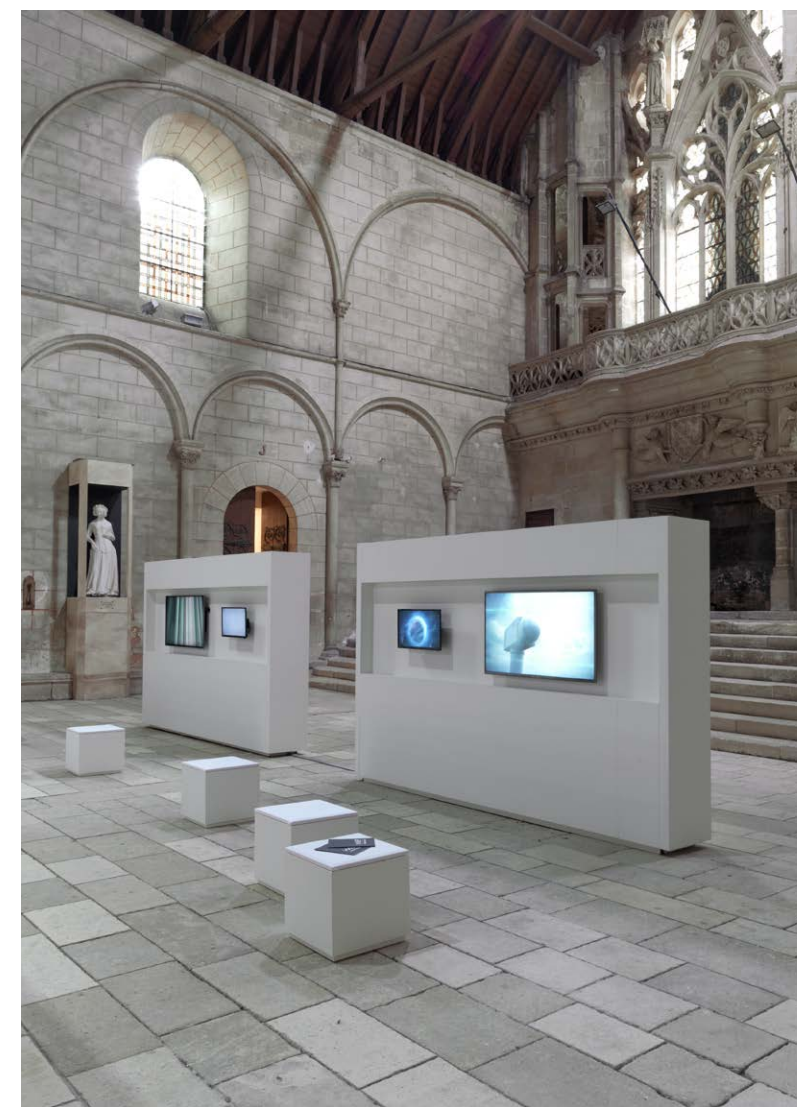
Daily Future lectures (hall 5)
Visit the Debate Event from 2 pm on (hall 8)







Documenting Future Thinking





FOUNDATION FOR EXHIBITING ART AND KNOWLEDGE

READER - MUSEUM OF THE FUTURES

Registration Number: 236595 15896	Project: Exhibiting History	
Contact Ref: MF-0369	Manuscript 001	original doc.

Apollonius : or the present and future of psychical research <i>E. N. Bennet. / Kegan Paul Trench Trubner & Co Ltd</i>	2016
The Industries of the Future <i>Ross, Alec (auth.) / Simon & Schuster</i>	2016
Smart City – Future City?: Smart City 2.0 as a Livable City and Future Market <i>Chirine Etezadzadeh (auth.) / Springer Vieweg</i>	2016
The Once and Future Ocean: Notes Toward a New Hydraulic Society <i>Neill, Peter / Leete'S Island Books</i>	2016
The Academic Book of the Future <i>Rebecca E. Lyons, Samantha J. Rayner (eds.) / Palgrave Macmillan UK</i>	2016
Radiological Issues for Fukushima's Revitalized Future <i>Tomoyuki Takahashi (eds.) / Springer Japan</i>	2016
The Future of Evaluation: Global Trends, New Challenges, Shared Perspectives <i>Reinhard Stockmann, Wolfgang Meyer (eds.) / Palgrave Macmillan UK</i>	2016
Faith in the New Millennium: The Future of Religion and American Politics <i>Matthew Avery Sutton, Darren Dochuk (eds.) / Oxford University Press</i>	2016
Psychoanalytic Education at the Crossroads: Reformation, change and the future of psychoanalytic training <i>Otto Friedmann Kernberg / Routledge</i>	2016
Connectography: Mapping the Future of Global Civilization <i>Parag Khanna / Random House</i>	2016
Future Arctic: Field Notes from a World on the Edge <i>Edward Struzik / Island Press</i>	2015
The Future of the Euro <i>Matthias Matthijs, Mark Blyth / Oxford University Press</i>	2015
The Future of Violence: Robots and Germs, Hackers and Drones — Confronting A New Age of Threat <i>Chirine Etezadzadeh (auth.) / Springer Vieweg</i>	2015
Elon Musk: Tesla, SpaceX, and the Quest for a Fantastic Future <i>Ashlee Vance / Ecco</i>	2015
Totalled - Salvaging the Future from the Wreckage of Capitalism <i>Colin Cremin / Pluto Press</i>	2015
Les clés du futur <i>Jean Staune, Jacques Attali / Plon</i>	2015
Islam and the Future of Tolerance: A Dialogue <i>Sam Harris, Maajid Nawaz / Harvard University Press</i>	2015
The future of the brain : essays by the world's leading neuroscientists <i>Freeman, Jeremy Andrew; Marcus, Gary Fred / Princeton University Press</i>	2015

FOUNDATION FOR EXHIBITING ART AND KNOWLEDGE

READER - MUSEUM OF THE FUTURES

Registration Number: 236595 15896	Project: Exhibiting History	
Contact Ref: MF-0369	Manuscript 002	original doc.

Ecology, Ethics, and the Future of Humanity <i>Adam Riggto (auth.) / Palgrave Macmillan US</i>	2015
China's Futures: PRC Elites Debate Economics, Politics, and Foreign Policy <i>Daniel C. Lynch / Stanford University Press</i>	2015
The Future for Creative Writing <i>Graeme Harper / Wiley-Blackwell</i>	2014
The Future of the Gun <i>Frank Minitier / Regnery Publishing</i>	2014
The Third Plate: Field Notes on the Future of Food <i>Dan Barber / The Penguin Press HC</i>	2014
Bitcoin: And the Future of Money <i>Jose Pagliery / Triumph Books</i>	2014
Most Wanted Particle: The Inside Story of the Hunt for the Higgs, the Heart of the Future of Physics <i>Jon Butterworth / The Experiment</i>	2014
The Future of Just War: New Critical Essays <i>Caron E. Gentry, Amy E. Eckert / University of Georgia Press</i>	2014
Intelligence Unbound: The Future of Uploaded and Machine Minds <i>Russell Blackford, Damien Broderick (eds.) / Wiley-Blackwell</i>	2014
The Future of Continental Philosophy of Religion <i>Crockett, Clayton; Putt, B. Keith; Robbins, Jeffrey W / Indiana University Press</i>	2014
The new digital age: reshaping the future of people, nations and business <i>Eric Schmidt, Jared Cohen / Knopf</i>	2013
Who owns the future? <i>Jaron Lanier / Simon & Schuster</i>	2013
Translational medicine : the future of therapy? <i>James Mittra / CRC Press</i>	2013
Crowdstorm: The Future of Innovation, Ideas, and Problem Solving <i>Shaun Abrahamson, Peter Ryder, Bastian Unterberg / Wiley</i>	2013
The Map and the Territory: Risk, Human Nature, and the Future of Forecasting <i>Adrián Sotelo Valencia / The Penguin Press HC</i>	2013
LEGO Space: Building the Future <i>Peter Reid, Tim Goddard / No Starch Press</i>	2013
On the Topology and Future Stability of the Universe <i>Hans Ringström / Oxford University Press, USA</i>	2013
The Future: Six Drivers of Global Change <i>Al Gore / Random House Trade Paperbacks</i>	2013
Derrida and the Future of the Liberal Arts: Professions of Faith <i>Mary Caputi, Vincent J. Del Casino Jr. (eds.) / Bloomsbury Academic</i>	2013

VI. Scenes of Engagements

In Scenes of Engagements, the Foundation played an advisory role in the conceptualization of a new centre for contemporary art in the French town of Amilly. The existing building, of some heritage value, was assessed according to its potential cultural possibilities. Architectural ingredients such as scale and dimensions, light incidence, acoustics and sociocultural aspects such as the dialogue with its own past, interaction with the environment and the public were analysed closely. A hypothesis ensued that stems from the building’s earlier industrial function as a tannery where carts and later trucks rode in and out.

A stand enables visitors to observe the space from an elevated standpoint so that one gets a new perspective on the space’s historic function. At the same time, this volume becomes the sitting area for the public when events are held. In the layered scenography, the particularity of various artistic disciplines is always taken into account and the extent to which changes of function and semantic shifts are possible. To achieve this, mobile structures were developed that can migrate from within the contours of the buildings towards outside. These can be positioned in such a way

that a new volume effect is created and other functions are taken in. Following Rem Koolhaas’ ‘Delirious New York’, one can speak of a ‘horizontal version’ of the latter’s concept of ‘Manhattanism’ and the related vertical diversification.

The existing space contracts and expands because different parts have become kinetic. The structures can be mobilized as a stage or presentation venue or can turn into a recreational space. Crucially, this metamorphosis must not be steered exclusively by the institute itself. The public also has the authority to decide to redefine the space. As a principle this is unique because it is a correction to the involvement of the community; it alters the generally passive status of the visitor(s) and deepens the civil engagement. In the continuation of this mutating scenography, a programme was also developed with a comparable dynamism, which varies between artistic workshops and yoga sessions and from extramural activities to events that focus on specific age categories.





Tribune

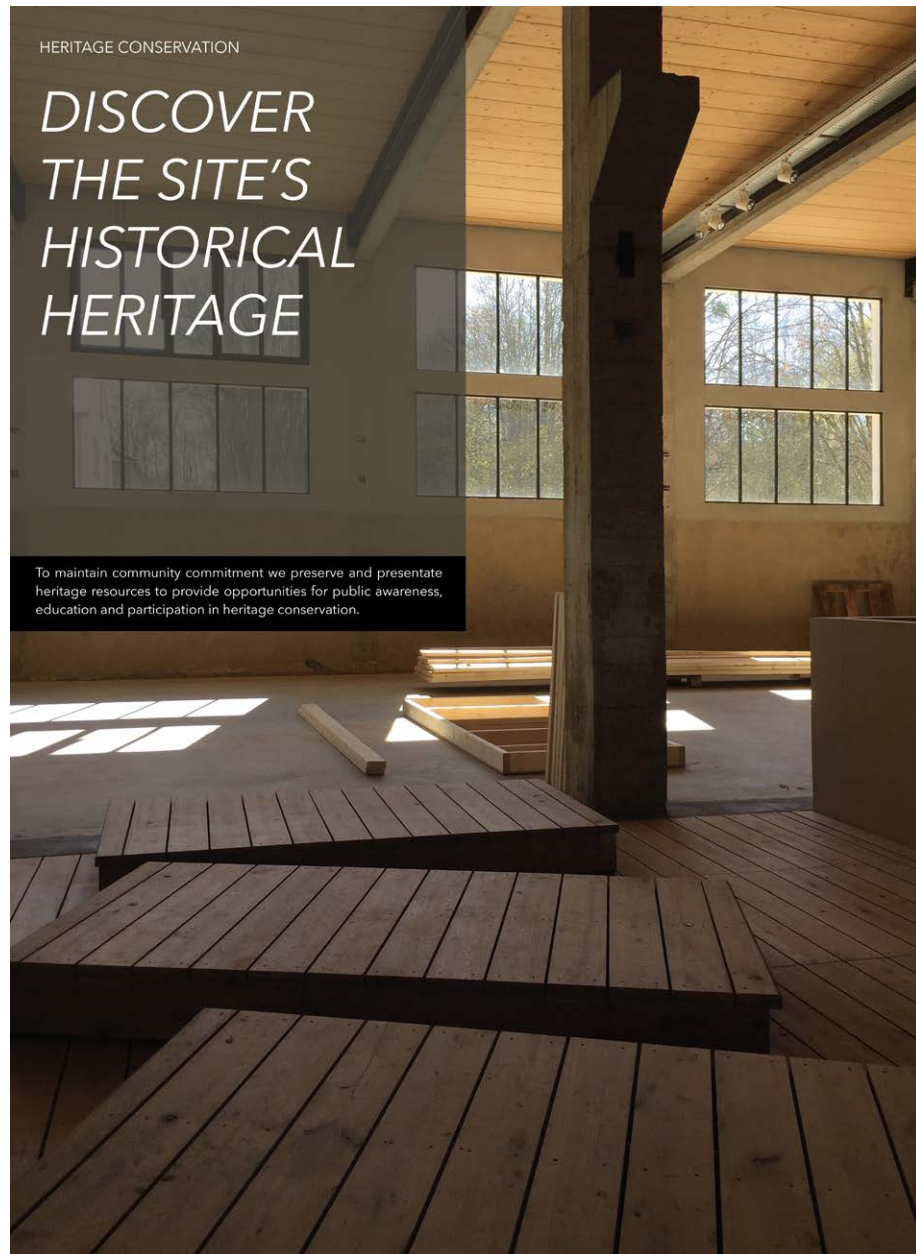






Program announcements





VII. Managing & Preserving

A steadily growing archive means that it must be possible to both organize it and open it up. By making data accessible, the collected information can be placed at the service of humanity. In this context, FEAK takes into account the fault lines that mechanical inventions cause. Thus photography made it possible to collect and store information, but also to distribute it widely. In media theories, a distinction is made between information and communication systems. Information systems are optimized in terms of message storing, processing and sending. Communication systems also control the traffic of goods and thus comprise all sorts of media, from road networks to language.

FEAK has both an analogue and a digital department. In today’s information age, new communication means and supports are supplanting older media. This invariably leads to an adaptation in the hierarchy of the information and communication systems, but this also has consequences for the organizational structure of the Foundation. As time passes, however, digital interaction becomes increasingly

normative. As long as control cannot be regulated or directed via the mathematical algorithms of a machine, FEAK researchers keep preserving, ordering and opening up the archive for their fellow beings.

In the world of the Internet, developments happen at the speed of light and the competitive position of companies, among which we include museums and cultural institutions, is largely dependent on their progressiveness. The Foundation works with various leading programmers to respond to the changing needs and the funding of exhibitions and museums. Data mining and the analysis of the digital profiles of visitors have become indispensable in this respect. FEAK uses this information to produce cultural recommendations and to create individualized online ads. Besides gearing ads to personal preferences, advertising is also placed in social contexts and pairings are made with certain keywords in the cultural field. Thanks to the feedback on our activities via a comment field, the necessary corrections are carried out in the organization as required.







FOUNDATION FOR EXHIBITING ART AND KNOWLEDGE

ARTIST CLASSIFICATION SHEET - CCCAI ARCHIVE

Registration Number: 5569863 10056
Contact Ref: ACS-00048

Project: Classifying Artists
Manuscript CCCAI-01

original doc.

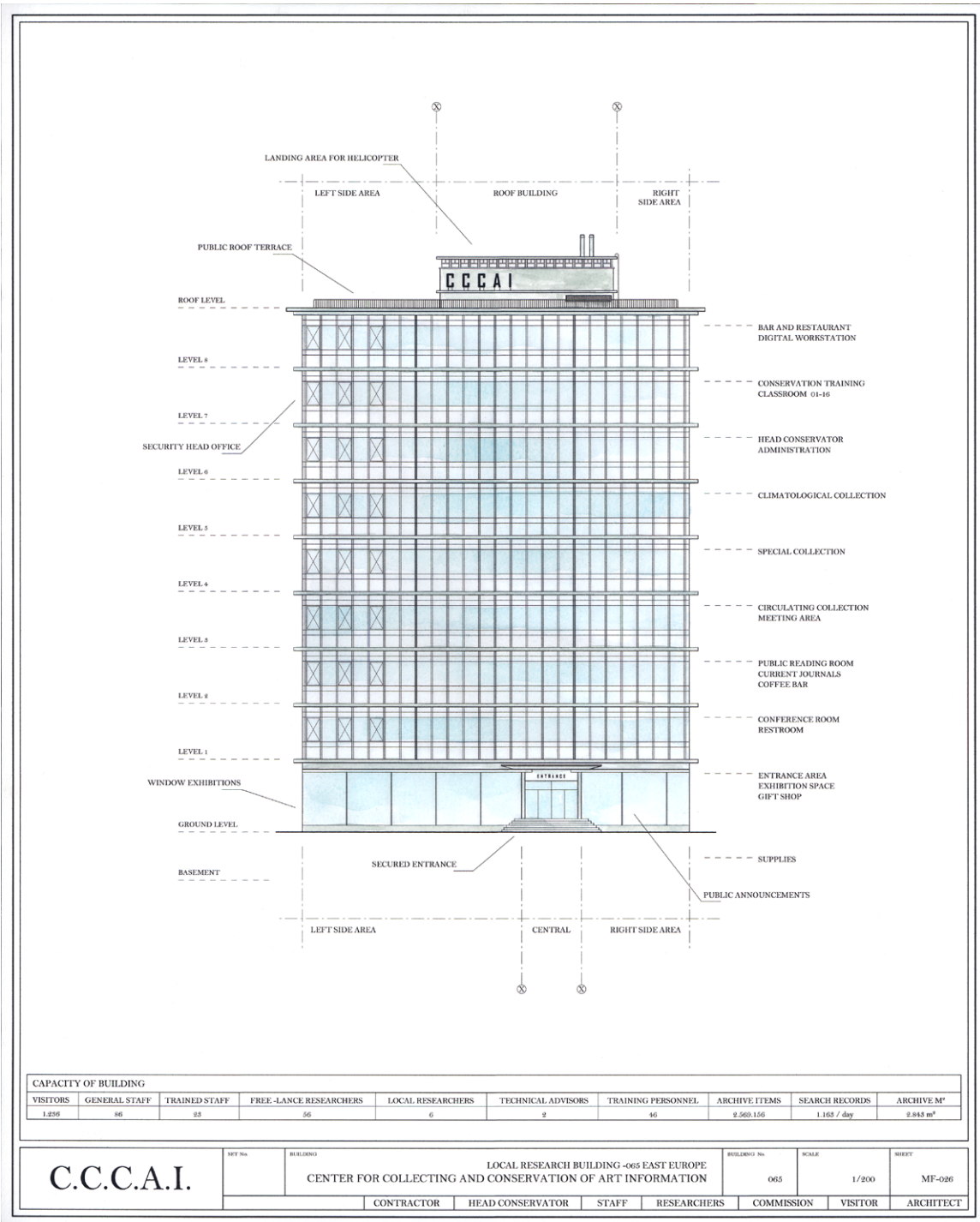
WE AIM TO MAKE THIS DATA COLLECTION ACCESSIBLE FOR EVERY USER; EVERY ITEM HAS BEEN CATALOGUED WITH FULL INDEX CARD AND KEY-WORDED TO MAKE SEARCHING EASY, EVEN FOR THOSE WITH LITTLE ART KNOWLEDGE. OUR ARCHIVE ALLOWS YOU TO EXPLORE THE ARTIST'S LIFE IN DEPTH WITH QUICK AND ADVICED SEARCH FACILITIES. WE ALSO PROVIDE A FULL RESEARCH SERVICE WHERE OUR EXPERT RESEARCHERS CAN SELECT TOPICS TO SUIT YOUR REQUIREMENTS.

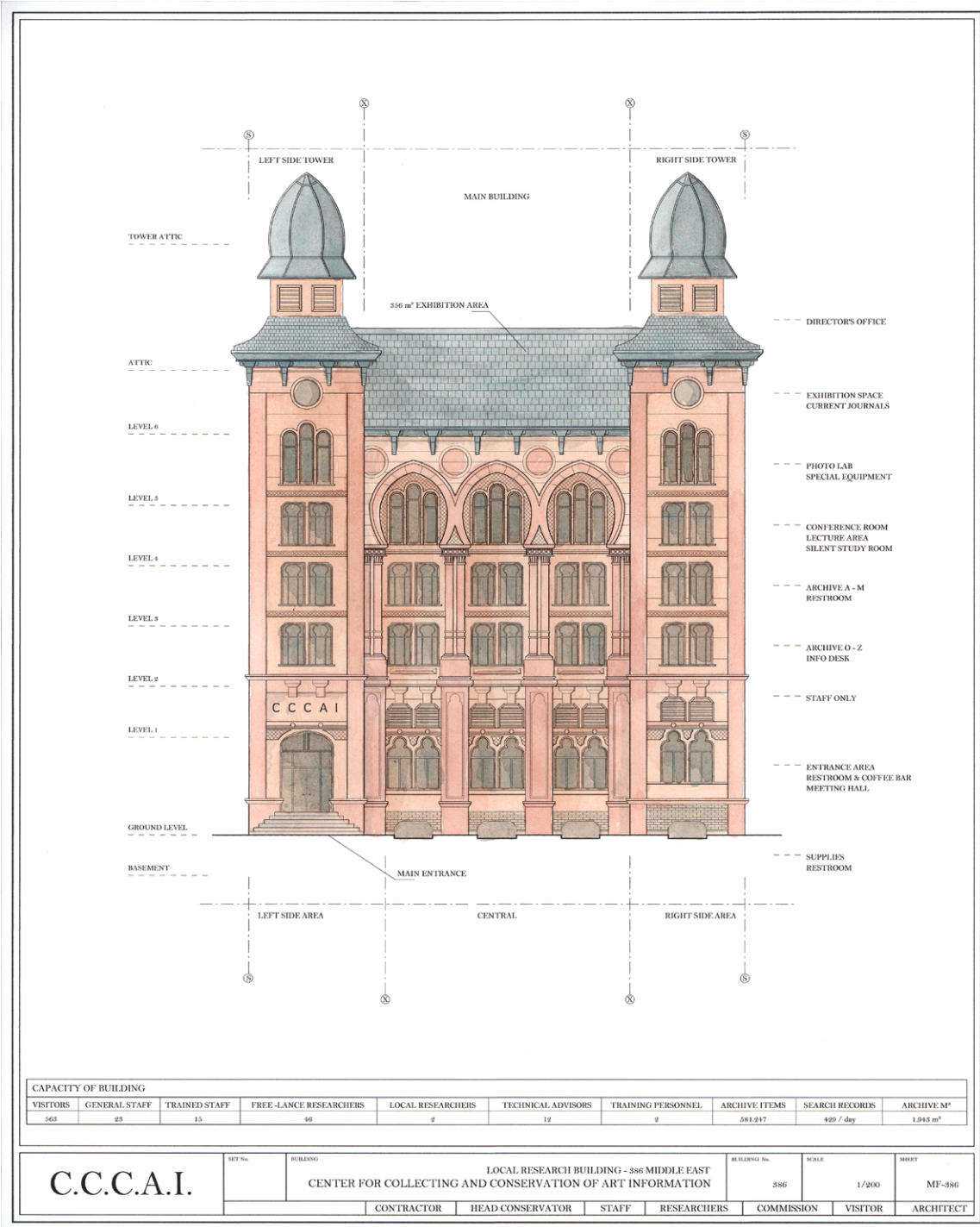
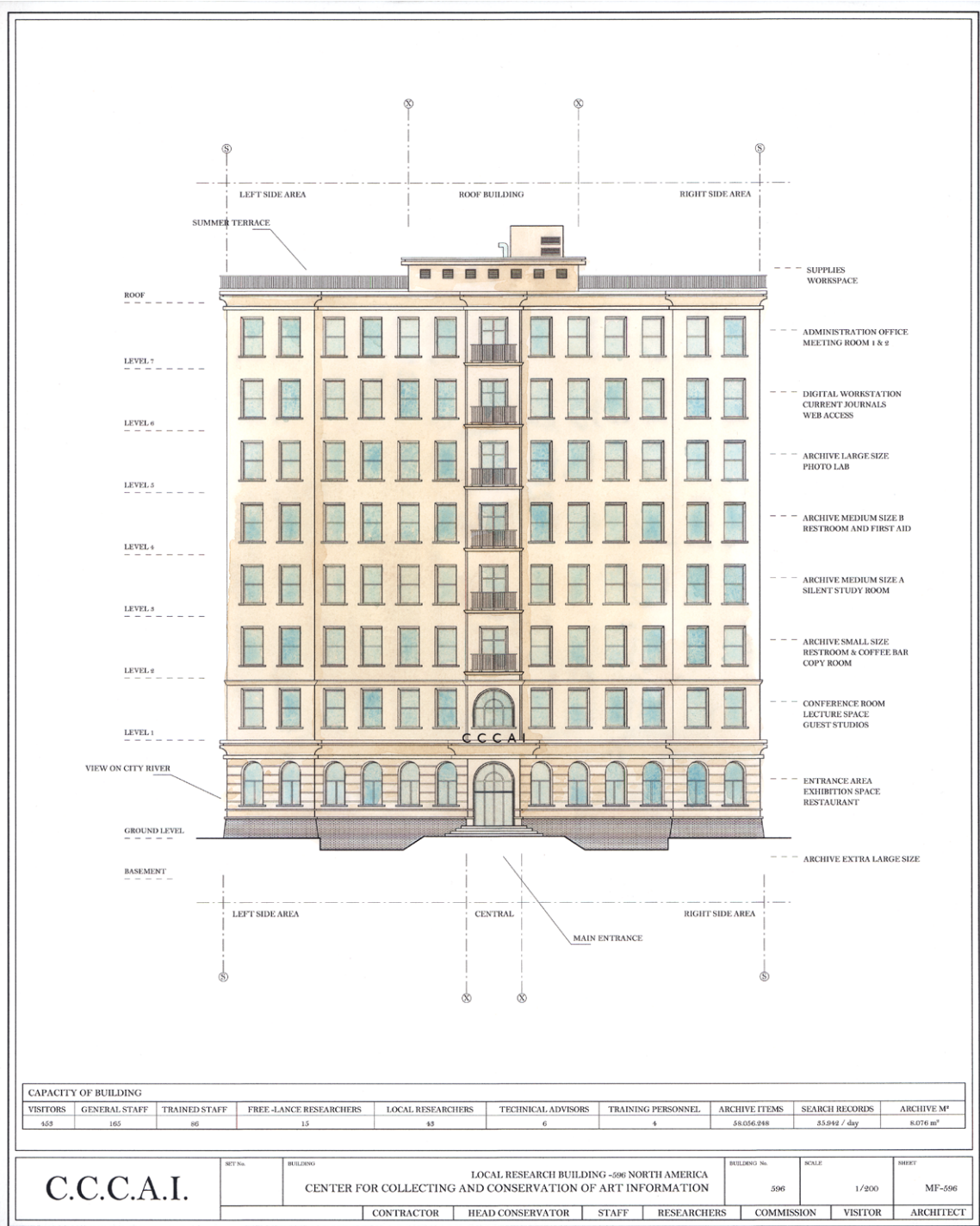
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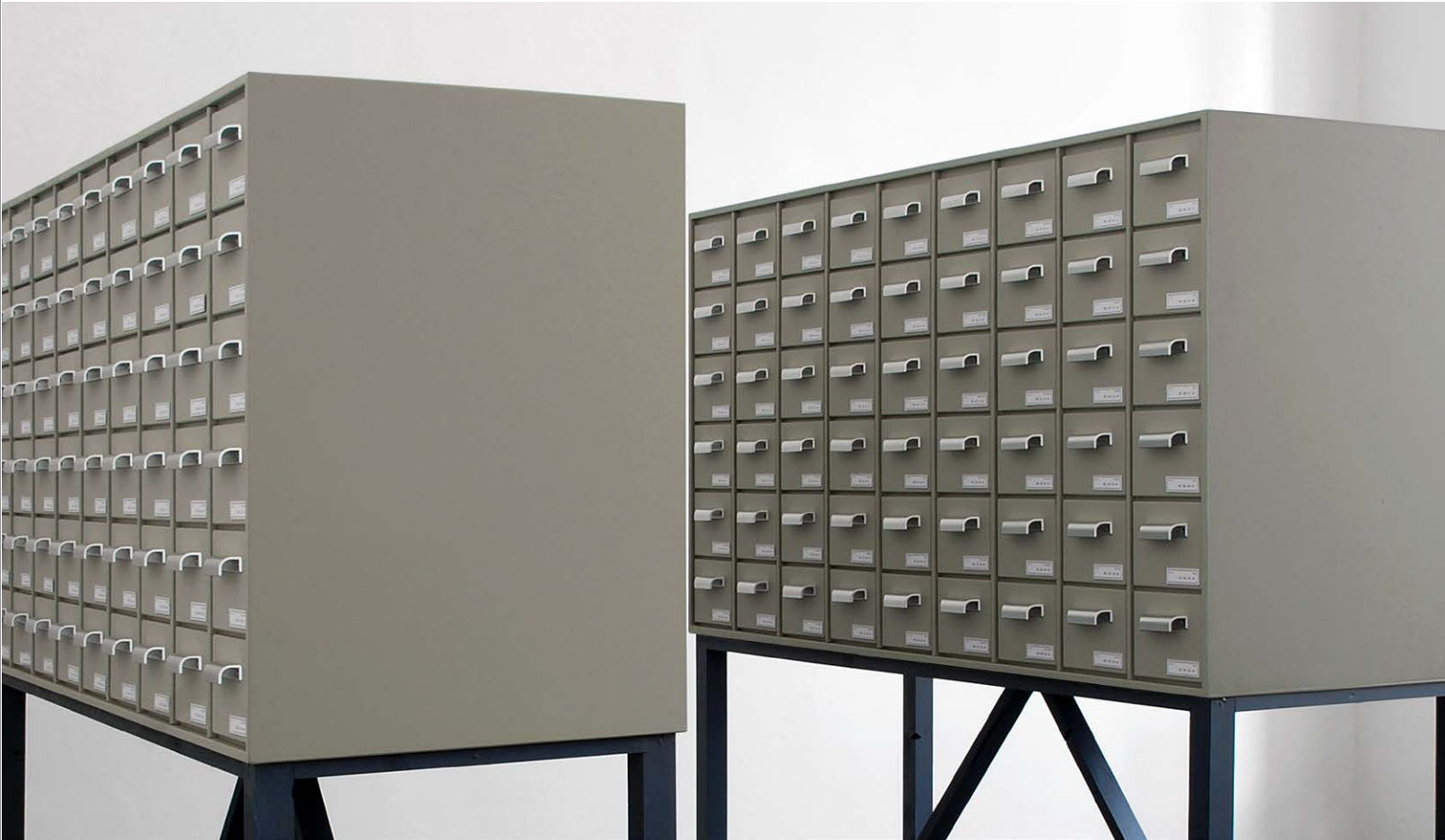
DISCIPLINES		INSPIRED BY TOPIC		THE ARTIST'S CONDITION	
010	ARCHITECTURE	MTY	MYTHOLOGY	Q1	MENTAL STATE
017	GARDEN ART	CHB	CHRISTIANITY - GENERAL	Q2	WELLNESS
020	DESIGN	CHG	CHRISTIANITY - GENESIS	Q3	SENSE OF WORTH
026	JEWELLERY	CHJ	CHRISTIANITY - JEZUS	Q4	SENSE OF CULTURAL IDENTITY
028	CERAMICS	CHA	CHRISTIANITY - ARMAGEDDON	Q5	EMOTIONAL AWARENESS
030	GRAPHIC ART	PHA	PHILOSOPHY - ALLEGORY	Q6	CREATIVE AWARENESS
037	PUBLISHING	EMO	ETHICS - MORALITY	Q7	INTELLECTUAL
040	DRAWING	HIP	HISTORY - POLITICS	Q8	HIGH STATE OF INTELLECT
044	PAINTING	HHU	HISTORY - HUMANITY	Q9	ANTHROPOLOGICAL AWARENESS
050	SCUPTURE	LIT	LITERATURE	S1	SCHIZOPHRENIA
054	ASSEMBLAGE	PMY	PERSONAL MYTH	S2	POST-TRAUMATIC STRESS DISORDER
056	INSTALLATION	ATR	ARTISTIC TRADITION	S3	OBSESSIVE COMPULSING DISORDER
060	NEW MEDIA	SAN	SOCIAL ANTROPOLOGICAL	S4	GENERAL ANXIETY DISORDER
070	VIDEO	SEX	SEXUALITY	S5	SOCIAL PHOBIA
072	CINEMATOGRAPHY	OBS	THE OBSCENE	S6	SPECIFIC PHOBIA
074	PHOTOGRAPHY	SAS	SATANICAL & SADISM	X1	DELUSIONAL DISORDER
078	MEDIA ART	DTH	DEATH	X2	HALLUCINOSIS
080	PERFORMING ART - DANCE	UNI	THE UNIVERS	X3	DEPRESSION
083	PERFORMING ART - MUSIC	SCI	SCIENCE	X4	BORDERLINE PERSONALITY DIS.
086	PERFORMING ART - THEATER	ART	ART	X5	SEXUAL DISORDER
090	LITERARY ART - POETRY	SPI	SPIRITUALITY	X6	SLEEPDISORDER
094	LITERARY ART - FICTION	BEU	BEAUTINESS - UCLYNESS	Y1	NEUROTIC
098	VISUAL LANGUAGE	EVE	THE EVERYDAY	Y2	ANHEDONIA
100	FASHION	EXC	EXCESS - CONTROL	Y3	STUTTERING
110	MIXED DISIPLINES	CUR	CURIOSITIES	Y4	DYSLEXIA
		PHP	PHYSIOLOGICAL PHENOMENA	Y5	AUTISTIC
		KIC	KITSCH & CAMP		

SENSITIVE DATA IS PROTECTED, EVIDENTIARY VALUES AND PROVENANCE ARE OBSERVED, AND COPYRIGHT AND PRIVACY ISSUES ARE RESPECTED. BASIC CONSERVATION METHODS ARE EMPLOYED.

Criteria for Search - Records Management of Art - 2009







VIII. The Office – Touring Exhibitions

The Office is a think tank and ticketing agency where different FEAK projects can be consulted and borrowed.

Touring Exhibitions is a collection of pre-existing exhibitions. However, finding new, collaborative and sustainable models for the future forms a fundamental aspect of this mission. A team of advisors and researchers that focuses on artistic problems provides advice and formulates tailor-made solutions. The think tank’s manifesto refers emphatically to the importance of a fair practice and strives explicitly after a sustainable development of the careers of artists. Our organization advocates a coherent and transparent policy of remuneration and compensation. By continuing to support organizations and colleagues during times of economic recession and by not begrudging an artist’s success, we look beyond our own self-interest.

The dimension of a given project can vary from a low-budget one the size of a living room to a high-profile blockbuster. Thanks to their know-how and efficiency, a proposal, after a contractual agreement, can become operational at a very short notice.

The modular format of the climatized containers that are used contain total packages: scenographies, catalogues, promotional material, condition reports, reception desks, reading corners, information screens, surveillance cameras, etc. Their implementation is utterly flexible and ties in with the work ethos of The Office. We do not work with static procedures but are emphatically driven by dynamics and creativity, in which we can count on a high degree of autonomy and self-responsibility of the staff.

Lastly, The Office makes room for different contact hours for the maintenance and follow-up of each project. Evaluation documents are made available and the processing thereof provides us with the necessary feedback to continue to optimize our activities and to tune them to the needs of the field. In the meantime, the office of The Office has become a travelling entity due to professional demand and increasing globalization. After a residency in Geneva, new locations will be visited and we can get acquainted intimately with our operation and mission.



FOUNDATION FOR EXHIBITING ART & KNOWLEDGE

SWL 41T

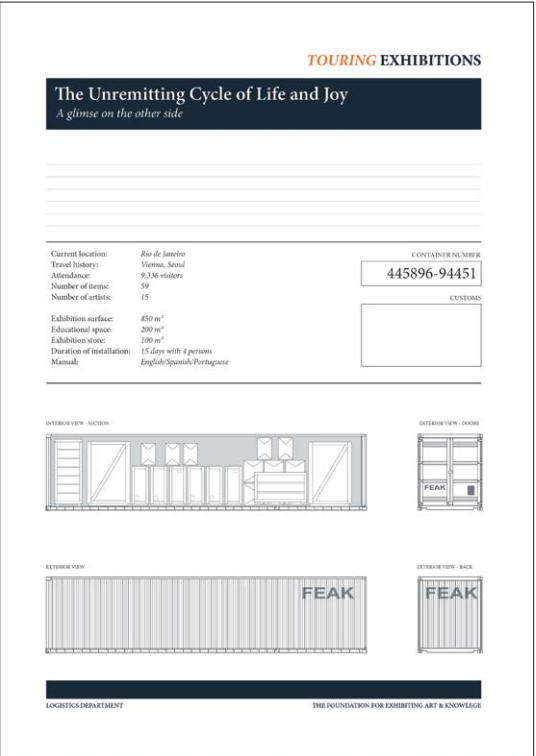
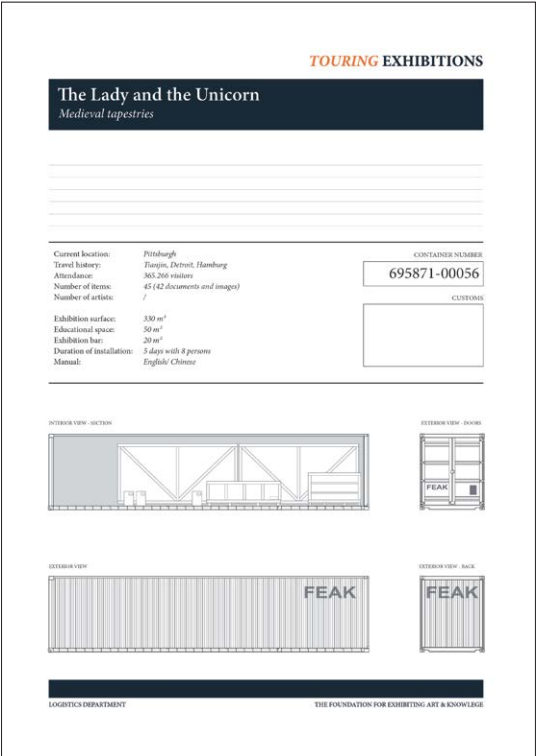
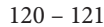
TOURING EXHIBITIONS

DOORS OPEN DAYS FROM 16 MAY - 28 JUNE

RELIABILITY

EVERY YEAR MORE THAN FIVE THOUSAND EXHIBITIONS ON THE MOVE







List of works

I. ZOOLOGICAL DISPLAYS

- 10

Cage for Galago crassicaudata

R-S1.Q-RE.24BB48

2005

220 × 180 × 305 cm

wood, glass, mosaic tiles, tubelights and water
- 12

Enclosure for Okapia johnstoni

R-S1.Q-RE.72OG74

2007

420 × 1800 × 700 cm

wood, metal fence and lights
- 14

Cage for Pelodiscus sinensis

R-S1.Q-RE.09MD17

2006

220 × 120 × 180 cm

wood, glass, mosaic tiles, spotlights and water
- 15

Nocturnal cage for Loris tardigradus

R-S1.Q-RE.35UZ29

2007

240 × 500 × 500 cm

wood, glass and smooth lights
- 16

World Enclosure

2006
- 18

Enclosure for Choeropsis liberiensis

R-S1.Q-RE.67BB38

2007

420 × 1800 × 700 cm

wood, glass, ceramic tiles and tubelights

- 20

Primate Enclosure

R-S1.Q-RE.54BB.65

2017

380 × 1500 × 400 cm

wood, glass and lights
- 24

Cage for Aptenodytes forsteri

R-S1.Q-RE.72GW48

2006

23 × 36 cm

pencil and watercolor on paper
- 25

Cage for Ardeotis kori

R-S1.Q-RE.49GP85

2006

23 × 36 cm

pencil and watercolor on paper
- 26

Cage for Scotopelia peli

R-S1.Q-RE.42BB15

2006

23 × 36 cm

pencil and watercolor on paper
- 27

Cage for Ramphastos toco

R-S1.Q-RE.35UM71

2006

23 × 36 cm

pencil and watercolor on paper

II. EXPLANATORY STRUCTURES

- 30

Botanical World Archive

R-S1.Q-PP.2368

2007

300 × 300 × 7200 cm

wood, tube lights, labels and map

- 32

A Unique Art Collection

R-A5.Q-MN.1070

2012

60 × 100 × 50 cm

wood, glass and lights
- 33

Vision Restored

R-H3.Q-IH.6330

2012

220 × 180 × 350 cm

wood, tube lights and metal fence
- 34

Display Kit for Portrait Statues

R-H2.Q-IS.4480

2012

350 × 700 × 1000 cm

wood, glass and metal
- 37

Corner

R-08.Q-QQ.0203

2013

135 × 140 × 110 cm

wood, ceramic tiles and plant
- 38

Exhibition Hall for Exceptional Monuments

R-A1.Q-PU.4886

2013

85 × 92 cm

print on photo rag mounted on aluminium sheet
- 39

Venue for Stunning Theatrical Events

R-E5.Q-PA.2471

2013

85 × 92 cm

print on photo rag mounted on aluminium sheet

40 **Compare two Magnificent Pieces of the Collection**
R-A5.Q-MI.0234

2012
350 × 100 × 400 cm
wood, tube lights and metal fence

42 **Case**
R-S5.Q-ID.0048

2016
115 × 350 × 290 cm
wood, glass mosaic, glass, tube lig, air ventilation & water

III. COMPONENTS OF CIRCULATION

46 **Information Desk**
R-00.Q-MI.4332

2012
150 × 800 × 250 cm
wood, screens, glass, tube lights and plants

47 **Shuttle Service**
R-00.Q-PA.5447

2012
220 × 380 × 160 cm
wood, ceramic tiles, glass and tube lights

48 **Expansion**
R-01.Q-IN.7922

2014
156 × 255 cm (detail)
print on photo rag mounted on aluminium sheet

49 **Room 36 Area LW**
R-01.Q-IN.7922

2014
60 × 500 × 240 cm
wood

50 **Museum Kiosk for Camera Services**
R-13.Q-TP.2778

2008
360 × 380 × 250 cm
wood, glass and tube lights

51 **Basin**
R-H3.Q-IH.0050

2014
2 × (50 × 125 × 140 cm)
wood, mosaic tiles, water pump and water

52 **Entrance Kit for Sculpture Garden**
R-A5.Q-MO.5568

2010
2 × (670 × 410 × 700 cm)
wood and concrete

54 **Panoramic Rotunda**
R-A1.Q-PU.4775

2017
65 × 1000 cm diameter
wood, glass mosaic tiles, metal and water

56 **Theory & Histories**
R-C3.Q-DI.4475

2015
49 × 42 cm
collage

57 **New Times require New Methods**
R-Y1.Q-UC.7804

2015
49 × 42 cm
collage

58 **Bookstore Shelves**
R-04.Q-MN.2076

2016
95 × 95 × 1200 cm
wood, glass and tube lights

59 **Managing Identity, Image and Reputation**
R-Y3.Q-DS.6658

2015
48 × 40 cm
collage

IV. RESEARCH BUILDING – CONGO COLLECTION

62 **Research Building**
R-C4.Q-IS.4478

2011
exhibition views of 900 m²
scenographic intervention

V. MUSEUM OF THE FUTURES

74 **Museum of the Futures**
R-Y3.Q-TT.0024

2016
220 × 800 × 3500 cm
wood, glass and labels

VI. SCENES OF ENGAGEMENTS

90 **Scenes of Engagements**
R-A5.Q-IP.4866

2017
scenographic intervention

VII. MANAGING & PRESERVING

102 **The World’s Most Important Artists**
R-02.Q-DI.8900

2009
240 × 1200 × 2200 cm
wood, glass, tube light, 660 handles, 660 unique labels

109 **Local Research Building – 065 East Europe**
R-05.Q-OS.0065

2010
35 × 28 cm
print on paper, water color

110 **Local Research Building – 596 North America**
R-05.Q-OS.0596

2010
35 × 28 cm
print on paper, water color

111 **Local Research Building – 386 Middle East**
R-05.Q-OS.0386

2010
35 × 28 cm
print on paper, water color

112 **Filing Cabinets**
R-02.Q-DI.6653

2009
2 × (160 × 150 × 55 cm)
wood, 215 handles, 215 unique labels

VIII. THE OFFICE – TOURING EXHIBITIONS

116 **The Office**
R-06.Q-TC.0023

2015
approx. 300 × 800 × 600 cm
desk, filing cabinets, touring exhibition sheet, 3 chairs, orchid and 2 advertisement posters

Notes

p. 10 – Cage for Galago crassicaudata

A freestanding glazed cage. Since the cages are empty and not even in the drawings is there any trace of the animals themselves, the work is at the same time a questioning of presence/absence and our own imagination (we imagine ourselves in the cage). We automatically wonder who is being watched, the animal or the visitor. As a construction for viewing, the cage is a duplication of the exhibition space in the museum, where one also looks at objects (instead of subjects, i.e. animals). The empty cage duplicates the logic of the exhibition space. *EVA WITTOCX*

p. 12 – Enclosure for Okapia johnstoni

p. 18 – Enclosure for Choeropsis liberiensis

Installation build at the exhibition space De Bond in Bruges. The exhibition circuit starts at the back, on the right, at the glass home of a dwarf hippopotamus and then goes to the left, where we see an open cage intended for an okapi. It is striking that Meuris actively involves the entire space and its existing functions, including the toilets and emergency exits, in his sculptures, and vice versa. As a consequence we do not experience art objects standing detached in the space, but rather an ‘all-inclusive installation’ within which the spectator moves with apparent freedom. *MICHEL DEWILDE*

p. 15 – Nocturnal cage for Loris tardigradus

A nocturnal house, sometimes called a nocturama, is a building in a zoo or research establishment where nocturnal animals are kept and viewable by the public. The unique feature of buildings of this type is that the lighting within is isolated from the outside and reversed; i.e. it is dark during the day and lit at night. This is to enable visitors and researchers to more conveniently study nocturnal animals during daylight hours. *WIKIPEDIA*

p. 16 – World Enclosure

Both zoos and museums are part of the ‘show society’ and the ‘entertainment industry’. Their design fits the ‘entertainment architecture’ criticised by Wesley Meuris in his work. Titles such as The Incredible Nightlife in the Tropical Forest (Stuk, Leuven, 2007) serve to focus our attention on the spectacular aspects of exoticism. Visit the world in one hour and observe the creatures in their artificial biotope, announcing his World Enclosure (Graz, 2006), in which nine different biotopes were presented (mountains, prairies and savannahs, tropical forest, coast, seas and oceans, polar regions, cities and suburbs, deserts and northern woods), seems to come straight from a tourist brochure. *LIEVEN VAN DEN ABEELE*

p. 24 – Cage for Aptenodytes forsteri

p. 25 – Cage for Ardeotis kori

p. 26 – Cage for Scotopelia peli

p. 27 – Cage for Ramphastos toco

Each animal is given an enclosure with specific measurements (surface area, volume, water surface area, ...), made in specific materials (stone, bamboo, water, ice, ...), provided with a specific atmosphere (temperature, humidity, light, air, ...), special care (food, drink, treatment, cage hygiene, ...) and a specific relationship with the public (visibility, distance, interaction, danger, smell, sound, ...). This inventory led to a series of drawings of enclosures and aquariums, some of which later got life-size realisations. *LIEVEN VAN DEN ABEELE*

p. 30 – Botanical World Archive

Installation in the botanical orangery of Leuven. The university of Leuven created this garden for its students of medicine in 1738. The installation includes a diagram and classification of several plants and their use in a historical and contemporary context.

p. 32 – A Unique Art Collection

One of more then 150 contributions to Museum to scale 1/7, an initiative by Ronny Van de Velde which has been developed by the artist Wesley Meuris. Museum to scale features more than a hundred miniature exhibition rooms at a scale of 1:7 that are devoted to Belgian artists and Belgian artistic movements. A website makes a visit to the exhibition an interactive activity. In the exhibition, the visitor can select his favourite museums by scanning the QR codes on the title tags with a smartphone. This selection is sent to the website Museum to scale and is registered there. The individual viewing behaviour is tracked by the platform of the website and thus the visitor becomes curator. He creates his own ‘ideal’ exhibition.

p. 33 – Vision Restored

p. 40 – Compare two Magnificent Pieces of the Collection

Scenography is considered as a spatial art, in that it puts into form the representation space for a given work of art. Scenography treats the relation between the spectator and the art work in a symbolical context. Today, scenographers also work in other fields than theatre, such as museums, exhibits, fashion shows, gardens, architecture and public space. Scenography is a tool, enabling us to give form and create space for the imagination, not in a given and fixed space, but through the shift from real space to imaginary space and back. *ENSA PARIS*

p. 34 – Display Kit for Portrait Statues

An open exhibition structure, part of an installation at Casino Luxembourg, Forum d’art Contemporain in Luxembourg. 40 individual hanging pedestals, waiting to display a selection of portrait statues of historical figures. Display Kit for Portrait Statues – 40 Meaningful Curators of Contemporary Art Meuris allows visitors to see behind the scenes of a museum by entering a zone that is usually off-limits. Beholders see forty wall-plinths affixed to the four walls of a wooden framework previously glimpsed through a pane of glass. No bust or sculpture adorns these irrevocably empty plinths. This installation evokes a temporary situation: while awaiting permanent assignment, elements of display are placed on metallic grids that are reminiscent of the storage systems used in museum reserves. *KEVIN MUHLEN*

p. 42 – Case

The sculpture mimics professional salons and fair displays, based on the premise of display structures that represent the apparatus of carrying, holding, exposing and demonstrating information and data. These structures are often constructed with recognizable features, but they are not functional, they do not operate for what they are seemingly envisioned.

p. 46 – Information Desk

Sculptural intervention during the solo show R-05.Q-IP.0001 at Casino Luxembourg forum d’art Contemporain. In the reception area, the public is thrust into a codified, standardized universe. In conventional museum design, the entrance area takes specific considerations into account, for it plays a primordial role in the way visitors approach the venue. Here that space is stripped of all content, yet its role remains clearly identifiable—there is no doubt over the nature of this zone as (re)defined by Meuris. Everything is present, from the streamlined counter to flat screens displaying information—which here is limited to generic text—down to the magnificent plants that lend a certain weight to this threshold area. *KEVIN MUHLEN*

p. 47 – Shuttle Service

Sculptural intervention during the solo show R-05.Q-IP.0001 at Casino Luxembourg forum d’art Contemporain. It is 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. Meuris’s presentation of a pedestrian shelter with a light-box alludes to the ubiquitous, everyday urban environment that actively guides our perception and consumption of such “products.” Just as it is not necessary to place an object in a display case in order

to evoke that system of presentation, so the mere evocation of a poster by exhibiting its system of presentation suffices to raise the issue. Which is why Meuris left the light-box empty. *KEVIN MUHLEN*

p. 49 – Room 36 Area LW

ROOM 36 AREA LW, takes the shape of an exhibition floor that is raised and crossed by air circulation. It becomes at once the sculpture, the pedestal, the architecture and mechanics of an atmospheric device, of which the drawing EXPANSION details states. Realized from a technical vocabulary of plans, it reveals the thermal specificities inherent to the conditioning of the public’s perception. *LABF15*

p. 50 – Museum Kiosk for Camera Services

Museum Kiosk for Camera Services – Take the perfect shot in front of your favorite piece of artwork, after your visit at the museum you leave with the unique souvenir. Despite the promise of a photo in the subtitle, and despite the fullscale dimensions and physical reality of the kiosk, visitors are offered no pictures, and hence are once again confronted with the absence of an expected feature. Like a warning of reality’s occasionally artificial appearance, the architecture invented by Meuris functions as a simulacrum. He even allows visitors to “go behind the scenes” in order to appreciate the artifice. The question inherent in his work is double: on the one hand, it challenges the traditional system of exhibiting artworks, and on the other hand it brings a critical and somewhat ironic gaze to bear on the “spectacularizing” trend adopted by museums and cultural institutions. Does art always have to be “fun” in order to draw visitors? In a society where everything is done under the aegis of leisure and entertainment, art shows are increasingly viewed as common consumer products. *KEVIN MUHLEN*

p. 51 – Basin

The work deconstructs the frame of a fountain, which still remains animated by the movement of water. Suspended between inside and outside, between the reality and its representation, these new productions reveal the mechanisms that influence the context of the exhibition, which constitute the extension of it. *LABF15*

p. 52 – Entrance Kit for Sculpture Garden

Sculpture intervention at the open-air Museum Middelheim, Antwerp. The gate gives access to a fictional sculpture park. Regarding the park, Wesley Meuris made sure the following text was included in the visitor’s guide: ‘One of the most distinguished outdoor sculpture gardens in the country. Visitors to the park enjoy both the art and its remarkable setting. Winding walking

trails, lush landscaping and a beautiful pond have been specially designed to complement the art and provide a fitting backdrop for the work. Enjoy your walk.’ The text describes a visit to the sculpture park as a touristic and aesthetical experience of the highest order. It explains how, along with the sculptures, the entire natural environment has been designed and construed in such a way that the various elements form a harmonious whole in the visitor’s perception: they create a total image or, to put it in tourist terms, a total experience. The envisioned purity and unity in the experience of the open-air museum is made possible through the presence of the entry gate. The gate acts (and enjoys the same status as) the cornice of a classical facade, the frame of a painting or the base of a sculpture. These make it possible to discern the difference and the distance between the (everyday) world on one side, and the artistic world or ‘image’ on the other. They are not part of the image themselves, but instead shape the boarder, the distance and the interaction between the image, the world and the viewer. This peripheral area of perception, located between architecture, plastic art, space and image, and, consequently, between actual and virtual space, between here and there, is any ornament’s site of choice. It is also the place of the monument.

FRANK MAES

p. 62 – Research Building

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 collection 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 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

p. 74 – Museum of the Futures

A new project created specifically for the monumental architecture of the Salle des Pas Perdus of the Palais de Justice (courthouse) of Poitiers, built by Eleanor of Aquitaine in the 12th century, the Museum of the Futures is a museum dedicated to the popularization of images of the future. It is divided into three sections. The first deals with the history of the images and methods of apprehending the future, from Antiquity to the present day. It is based on a rigorous system of classification. The second section offers an immediate immersion in different, possible, plausible, preferable or desirable futures through the presentation of images, videos and facsimiles. Finally, in the center of the space, a large empty structure offers viewers a presentation of the future in the form of a spatial and physical experience: the future is perceived there as distant, impossible to attain, something existing beyond a threshold which cannot easily be crossed. The Museum of the Futures is of course entirely fictional. And although the institutional apparatus does indeed exist – physically in the form of title cards, wall texts, accompanying documents, exhibition furniture, and communication media with their generic vocabulary, and conceptually in the form of multiple ways of classifying knowledge – the museum is in itself an invention of the artist Wesley Meuris, in collaboration with Jill Gasparina.

CONFORT-MODERNE

p. 90 – Scenes of Engagements

As artist in residence at the Tanneries workshops, Wesley Meuris found in the Main Hall of the arts centre a place that was well suited to continue his reflection on the architectures and interior designs of public spaces. The site of the arts centre has indeed preserved the architectural traces and characteristics of a building that used to be a hide-tanning factory. It also bears the mark of the architect who was commissioned to convert the industrial site into an arts centre. The sculptural device created by Wesley Meuris illustrates with precision this metamorphosis of the site. A mobile structure that unfolds from the interior towards the exterior of the building is composed of several platforms and gangways that connect the interior spaces of the Main Hall with the exterior square and the surrounding park. Wesley Meuris’s installation follows the structure of a building on which the old tanning vats and wide openings have imposed a cruciform layout. Thus, Wesley Meuris’s work conveys physically the transformation that the site has gone through, all the while shaping these new purposes. The built structure links the original function of the tannery with that of the arts centre as a site of visibility where our perspective on art is elaborated. Wesley Meuris’s residency is for

him an opportunity to pursue a reflection on the principles that govern architecture and the layout of public spaces. Wesley Meuris’s installations seek to reproduce and accentuate these principles to reveal their at times authoritarian nature. His creations unveil the aims to which they respond and which confer upon them a form of control: incitement to specific behaviour, the conditioning of the gaze or of movement through the space, the highlighting of the contents, the organization of events, etc. Modes of conditioning that recur in the arts centres, places where art is shown and disseminated.

ERIC DEGOUTTE

p. 102 – The World’s Most Important Artists

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

p. 116 – The Office

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’s 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. 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 have 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.

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